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STRATEGY AWARDS:
SICKKIDS'
HIGHER
PURPOSE
TAKES GRAND PRIX



+

AGENCY OF THE YEAR
WHICH CREATIVE, DIGITAL, MEDIA, PR AND DESIGN
SHOPS CLIMBED TO THE TOP?

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SickKids and Cossette flexed their creative and strategic muscles, taking home seven trophies across AOY and Strategy Awards for the "VS" campaign.

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To cut a long story short?

That is the question six-second ads have advertisers asking

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2017 Strategy Awards

How the best-laid brand plans carved out new direction (and snatched a foxy award)

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Agencies of the Year

Creative, media, digital, PR and now, design.
What made this year's crop of top shops worthy of an AOY plane?

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ON THE COVER: It was SickKids VS. 139 other Agency of the Year cases. The foundation's odds-defying campaign not only won a Strategy Awards Grand Prix, but also the Campaign of the Year title – by a landslide. This year's AOY jury was collectively swayed by the powerful "VS" platform, giving it a substantially higher score than every other case in the category. This issue's cover takes a moment to recognise the work that went into the campaign, by agency Cossette (which also climbed its way to win a Gold AOY plane), and ponder how one little girl can scale that many wheelchairs.

Making a ripple

The idea to take our Agency of the Year competition beyond creative began back when we created a category for Media. Then it was Digital, and two years ago, PR.

With each niche came discussions (internally with the editorial squad and externally with industry folk) that put the category's criteria/process through a dogged cross-examination. Every time, we considered the nuances of each field.

Design was no exception.

Three years in the making, we finally buckled down to come up with a proof of concept that felt right – creating judging criteria that would cover three territories: (1) craft, innovation and technical challenge, (2) design creativity and (3) impact. Our hope, was for agencies to submit projects that were exquisite, yet

strategic. That is, work that wasn't cloaked in aesthetics, but that which elegantly solved a problem and/or elevated the brand – making design intrinsic to *strategy*.

That said, we're tickled pink by the results that came from the jury room of marketers from brands with a design bent (think Frank & Oak, Drake General Store and Roots), and designers, such as Steve Mykolyn and Dave Watson.

The Gold (Leo Burnett), Silver (Rethink) and Bronze (Lg2) Design AOY winners each take tremendous stock in the craft. From the upper echelons at Leo encouraging design thinking to permeate every corner of its office, to Rethink rigorously applying the practice right down to its social strategy, and Lg2 clocking in a 10% yearly revenue growth from its design studio alone – these shops embody the craft and commitment befitting of Design Agencies of the Year.

It's a focus and determination that's been paying off in spades, with much of the work entered in Design AOY placing in numerous other shows (Leo's mantle was hard-pressed to find room for all the Lions and Gold Pencils "Cook This Page" brought in this year).

One of the reasons we launched the offshoot is to – as Taxi's Paul Lavoie recently spoke about over breakfast (see p. 11) – help "make a ripple" in building Canada's global reputation for truly recognizable design. We want our readers to see as broad a range of design impact in Canada as possible, to help raise the bar, expectations and scope of the projects.

That has been the case with all of our AOY categories.

This year's winners proved that Canada is a creative and strategic force to be reckoned with. The Gold medalist in the Agency category – Cossette – opened a floodgate of global attention when it created the out-of-character cause campaign for SickKids. "VS," which came home from Cannes with a few Lions of its own, went on to win a Strategy Award Grand Prix (see p. 13) and a big spot on our cover. (Read more about the country's top creative, digital, media and PR shops, starting on p. 33.)

Suffice to say, we're excited to see how Design AOY evolves as we continue to review (with the help of the folks at the Association of Registered Designers) the criteria – a process AOY most recently underwent on the Digital side – so we can make our own little ripple in the big design pool.

Jennifer Horn, managing editor



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SUBTLY SCRIPTED

By Diana Edmiston

In *Upstairs Amy*, Interac and Walmart aim to keep their presence secondary to connecting with viewers of the show.

Walmart and Interac are getting into the scripted game. Their web series takes a new approach toward branded content, being light on branding within the actual storyline – but then extending messaging within influencer-led content after each webisode.

The 20-episode show, *Upstairs Amy*, is produced by Toronto's Shaftesbury and will be housed on Walmart and Interac's YouTube channels. The comedy depicts the misadventures of an accountant forced to move a few stories up after her condo floods. Once settled, she meets an intriguing neighbour who, unlike Amy, seems to have it all together.

Rolling out weekly starting mid-November, the show will tie into topical themes like the holiday season, with the brands only appearing if they fit naturally into the narrative.

"This is a great way for us to connect, engage and resonate with audiences without being intrusive," says Andrea Danovitch, AVP of marketing and brand at Interac. "In one scene, for example, a character pays for coffee with her debit card. Our logo is in the background, but there's no close-up on the terminal."

The initial strategy will rely on building an audience organically, though there will be some paid media to drive viewership. Ruckus Digital and Q Media are on media, with Apex leading PR.

The series will also have legs beyond the individual episodes, namely through its influencer strategy.

Each webisode concludes with an end-card featuring vlogger Amanda Muse, who sums up the challenge Amy had to overcome. Muse then directs viewers to relevant influencer content aimed at helping them deal with a similar challenge (like tips on how to plan a party on a budget) in their own lives. The content complements the series – which fits with Walmart and Interac's values around saving money – while further promoting the companies.

"There's no stigma attached to influencers promoting brands," says Heather Loosemore, senior director of marketing communications at Walmart Canada. "This [strategy] lets us keep brand references in the show to a minimum, so we can really focus on the storytelling."

THE YEAR IN CANADIAN ADVERTISING

To recap the year that was, we dug into the stats behind our StrategyDaily, C-Suite, Tech and Shopper newsletters to find which campaigns and programs got the most clicks in 2017. By Josh Kolm



TOP STRATEGYDAILY POST: WESTJET'S APRIL FOOLS STUNT

Fatigue around brands' Canada 150 celebrations began just as April Fools was rolling in. That's when WestJet's internal content team decided to create the "#MostCanadian Canadian Airline." An online video announced the airline had rebranded as "Canada Air" and featured Richard Bartrem, VP of marketing communications, doing typical "Canadian" things like relaxing at an ice rink or being excessively polite – at least until he gets a call informing him of the new brand's similarity to another Canadian airline. Like all the best branded April Fools pranks, it tied back to WestJet's year-round positioning: it doesn't need "Canada" in its name to offer kind, friendly service at a fair price.



#1 C-SUITE STORY: TD GIVES CUSTOMERS A REASON TO RELAX

Our readers were really interested in the fact that TD had modernized the design of its iconic green armchair in an effort to communicate its evolved positioning, "Ready for you." Theresa McLaughlin

began gathering insights in early 2016 – when she took over as the bank's CMO – to help TD adapt to a rapidly changing industry. More than just new furniture, it showed the bank's attempt to address the fact that 79% of Canadians don't feel confident about their financial future by positioning itself as being ready for whatever challenge its customers are facing.



TOP TECH POST: L'OREAL'S CHATBOT EXPERIMENT

Many lauded the possibilities of AI-powered chatbots this year. But what made L'Oreal's approach different was the mindset it adopted when

it partnered with Montreal-based developer Automat to enter the space. In a global initiative led by the Canadian office, L'Oreal developed a whole series of specialized bots tailored to specific products and platforms for different services (such as "The Beauty Gifter," which helps users select the right L'Oreal gift box for a friend). The capabilities of most bots today is limited, so it was refreshing to see L'Oreal take more of a test-and-learn approach with the bots, compiling data to learn more about how its customers might interact with AI in the future.

GET THE FRILL OUT OF YOUR BILL.



#1 SHOPPER MARKETING REPORT STORY: BRINGING FUN TO NO FRILLS

The No Frills "Won't Be Beat" campaign, by John St., was the largest it had ever done. With retailers like Walmart improving its young grocery offering and established players differentiating around freshness, local roots and new delivery options, No Frills took the opportunity to capitalize on the value that its brand was built on. In a poking-fun-at-premium-brands way, the retailer aimed for the customer who would rather save money than shop at a store that has its own jazz trio or artisanal charcuterie counter.



BUSTING MYTHS ABOUT GEN Z

What You Don't Know About Gen Z – published by Idea Couture, and authored by its editor Dominic Smith and former tech analyst Jaraad Mootee – reveals what motivates those born after 1996 by examining the myths around them. We paired some of those clichés with brands that recently tapped into actual truths about the demo.

MYTH: Social made Gen Z shallow

REAL INSIGHT: Axe praises teen peers

Teens aren't necessarily glued to their phones to feed their selfie appetite – they also use social media to maintain genuine, real-world relationships.

For its "#PraiseUp" campaign, Axe enlisted Toronto Raptor Kyle Lowry and Blue Jay Marcus Stroman (featured above) for social videos of the pair complimenting each other. The brand then challenged young men to record themselves giving praise to their friends, forging deeper connections and demonstrating that sharing affection doesn't make them less of "a real man."

MYTH: Gen Z doesn't care for products

REAL INSIGHT: The Glossier movement

Gen Z is not as anti-materialist as their experience-seeking millennial predecessors. They love to shop, but they shop smart, seeking out products

that provide value and an emotional connection to something bigger.

The grassroots NY-based cosmetics brand Glossier has built itself on this idea. Besides being sold at fair prices through online channels, the brand is constantly getting feedback on how to improve the products from its community of followers. Teens also share thousands of looks under the "#glossierpink" hashtag each day.

MYTH: Gen Z wants to save the world

REAL INSIGHT: Pizza Pops gets weird

Considering the world they are inheriting, it's assumed that Gen Z will embody the reductive "social justice warrior" trope in a fight for equality. But their bigger priority is actually individuality, developing their own personalities before looking to save the world.

General Mills' Pizza Pops recently ran a cheeky campaign that built on the way teens define themselves as different and weird, showing anthropomorphic Pizza Pops embracing awkward teenage realities like trying to talk to a romantic interest, their love of nerdy pizza-themed pop culture ("Zza Wars") or coping with literal "pizza face." **JK**

TO BEAU LAKE WE GO

By Jennifer Horn



Paul Lavoie paints a rectangle in the air while describing the mid-century name behind his new paddleboard and cottage accessories brand: “Beau Lake just feels 1950s – you can almost see ‘Discover Beau Lake!’ on an old postcard.” Its logo also uses the Helvetica font, since it was invented in 1957, adding to its vintage charm.

This month, Beau Lake, co-owned by the Taxi chairman emeritus, celebrates a year of quietly entering the market. Having so far sold 70 boards (at \$2,245 each), the brand wants to expand into other items, such as bags, hats and Muskoka chairs, as well as align with lifestyle companies.

Over breakfast with the creative-cum-investor, *strategy* got the skinny on his new brand. Here’s what we learned.

Lavoie liked the board so much, he bought two – and then the company.

I was born on the lake in Quebec. The cottage life, pine trees after it rains, coffee on the dock – that has always been important to me. I also loved this idea of building my own brand, doing something that I could control from every aspect. That was always on my mind. But what led me to Beau Lake was happenstance.

I got an email from a friend, Lee Kline. He said he was working as a designer, but creating these vintage, classic paddle boards on the side. He asked if I wanted to buy one. I didn’t hesitate, I said: “I’ll take two.” Do you remember the Remington story? I liked the razor so much that I bought the company.

His brand is about luxury design (that includes the right Pantone colours).

Design is really the essence of our product. The idea is to build a brand around Canada, luxury and design. Luxury would make more sense out of places like New York, Milan, Paris or wherever, but Canada has the right to build a luxury brand – if it’s true and authentic.

You can sign and customise the boards (the trim, colour, wood), because luxury is about personalization and authenticity. I remember when I first went to a marina, I noticed the names on the boats. It was bad copywriting, shitty kerning. So we control the typography and we let people personalise it by putting their name on it.

Also, there are no beautiful paddle boards: they’re blue or yellow. And they’re the wrong Pantone colours.

He rehearsed his whole life to build his own brand through advertising – but he’s not going to.

One of my favourite brands is Tesla. I got a text one morning from my brother, he couldn’t open my Tesla. The battery for the key was out. So I opened up the Tesla app and started the car. He was in Montreal. I was in Havana. The kicker is I didn’t text him back, I just honked the horn. Then I went onto Facebook and told that story.

I think what people love, and what’s easier to sell, is experiences. Beau Lake is an experience. The old school model of building brands has changed. You still have to tell a story, but it’s how you tell it that’s different.

Our brand’s narrative is in the way we distribute. We’re making relationships with lifestyle brands. We made a deal with Soho House in Malibu. We’re also starting to have conversations with two major hotel and car brands. We’re not just putting our boards with other boards. It’s art in motion – associating our boards with those who want to be associated with us because they’re beautiful.

He’s not just building a board brand, he’s adding to Canada’s.

Every country has characteristics to help accelerate their products. German engineering, Swiss time, and so on. Canada has a good portion of the world’s fresh water. How come France has three famous bottled waters and makes a lot of money?

In our own little way, we should all be making a ripple. Take something that is truly Canada, and transform it into beautifully designed products, that are authentic and are recognised as Canadian. People already have impressions of Canada – nature, vast, majestic – and I think those will work well with Beau Lake.

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GONE IN 6 SECONDS

BY MARK BURGESS

SHORT ADS: CREATIVITY KILLERS OR NEW TOOLS TO CONVEY A SINGLE-MINDED MESSAGE?



Above: A man belly-flops into a pool in a six-second spot for Days Inn to mark the summer's solar eclipse. **Opposite:** Short spots for Boston Pizza and Canada's Insurance Brokers forgo actors, instead using product shots and stock footage to get to the punchline fast.

In the 1960s, a group of French writers developed the Ouvroir de Littérature Potentielle, abbreviated as the Oulipo, roughly translated as the Workshop for Potential Literature. Founded by writer Raymond Queneau and mathematician François Le Lionnais, the mission was to impose constraints, such as algorithms and wordplay, on the creative process. Georges Perec's detective novel *La Disparition* didn't contain the letter "e." Jacques Jouet wrote his *Poèmes de métro* by riding the Paris subway, composing one line per stop, and starting a new stanza whenever he transferred. No revisions were permitted. The idea was that the restrictions on creativity would lead to an unexpected kind of freedom.

Advertising is facing its own arbitrary constraint in a new, restrictive format: the six-second ad. With YouTube, Twitter, Facebook and others now offering them, and Fox adopting them for NFL games in

the U.S., the short spots are gaining currency. But are they a creativity killer, or a useful limitation that forces a laser focus on what you want to convey?

Alanna Nathanson, partner and CD at Giants & Gentlemen in Toronto, has made six-second ads for the Mac's Froster and Days Inn. For the latter, the agency built the hotel chain's sun logo into spots around last summer's solar eclipse. The team used sharp cuts to jump from the epic (earth's rotation around the sun) to the mundane (a man belly-flopping into a pool).

Nathanson says the ads manage to tell a complete narrative – with the backstory quickly understood and the punchline almost immediate. The format is useful for brand awareness, she says: "a quick hit to engage and intrigue your audience. Nothing more, nothing less."

Boston Pizza recently released six-second ads to target Canadian football fans on mobile. The resto

partnered with Twitter, Budweiser and the NFL to show game highlights to fans scrolling through their feeds, says James Kawalecki, director of marketing, sports programs and sponsorships at Boston Pizza.

The simple spots aim to create top-of-mind association for the brand: basically, you're watching football, so why not do it with wings and Budweiser at Boston Pizza? Because of the digital targeting (the spots are also on YouTube and mobile apps for Sportsnet and TheScore), the brand knows football is already a passion point for the audience, making broader storytelling less important, Kawalecki says.

He sees a place for the short ads on broadcast too. "I'm sure [broadcasters] aren't going to allow themselves to lose to the online digital mobile channels because it's either a more efficient buy or clients and brands can't afford to do all different kinds of formats," he says.

But moving the format from the web (where the assumption is that attention spans are shorter and there's less tolerance for longer ads) to TV would mean encountering a different kind of viewer.

"When you're working to disrupt someone's feed, you know you need to be intrusive like that," says Brian Howlett, CCO at Agency59, which just made a series of six-second ads for the Insurance Brokers Association of Canada (IBAC).

He calls the spots "hit-and-run advertising." The opening frame, a silent white screen with the words "Insurance is boring until," is meant to lull the viewer before a jarring cut to 1.5 seconds of dramatic stock footage – a flood, a fire or a car crash – followed by another cut back to

the white screen and the IBAC logo, calling for viewers to find a broker.

They leave the viewer asking “What did I just see?”, which works in digital when the ads are likely to be viewed many times, Howlett says.

What’s less certain is the impact when disrupting longer-form viewing, where the audience mindset is different. Mark Tomblin, chief strategy officer at Juniper Park\TBWA, says TV viewers, whose brains are more relaxed, can be engaged at a deeper level.

Tomblin worries that downsizing media leaves advertisers in “smaller spaces in which to do our job.” He sees a role for the shorter format, especially for highly targeted messaging, but is concerned brands will lose sight of what the format is and isn’t good at and dump their entire budgets on them.

Those consulted for this article agreed that the “sixes” only form

says. But it still needs to be emotive to be effective. “If an ad doesn’t make you feel something, no matter what the length, you’ve failed.”

Tomblin is skeptical about the ability of six-second ads to do the heavy lifting of brand building.

“Brands are psychological constructs,” he says. “How things get in our brains and resonate should be a really important aspect of the whole creative project.” His concern about many new media formats is they don’t help creatives generate connections that make brands live in people’s brains.

Rather, they may be designed more to suit the tech companies who built the platforms.

With all the recent controversy around how views are counted on platforms such as Facebook and YouTube, there is even some suspicion in the industry that six-second ads are a convenient fix for

were just a flash, and Kawalecki says it’s easier to avoid using actors in a six-second ad.

“There’s not necessarily a need for dialogue to drive the spot. You can have more fun with product visuals, sound effects, animation,” he says. “All of those are more cost-efficient.”

Post-production and editing is also generally cheaper because of the length, though Howlett said that, because of the precision required to get the sound and cuts just right in an ad of that length, those costs can also be higher than expected. Basically, clients shouldn’t expect to pay one-fifth the price of a 30-second ad just because it’s one-fifth the duration, he says.

When it comes to placing them, Kawalecki says there are pricing advantages for those getting in now, because the tech companies have the inventory and fewer brands are competing to fill it at the moment. Nathanson says the CPM (cost per thousand views) for a six-second spot is roughly 37% less than for a 30-second digital ad.

Ramona Persaud, media manager at Agency59, says the CPM rate is the same for placement on Twitter and TheScore. On YouTube, the calculation is more complicated, she says, as the real-time Cost Per View bidding includes factors such as relevance to the viewer.

The main benefit of buying “sixes” as part of packages that also include longer formats, she says, is “creative diversity” depending on the campaign’s KPIs.

In a few years, six-second ads could be a forgotten fad, viewed as a knee-jerk response to disproven assumptions about attention spans. Or they could be an established component of the advertising tapestry, used on broadcast TV, and challenging creatives to be even more efficient in their messaging. Who knows – they could be working on three-second ads by then.



part of a campaign, and that longer ads will always have a role. But some also said rising to the challenge resulted in creative satisfaction.

“The benefit for the creative team is it’s a really nice, precise, simple brief,” Kawalecki says. “It’s got to be a simple story. But often the best ads, no matter how long they are, are simple stories well told.”

Nathanson cites Mark Twain’s quote about writing a long letter because there’s no time to write a short one. The six-second ad forces creatives to be “laser-focused,” she

the tech companies: if the ad is so short that the viewer doesn’t have time to scroll past before seeing most of it, the viewability problem is solved – even if it doesn’t necessarily do much for the client.

There is also a smaller difference than clients might expect in the cost of making a six-second ad versus a 30-second spot. Shoots still have similar costs for crews, equipment, talent and location, Nathanson says.

Though there are exceptions. Agency59’s spots for the IBAC used stock footage because the scenes



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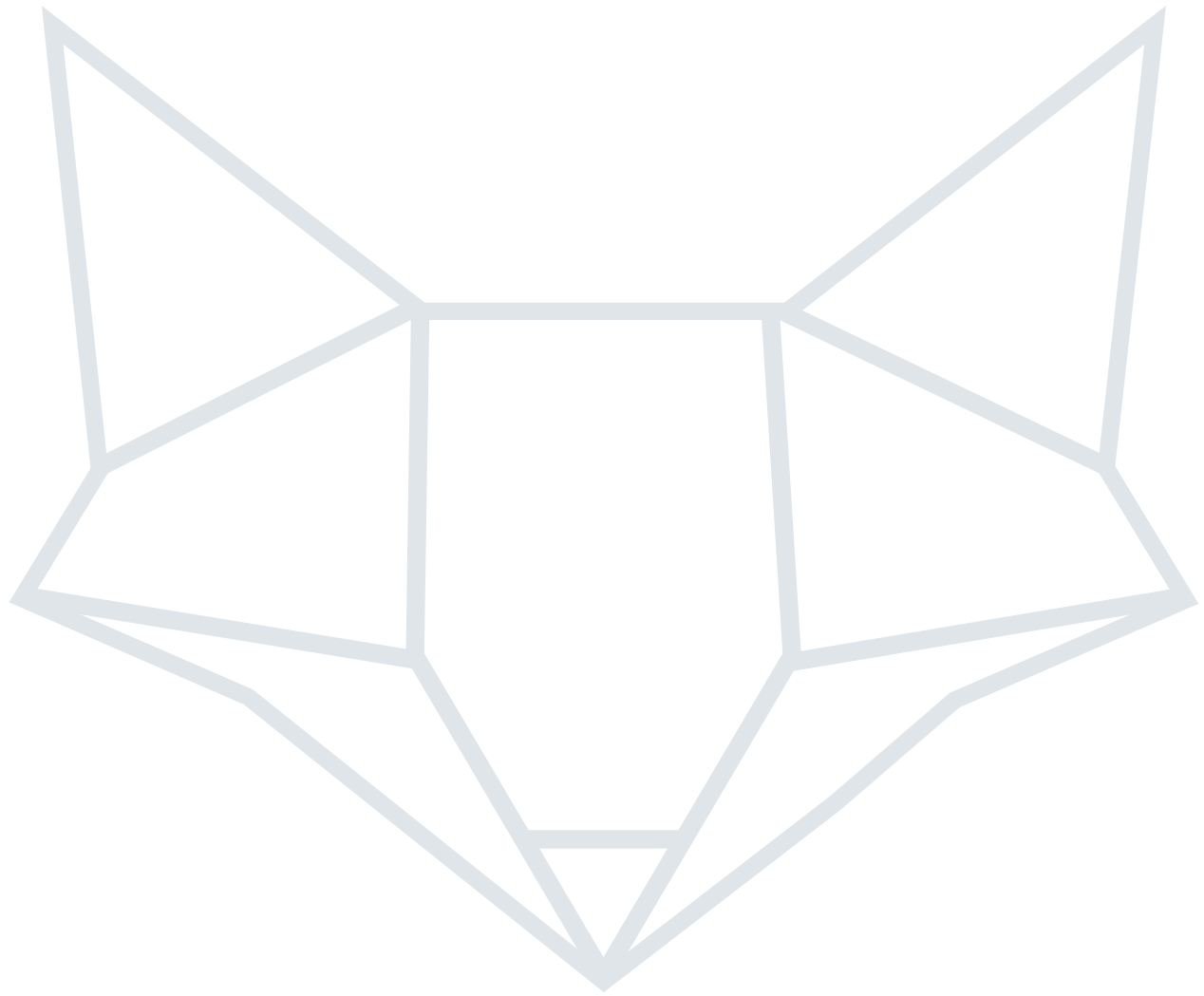
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It's a virtuous circle that proves strategy does indeed beget success, with SickKids (this year's Grand Prix Public Service winner) taking home fox trophies two years in a row for yet another strategic repositioning that pushed the boundaries of cause marketing.

This also isn't the first top prize for Huggies, another Grand Prix winner. Its strategy department's efforts to ingratiate the brand with new parents led it to be repeatedly lauded at multiple awards shows.

These, and 22 other brands, from beer to CPG to

toilet paper, presented work that a jury of strategists and planners – both from agency and brand sides – evaluated based on their ability to lead a shift in thinking and positioning.

Developed in association with APG Canada and an advisory board comprised of senior planning and marketing execs, the second annual awards celebrate the ideas that strategists contribute to a brand's blueprint. Turn the page to learn more about the campaigns' rich insights that led to a wealth of results.

2017
BY JENNIFER HORN

Huggies leaves no baby unhugged



CREDITS

Brand | Kimberly-Clark (Huggies)
Agency | Ogilvy & Mather
Planning director | Michelle Lee
Digital strategist | Robyn Hutman

The challenge with the diaper category is that it is fraught with functional claims. Because Huggies' competitor Pampers has clinical product performance demos and decades of hospital endorsement, the brand is typically the default choice for most new moms.

To grow sales and market share, Huggies needed to deliver an experience that went beyond double leak protection and absorbent liners.

Hugs have always been a part of the brand's DNA, creating emotional equity. Through consultation with the Canadian Association of Paediatric Health Centres (CAPHC), Ogilvy & Mather planners learned that hugs are much more than just emotional comfort. They regulate body temperature, strengthen the immune system and promote weight gain. Basically, hugs help babies thrive.

No Baby Unhugged was born out of this insight. The brand wanted new moms to understand and experience the power of hugs, so Ogilvy helped Huggies launch volunteer hugging programs in hospitals across the country. Together with the CAPHC, the brand set up No Baby Unhugged hospitals where highly screened volunteers administered hugs to newborns (particularly those whose moms were still recovering from difficult births or who had to leave their newborn in the NICU to return home to their other children).

The first No Baby Unhugged hospital launched in 2015 and another two opened in 2016. The team chronicled the launch of the volunteer programs and captured testimony from healthcare providers on the medical benefits of skin-to-skin hugs through two online videos, "What Happens Next" and "Generations of Huggers," which launched on Mother's Day.

In conjunction with pediatric experts Dr. Christine Chambers and Dr. Marsha Campbell-Yeo, the brand created the world's first Hug Plan, a birth plan centered around the power of hugs. The Hug Plan was promoted through a media

tour, social, print, digital and a national Twitter party. All efforts drove to the campaign website where moms could learn more about skin-to-skin contact, download the Hug Plan and become a No Baby Unhugged mom (the brand also made a \$5 donation to the hospital hugging program for every woman who uploaded a photo of herself hugging her baby or pregnant belly).

The initiative has given Huggies (a brand that has been traditionally steeped with emotional brand equity) new armour against a formidable competitor by imbuing it with medical authority.

The program also tightened the focus on new moms, given that the lifetime value of one mom can be as high as \$2,600 per child. Between March and August 2016, sales of Huggies Newborn Diapers increased by more than 16% and market share rose by more than two share points.

Online advertising achieved a click through rate as high as 12 times the industry benchmark. The campaign achieved more than two million likes, comments, shares and re-tweets on social media, and an engagement rate as high as 60%.



GRAND PRIX PUBLIC SERVICE | GOLD CREATIVE CATALYST
GOLD EVOLUTION STRATEGY: KEEPING IT FRESH | SILVER CAUSE
SILVER CONNECTION STRATEGY

SickKids takes back the fight

CREDITS

Brand | SickKids Foundation
 Agency | Cossette
 VP, brand strategy and communications | Lori Davison
 CSO | Jason Chaney
 Director, strategy | Fernando Aloise
 VP, experience strategist | Tara O'Doherty
 UX strategist | Thomas Wilkins

SickKids Foundation was setting donation records, but the money was coming from the same (aging and heavily skewed female) donor set – so the organisation decided to jolt new donors off the sidelines.

In the past, SickKids played off individual stories of need, asking people to help with the “Together We Can” platform. Consumers had begun to expect a specific dire tone from cause marketing, and some learned to ignore the pleas that were coming in.

Research showed people are more likely to pay attention when a tone shifts significantly or donate if they feel an organization is a real difference maker.

Agency Cossette decided to focus on shifting SickKids from a “cause” brand to a “performance” brand. The brief line was “SickKids is taking on the greatest challenges in child health and we are winning. But we won’t stop until every kid is a healthy kid.”

The transformational platform became SickKids “VS” the greatest challenges in child health. The foundation launched with a two-minute film online and on TV during the Toronto Maple Leafs

home opener. The team changed the signage at the hospital, created OOH billboards and dominated Yonge-Dundas Square and TTC streetcars. The foundation’s website changed and donors could identify the cause they were fighting for. A giant neon “VS” sign was also placed inside the hospital for kids and their families to pose for photos before a procedure or appointment.

The team also launched a series of online films, which explored the hospital’s complexity by telling the story of Grace, a child who lost her battle with cancer, but inspired an entire research team to fight for a cure with “SickKids VS. Cancer.” It then featured Hartley, who, after a dozen surgeries, explained the hospital’s need for more operating rooms with “SickKids VS. 100 Today.” Finally, it told the story of SickKids rallying to ensure Santa Claus could find children at the hospital (a source of anxiety for many) with “SickKids VS. Missing Home.”

From October to December 2016, SickKids tracked an all-time donation record for a campaign of \$57.9 million. Online donation revenue increased 695%, transactions rose by 32% and the average donation dollar value increased by 63%. There was also an unprecedented increase in donations from male and millennial donors, eight million video views and 4,000 “VS” t-shirts were sold.

RBC's patriotic pledge



Canada's 150th is an opportunity for brands to connect with their audience over a common theme, but it can also be overcrowded with loud patriotism and celebratory programs.

Something drastically different was required. Instead of an elaborate marketing campaign or another sponsorship, RBC and Grip Limited decided to commemorate Canada's 150th by demonstrating the brand's commitment to Canadian communities, and specifically Canadian youth.

Young Canadians are capable of great things, and RBC wanted to help them prove it. So it gave thousands of teens and young adults \$150 each, with no strings attached, challenging them to show how they would use it to make an impact in their community — essentially, to "Make 150 Count."

How they used the money was entirely up to them. They were asked to share their stories with the brand and through their own social networks. People did things like purchase school supplies to help integrate Syrian children into classrooms, buy newborn care packages for teen moms without support, and throw a surprise New Year's Eve party for terminally ill children. From the smallest acts of kindness to the creation of community initiatives, youth across the

country used their \$150 to make a lasting impact.

These stories have been brought to life through TV, as well as a targeted and contextually relevant online distribution strategy that was created in partnership with various social platforms, including Google. The RBC branch and employee network, as well as existing partnerships and sponsorships (including WE Day, World Juniors and local activations) were leveraged to further its reach.

The campaign helped enhance the RBC brand by demonstrating its commitment to communities, while tracking 440 million impressions (at submission time) — all driven by youth-created stories. More than 100 stories were posted in national and local media, generating 26.7 million media impressions.

The brand engaged clients and communities coast-to-coast and as far north as Nunavut. It showcased 2,920 young Canadians (and counting) and the impact they've had on their friends, causes, neighbourhoods and nation.

The campaign also created a groundswell of support from RBC employees. In total, 55,000 employees interacted with the program, making it one of the most successful employee engagement campaigns executed to date at RBC.

CREDITS Brand | RBC; Agency | Grip Limited; Director, brand strategy and planning | Tim Binkley; Director, strategy | Georgia Fong



SILVER CANADA 150 STRATEGY

Central City races for red

With increasing micro-breweries, consumers have more local craft beer options. To grow its market share across Canada, B.C.-based Central City Brewers & Distillers needed to be seen as “local.”

The craft beer industry has a high level of comradery. Breweries have grown awareness of their brands and helped to grow the overall craft beer market share by partnering together.

Tapping into this strategy, and leveraging consumer patriotism through Canada’s 150th birthday, was how the brewery decided to grow its Red Racer brand.

Red Racer partnered with a dozen breweries from across Canada to create a mix pack of 12 craft beers, called the Red Racer Across the Nation Collaboration. Each of the beers were brewed at the Central City facility



and were inspired by the province or territory they came from. Having each beer represent one of the 12 provinces allowed Red Racer to be seen as locally relevant in markets across Canada and connect with consumers on a national scale.

The launch received media coverage from outlets such as the CBC, Vancouver Sun, Daily Hive, Georgia Straight and Halifax Magazine. In-store signage

included end aisle displays, flyers, product features, product stacks, window displays and key features in-store. Bars and pubs created “tap takeover” events, where all 12 beers were available for a limited time.

CREDITS Brand | Central City Brewers & Distillers
Strategy consultant | Andy Murison

BRONZE CANADA 150 STRATEGY

Montréal’s ironic apology



With Montréal celebrating its 375th anniversary in 2017, it’s an extra-special time to visit.

Garnering attention in cities like Toronto, New York City, Boston and Vermont was a challenge. The U.S. election frenzy was at its peak, as was the Christmas shopping season, while Canada’s 150th birthday was also stepping into the spotlight.

Tourisme Montréal and Lg2 created the “Sorry” campaign to get Ontario and New York markets excited about its 375th birthday.

Americans love to tease Canadians’ over-politeness. The team decided to capitalize on this insight and, as respectful neighbours, have Montréalers celebrate the city’s 375th birthday in classic Canadian fashion: by apologizing for all the noise they would make in 2017.

The “Sorry” campaign first hit the Toronto market with wild postings, radio placements, domination of the *Metro* newspaper door hangers and aerial advertising.

An online video also featured Montréal ambassadors going door-to-door in Toronto, apologizing in advance to their neighbours

for the city’s loud birthday festivities. The ambassadors distributed earmuffs and earplugs, inviting Torontonians to join the party, with some given complimentary Air Canada flights to Montréal.

The campaign then moved to New York where famous Montréal native William Shatner apologized for the hubbub and invited the city’s southern neighbours to join the celebrations.

In Toronto, Montréal received 50% more organic PR visibility versus the previous year. Engagement with video content was also two times the industry benchmark. Specifically in New York, 27% exposed to the online video watched it until the end versus a completion rate benchmark of 15%.

CREDITS Brand | Tourisme Montréal; Agency | Lg2; Strategic planning and user experience | Alexis Robin, François Royer Mireault, Geneviève Monette

CDSS turns to the experts



CREDITS

Brand | Canadian Down Syndrome Society
Agency | FCB Toronto
VP, CSO/senior planner | Shelley Brown
Senior strategist | Eryn LeMesurier
Digital strategist | Shelagh Hartford

When expecting parents receive a Down syndrome diagnosis, they have about 10 days to decide whether or not to keep the baby. Shell-shocked and overwhelmed, they leave the doctor's office with a list of questions.

The Canadian Down Syndrome Society (CDSS) realized there was a gap in information for expectant parents facing a diagnosis. Working with FCB Toronto, the CDSS created the "Down Syndrome Answers" campaign to give expecting parents the answers they were seeking.

Parents turn to Google with profoundly human questions about Down syndrome, but they usually only find clinical answers online. CDSS' strategy was grounded in an understanding of the media habits of parents expecting a child with Down. Despite accounting for just 0.1% of pregnant couples, they ask Google 57,000 Down syndrome-related questions each month.

Knowing that a small group of parents was feverishly searching questions about Down syndrome drove the search marketing strategy.

Using Google's Keyword Planner and Trends, the team identified the most Googled questions parents were asking about Down syndrome.

The data revealed that more than 20 of those questions focused on what everyday life with Down syndrome was like. Could their child ride a bike?

Drive a car? Get married? While doctors and online resources were feeding clinical information, parents actually wanted to understand Down syndrome in human terms.

The idea was to have the true experts – people living with Down syndrome – answer parents' questions.

"Down Syndrome Answers" is a series of searchable videos that features people with Down Syndrome answering the 40 top Googled questions. Launched during Canadian Down Syndrome Awareness Week, the series covers everything from physical and intellectual development to the cause of the condition.

The video series uses Google AdWords to intercept parents' top searches about Down syndrome. This allows the CDSS to be there and answer their questions exactly when they need answers.

The agency optimized individual landing pages for each question and arranged videos into playlists on YouTube to connect parents with more information.

"Down Syndrome Answers" is now a self-sustaining, always-on campaign that will live far beyond its initial launch, providing expecting parents faced with a Down syndrome diagnosis a continued searchable resource.

It achieved 455 million media impressions, a 101% increase in organic traffic to the site (of this, more than 50% was through search), 893% increase in referral traffic and 240,000 video views, all of which is significant considering there are 25,800 Down syndrome pregnancies in North America every year.



GOLD CAUSE | SILVER NICHE STRATEGY

Rethinking the cancer conversation

CREDITS

Brand | Rethink Breast Cancer
Agency | Lg2
Digital Planner | Meg Siegel



For years, campaigns have spoken to women about the prevention and detection of breast cancer. But Rethink Breast Cancer and Lg2 wanted to help young women navigate the realities of a life with breast cancer, so it spoke with more than 500 women, who were undergoing treatment. These discussions revealed that they were tired of being treated like “a sick person” and desperately wanted to be understood. But when a young woman is diagnosed with breast cancer, it’s difficult for friends to know what to say or do beyond giving them flowers, balloons and mind-numbing optimism.

Rethink Breast Cancer decided to create the Give-A-Care line of products (of which some were donated by brands like H&M, Aveda and Pluck Teas) to address the needs of young women with breast cancer and start a new, franker conversation about the disease, treatment and impact. The collection was made available exclusively at Giveacare.

ca, where supporters could build a custom care package, with products like lemon candies that mask the metallic taste of chemo, or a front-zip hoodie that’s easy to get on and off post-surgery.

All 22 items tap into unique insights, helping with the physical and emotional side effects of treatment. With products such as the “My-life-has-turned-into-a-series-of-appointments-so-please-don’t-tell-me-this-is-all-part-of-the-big-planner,” and the “If-one-more-person-tells-me-that-at-least-I-don’t-look-sick-I-may-never-get-rid-of-this-headache balm,” the collection offers both awareness and comfort.

Each package also includes a copy of the Care Guidelines — a booklet covering topics like premature menopause, breast reconstruction, fertility preservation and financial resources, all geared towards young women, since the bulk of breast cancer treatment information is aimed at older patients.

The collection has received a positive

response from the breast cancer community, with many citing this project as refreshing and sorely needed. Survivors said they wished it existed when they were undergoing treatment.

What began as an awareness campaign has turned into a permanent and expanding product line, with interest from several high-profile U.S. and Canadian retailers looking to partner.

The team attracted shoppers from more than 115 countries, and increased average donations to Rethink Breast Cancer by 565% during the holiday season. It garnered 120 million media impressions with \$0 media spend. The products have also been featured in media outlets such as the *Today* show, *Breakfast Television*, *Huffington Post* and the *Globe and Mail*.

And most importantly, the campaign shone a light on the unique needs of younger breast cancer patients, and gave supporters a meaningful way to express comfort and cheer.

SILVER CAUSE

The Starlight Foundation's new clothes

Starlight Children's Foundation is a charitable organization dedicated to helping children cope with serious illnesses and the psychological toll sickness and hospitalization can bring.

Kids hospitalized for long-term stays have a lot to cope with. For young teens, especially, their sense of identity is a challenge. Teens say the hospital experience makes them feel like they're "just a patient." Having to face the world in drab, anonymous hospital gowns makes many teens (whose identities are still developing) feel diminished.

Starlight and Rethink teamed up with Canadian designers to launch the Ward+Robes initiative – a line of one-of-a-kind hospital gowns packed with personality. The designers ranged from a tattoo artist to a high-end fashion couturier who once worked with David Bowie.

While maintaining the functionality of the gowns, the designers worked with lively, colourful fabrics and custom touches that transformed the garments.



Ranging from camouflage and punk-inspired looks to lace and hipster styles, the team took the gowns to hospitals and let kids choose whatever "outfit" they wanted. The minute they put the gowns on, they lit up. As one teen said, "It feels like I'm myself. It doesn't feel like I'm in a hospital anymore." The experience was filmed and shared globally through social media.

The Ward+Robes initiative received worldwide attention, with the video garnering more than 22 million views, resulting in a 780% increase in donations to the Starlight Children's Foundation. It received coverage from several media outlets including CNN, *Huffington Post*, *BuzzFeed* and *Teen Vogue*. It also got the attention of medical professionals around the world, and the foundation is now expanding the program to its network of 130 hospitals worldwide.

CREDITS Brand | Starlight Children's Foundation Canada; Agency | Rethink; Strategist | Maxine Thomas

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GOLD CONNECTION STRATEGY | SILVER CAUSE

Drug Free Kids' cross-channel jump

Driving while high on marijuana is actually more prevalent among young drivers than drunk driving. And more than half the drivers rushed to trauma centres following car accidents have drugs (typically marijuana) in their systems. The challenge for Drug Free Kids Canada and FCB/Six was convincing teens that driving high is dangerous, while breaking through an already oversaturated drunk driving PSA market.

Research showed the most effective way to change behaviour is to have parents talk to their kids about drugs.

While almost all teens agree having a car accident while driving high would be horrible, most don't believe it could ever

happen to them. The plan was to make the unthinkable feel real and trigger a conversation between parents and teens about the dangers of driving while high.

The team launched "The Call That Comes After" campaign, an immersive, cross-channel experience that prompted this important conversation.

Research showed that if you want to have a conversation with a teen, the place to start is on their

cell phone. First, a media campaign targeted parents, inviting them to create and share a personalized, interactive video with their teen. The youngster would then click to watch the video, which told the story of a group of teens who decide to drive high. Finally, during the story's climax, the teen watching the film starts to receive text messages on their phone, from their mom or dad. At the same time, the characters receive the exact same messages from their own (fictional) parents.

This surprising real-time channel-jump creates a moment of heightened emotion and connection to the story. To create the channel-jump from video to SMS, the agency combined five technology platforms: IBM Marketing Cloud, an on-demand video rendering engine, YouTube, a LAMP web service stack and triggered SMS.

In addition, campaign awareness was created through TV, OOH, print, digital and social ads.

In the first 60 days, and prior to mass support rolling out, site traffic to Drug Free Kids increased by 1,946% and 13,200 people engaged with the content. The campaign has already generated significant earned media as parents and teens spread the word.

CREDITS

Brand | Drug Free Kids Canada
Agency | FCB/SIX
EVP, strategy | Anna Percy-Dove

SILVER CONNECTION STRATEGY
BRONZE CAUSE

The ASC plays the role of a trickster

People around the world lose billions of dollars to investment fraud each year. For its annual Fraud Prevention Month education campaign, the Alberta Securities Commission (ASC) needed to go beyond raising awareness of investment fraud, but also have an impact on investing behaviour by making an emotional impact.

Research shows that being a victim of a scam is not something those affected would want to share publicly. Even if the ASC found a willing participant, there was a strong likelihood that it would fall on deaf ears. No one thinks they are going to be fooled. Showing,

rather than telling, Albertans how easy it is to fall for a scam would help drive home the ASC's message.

The idea was to create a scam featuring a fictitious financier, investment firm and real estate seminar to show that it can happen to anyone.

Working with Edelman, the team developed a detailed fake profile for Maplestock Investments and Jonathan Fisher, including a website, Facebook page and LinkedIn profile. They created ads using investment fraud red flags and advertised across numerous channels including Facebook, Google display, Craigslist, Kijiji and home-delivered flyers, all leading to an Eventbrite invite for the seminar.

Midway through the seminar, the ASC revealed the con. The seminar was filmed and the resulting video was sent to media. Major Alberta press were targeted across broadcast, print and online. A PR plan and key messages

were also created to tackle negative media reactions.

The scam ads were viewed more than six million times and the ASC achieved two times the industry standard response rate. Website visits and page views quadrupled from the previous period. The campaign generated more than 18 million impressions – 1,293% over the target. Social media engagements were 612% above the objective and views of the campaign video were 1,674% more than projected.

CREDITS Brand | Alberta Securities Commission (ASC); Agency | Edelman; Strategist | Jessica Fralick



BRONZE CONNECTION STRATEGY
BRONZE EVOLUTION STRATEGY:
KEEPING IT FRESH

Budweiser lights up

Hockey represents the largest beer-drinking occasion in the country. Budweiser wanted to elevate hockey's most electrifying moment (the goal) and share the feeling with the entire country.

The brand needed to create something tangible for its target of hockey-loving men age 19 to 34. Research showed that 83% of the target had never experienced hockey games in an arena due to expensive ticket prices. Instead, fans gather with friends at house parties or their favourite bars to watch games.

So, to reach consumers where they were experiencing hockey, Budweiser and Anomaly created a game-synced hockey goal light glass that lit up every time Canada scored in a game.

Starting with a 60-second Super Bowl spot, the brand introduced its 25-foot Goal Light that would tour the country on its way to the Canadian Arctic and light up the nation with each goal.

More than 20,000 fans signed up on Budweiser.ca to have their names engraved on the light alongside Wayne Gretzky, Paul Henderson and Don Cherry.

Three weeks before the hockey season, a TV spot and social campaign launched the goal-synced beer glass, which was packaged in specially marked Budweiser cases and could be synced with the brand's Red Light app to help fans celebrate Canada's goals at home. About 500,000 glasses were distributed in total.

Glasses appeared on eBay for upwards of \$100 (95% above what it cost to make). The brand grew its market share by 0.28 points versus the previous year and tracked 95 million media impressions, making it the highest earned reach for a Bud hockey campaign.

CREDITS Brand | Labatt Brewing Company (Budweiser); Agency | Anomaly

For advertising opportunities on **stimulantonline.ca** and **Stimulant newsletters**, contact Lisa Faktor at **lfaktor@brunico.com** or **416-408-2300 x 477**.



GOLD TURNAROUND STRATEGY

OLG's race for millennial spectators

Once a vibrant entertainment activity, horse racing attendance has been declining. Tastes have changed, entertainment options have multiplied and the perceived pageantry of horse racing has faded. Ontario's racing industry saw revenue plummet from \$475 million to \$240 million between 2006 and 2015, and attendance of Ontarians visiting a track in the past year dropped to 4.6%.

In 2015, the provincial government stepped in with a new plan to reinvigorate Ontario's horse racing industry. The challenge was to unite the province's 16 racetracks and raceways into a single brand that could attract a new generation of fans to the sport.

Using a data-driven approach, the Ontario Lottery and Gaming Corporation and agency BBDO discovered an audience to build on: experiential entertainment seekers.

This group makes up 26% of Ontarians and is defined as young-minded adults drawn to entertainment experiences in which they can actively engage, and not just observe – such as live music, axe throwing and cooking classes. The goal was to position horse racing as an immersive, experiential event for this audience.

Unlike other spectator sports, horse racing is uniquely participatory

– the act of choosing your horse and then investing a bit of intellect, money and reputation into that horse. As a consequence, for the few moments of a race, that horse is very much your horse.

The creative idea was to bring to life the feeling of seeing your horse race down the track.

The team created a new brand from scratch, which included a name, logo and launch campaign. To be a contemporary entertainment option, the OLG chose not to limit itself within “horse racing,” but include the broader world of “racing.”

The new brand, Ontario Racing, which was anchored in a new visual identity that suggested motion, racetrack cues and Vegas-like excitement, was launched with a 60-second film that put the spectator in the jockey's saddle.

The product didn't change, neither did the tracks or the betting odds. However, OLG saw a dramatic increase in “intent to visit” from 52% to 74% following the campaign.

Visitors willing to wager also increased from 54% to 70%, while attendance saw a boost from 4.6% to 6.2% between 2015 and 2016.

CREDITS Brand | Ontario Lottery and Gaming Corporation (OLG); Agency | BBDO; SVP, director of account planning | Ed Caffyn



SILVER GAME CHANGER | BRONZE CREATIVE CATALYST | BRONZE TURNAROUND STRATEGY

Ontario Tourism's search for the familiar

When something is familiar, it's natural to take it for granted. Ontario is no different. It conjures up images of Niagara Falls, the CN Tower and trees. For Canadians, it seems too familiar, with nothing new or intriguing.

Research revealed that when it comes to travel, people look for the unfamiliar, seeking experiences that are different from where they live and what they know.

The Ontario Tourism Marketing Partnership Corporation (OTMPC) realized that to change Canadians' perceptions of Ontario, it needed to focus on the lesser known people, places and experiences in the province, which contradicts the conventional approach to tourism marketing of focusing on well-known landmarks.

Working with FCB, the brand created a campaign showing imagery of Ontario (without revealing it was from the province), challenging Ontarians to answer the question: "Where am I?"

The team launched a ten-day teaser campaign using 60-second TV spots, video and social media.

The creative led people to a microsite to guess the locations, where a built in geo-guesser using Google Maps API created a virtual game of "hot and cold."

The team released a new clue each day and on July 2, they revealed that the places and experiences were actually from Ontarians' own backyard.

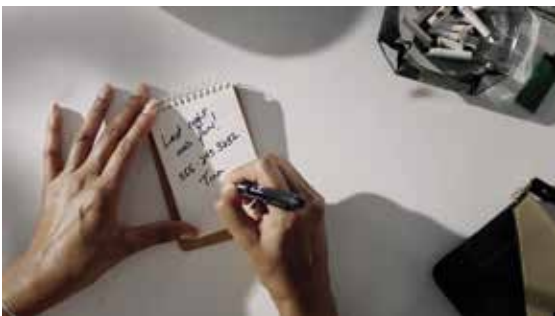
One in 309 Canadians from 480 cities participated in the online guessing game (only 13% guessed correctly). After the big reveal, travel to and within the province increased, with overnight visits tripling, summer trips nearly doubling and the campaign returning \$7.23 cents for every dollar spent.



CREDITS Brand | Ontario Tourism Marketing Partnership Corporation; Agency | FCB; VP, chief strategy officer/senior planner | Shelley Brown; VP, planning director | Heather Segal; Senior strategist | Anastasia Tubanos; Digital strategist | Shelagh Hartford

SILVER CREATIVE CATALYST | BRONZE CHALLENGER STRATEGY

Take Note pens a digital love story



Handwriting has been on the wane for many years. A 2013 study of 2,000 adults found that one-third hadn't handwritten a note in six months. Toronto store Take Note wanted that to change. It teamed up with agency BBDO to show that, in the age of digital-

everything, a handwritten note is powerful and stands out.

The team recognized the thoughtfulness behind handwritten notes and the value placed on them. People keep old yearbooks signed by friends they grew up with, while shoeboxes holding family letters and postcards are often handed down through the generations.

To rekindle the magic of a handwritten note, Take Note wanted to understand the cultural insights that could give the note added meaning and relevance today. With people leading busy lives and technology making it easier to stay in contact, there's a greater appreciation for the effort it takes to handwrite a personal note, as it conveys

emotional depth and connection.

This led to BBDO creating a four-minute modern-day love story, told solely through handwritten notes that chronicled the joys and challenges of a couple's life together.

The brand released the online film in time for Valentine's Day, taking advantage of the romantic day to drive both PR coverage and organic reach. The video was released on Take Note's Facebook page and YouTube, generating significant coverage without any paid media support. Coverage included 77 articles and news reports in local and international media. The video generated more than 50,000 views and since launching the film, Take Note sales have been tracking 30% above the previous year.

CREDITS Brand | Take Note; Agency | BBDO; SVP, director of account planning | Ed Caffyn



SILVER CHALLENGER STRATEGY

Questrade asks the tough questions



When it comes to investing, most Canadians use one of the big five banks. When Canada's largest independent online brokerage, Questrade, launched its low-fee robo advisor platform, only online traders knew about the company.

Research showed that Canadians don't

know how much they are paying in investment fees. This feeling comes to a head each year when they face their financial advisor to review and update their accounts.

Online brokerage Questrade and agency No Fixed Address decided to turn the tables on advisors by putting them in the shoes of consumers unaware

of hidden fees. A campaign was created to inform, empower and encourage investors to "Ask Tough Questions" about their money.

The team kicked it off with TV commercials that contrasted traditional upbeat bank ads with happy customers and advisors. The first spot shows a woman asking a pointed question about fees. In another, a man poignantly explains to the advisor that they aren't talking about a game, but his family's future. In each spot, the advisor responds with an awkward look.

Questrade also asked a series of questions like, "Whose retirement are you really paying for?" at airports, along commuter routes and beside investment articles. The brand used a calculator on its website to show how the average Canadian investor could retire up to 30% wealthier by using its low-fee platform.

Questrade's business more than doubled its monthly growth, increasing to more than \$5 billion in assets.

CREDITS Brand | Questrade; Agency | No Fixed Address; Planner | Rachel Lai

SILVER GAME CHANGER | BRONZE CAUSE

Interval House helps women get away

Society is often apathetic towards women who stay in violent domestic relationships. Some ask, "Why doesn't she just leave?" and diminish the situation rather than lend support. From deep emotional ties to fear or financial reliance, sometimes staying can feel like a woman's only option.

Working with Interval House, a shelter for abused women and children, Union learned that they do try to leave. On average, a woman makes five attempts to leave an abusive relationship before she finally gets out.

The team wanted to change social perceptions of abuse victims by starting a new conversation to help people feel empathy toward women who struggle to leave abusive relationships.



Through a series of documentary-style videos, the agency captured men's memories of heartbreak and lost love from their stories about "The One That Got Away." By reframing the issue from the perspective of abusers, their lovelorn tales start sweet but end dark. The spots show hints of the men's manipulation, possessiveness and aggression. In the end, it's clear that "The

One That Got Away" is actually a woman who has escaped domestic violence.

The organisation launched the campaign on Valentine's Day to invert the conversation on relationships and love. The campaign started with a 90-second video and two 30-second videos on Facebook to generate awareness, engagement and scale.

With a media budget of \$5,000, the videos were viewed by more than 600,000 people and helped start conversations.

Interval House earned more than 6.2 million PR impressions and attention from actors Ashton Kutcher and George Takei. It also saw a 62% increase in donation page visits and a 103% increase in visits to the "Get Help" page.

CREDITS Brand | Interval House; Agency | Union; Director of strategy | Michelle Campbell

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SILVER GAME CHANGER

One less box to move

Since the 2008 financial crisis, a disturbing number of families rely on food banks. In fact, more than 10% of Quebec's population currently lives below the poverty line. These people don't live on the street: they are hard-working, low-income families suffering from the consequences of a severe economic downturn.

Like most food drives, La grande guignolée des médias (The Media's Big Food Drive) has traditionally been held during the holiday season, when people tend to be more generous. But poverty doesn't stop when the snow melts.

In summer 2016, the agency Tam-Tam\TBWA decided to take advantage of a local tradition – Quebec's July 1 Moving Day – to establish a new tradition for La grande guignolée des médias.



On June 28th, a few days before the moving frenzy, cardboard boxes (similar to moving boxes) were distributed in one of the most densely populated rental areas of Montreal. The organisation asked people to fill the box with non-perishable food items to make their move lighter while helping their less fortunate neighbours.

On June 30th, 30% of the boxes were collected with goods in them. La grande guignolée des médias gave a three-minute interview with one of the beneficiary food aid organizations on *Salut, Bonjour!*, the most-watched morning TV show in the province.

The stunt helped halt a decline in donations that had been affecting the organization for the past six years, increasing cash donations by more than 30%, reaching \$3,179,255 in 2016 (and that's without counting the thousands of kilos of non-perishables).

CREDITS Brand | La grande guignolée des médias;
Agency | Tam-Tam/TBWA



SILVER EVOLUTION STRATEGY: KEEPING IT FRESH

Gain taps into scent-vertising

Research shows that while products like scented candles or perfumes serve as an “added layer” to elevate everyday life, laundry scent is seen as merely a reminder that clothes are clean.

This insight revealed the opportunity for an evolution that would shift Gain from the world of laundry to that of other desirable scents, like perfume.

Leo Burnett's strategy called for Gain to defy category communication conventions by behaving like a perfume brand to reassert its scent credentials.

The perfume industry is known for some pretty fantastical campaigns, but the tone is always serious and dramatic. Gain's scent belonged in this world, but it had to happen in a way that would reflect the brand's playful spirit. So the agency made a parody of a perfume ad.

Two films were created: “Time to Heal” emphasized the long-lasting scent benefit; and the “Gain by Gain” parody recreated the hyperbolic “flashbulb fantasy,” ending with a comedic twist with the help of actor Ty Burrell of *Modern Family*.

To mimic perfume advertising, the team used fashion magazines, billboards, celeb GIFs and tweets from A-listers who embodied a luxury.

The agency developed the best-performing creative in Gain's history, with “Time to Heal” tracking the highest brand memorability at 41.5%. Awareness of Gain flings! increased 61% to 71% from the previous year, and sales of Gain laundry outpaced the growth of the category.

CREDITS Brand | Procter & Gamble (Gain); Agency | Leo Burnett Toronto;
CSO | Brent Nelsen; Planner | Mike Coulson



BRONZE EVOLUTION STRATEGY: KEEPING IT FRESH

Fisherman's Friend gives tough love

With relatively flat sales during the last five years, Fisherman's Friend worked with agency Giants & Gentlemen to re-invigorate its brand and reach a younger demographic, without alienating its loyal older base.

The idea was that Fisherman's Friend is like tough love for your throat. The distinct taste of its leading product – Original Extra Strong – led to the creation of the “Suck it Up” campaign, using first world problems to show how some have become softies.

The “tough love” campaign was ideal for the older loyal fan base, and the brand's traditional TV and radio media plan aimed to reach them. But it also needed to engage a younger audience, so it made a significant shift to social and online, with Twitter as the main channel.

The agency trolled people posting about first world

problems, telling them to “#SuckItUp.” It also created “Disgruntled Grandma” video responses and used radio personality Todd Shapiro to create on-the-street content. The campaign included partnerships and activations

with Tough Mudder, CFL teams and “Suck it Up” moments on Sportsnet. TV and digital ads also ran during the peak cough and cold season.

The brand saw a 40% growth in sales compared to 2015. Fisherman's Friend's Twitter followers grew 115% through four million impressions and 70,000 engagements. The “Suck it Up”

campaign resulted in strong brand recall (80% aided), with digital ad recall doubling since 2016 to 15%.

CREDITS Brand | TFB & Associates (Fisherman's Friend); Agency | Giants & Gentlemen; CSO | Gino Cantalini; Strategist | Marianne McBean



BRONZE EVOLUTION STRATEGY: KEEPING IT FRESH

PC connects consumers over food



Leading up to Canada Day, President's Choice planned to launch a collection of products with quintessential Canadian flavours to help people celebrate the occasion. PC wanted to celebrate the power of food and its ability to unite people.

highlighting the real connections that can be forged when people put down their phones, forget their differences and come together over food.

The spot showed two women setting up a dining room table in the middle of their

The world is divided and individuals aren't connecting with each other anymore. In fact, 30% of people don't even know their neighbours. PC had an opportunity to communicate a belief that food is a catalyst for connection, and encourage people to come together.

The brand's “Eat Together” movement encouraged Canadians to do just that. It began with a short film

apartment hallway, with the hope that their neighbours would eventually notice and join them for a meal (which they did).

In addition to the film, there were also in-store “Eat Togethers,” a national online contest and social challenges that culminated on Canada's 150th birthday in Ottawa on July 1.

To date, the film has been viewed more than 62 million times. On launch day alone, the “Eat Together” film reached 70% of Canadian social media users and Facebook reported that the film (over a 24 hour period) was the most shared piece of promoted content in its history.

One month later, PC released the spot's “What The World Needs Now Is Love” cover song (sung by Walk Off The Earth's Sarah Blackwood) on iTunes, with proceeds going toward PC Children's Charity.

CREDITS Brand | President's Choice; Agency | John St.; Planning director | Megan Towers; Strategic planner | Colin Carroll

SILVER NICHE STRATEGY

An unexpected collaboration

Photographers have been reaching out to art directors for as long as photography has been used in ads. And they all do it in the same way, mailing out postcards with samples of their portfolio. These printed promos end up in the exact same place – the recycling bin.

Toronto-based photographer Aric Guité approached Havas Worldwide Canada to help him find an entirely new way to capture the attention of ad professionals and showcase his talent.

They developed a direct media campaign called #CollabWithAric. To begin, the agency sat down with Guité and made a list of the top 50 art directors he wanted to work with. The team then took to Instagram, where art directors connect with their love for photography.

Havas combed through the Instagram accounts of creatives on the list and picked one iconic image from each. Guité then created his own photo that spoke to the art director's image in

a funny or thought-provoking way. He combined the images into one Instagram post on his new account @aricguitéphotography. Guité also added personalized comments that referenced the original photo and tagged the art director.

The combined posts aimed to illustrate Guité's skills, while also showcasing his sense of humour and ability to collaborate. Celebrating the art director's original photo was a subtle way to ingratiate Guité to his intended target and initiate a conversation.

While Guité's direct mail promos had a response rate of 5%, more than 65% of the art directors targeted in this campaign responded on Instagram or email. Guité received work from 20% of them.



BRONZE NICHE STRATEGY

It Ran for NABS

All creative teams have a pile of great ideas crumpled up under their desks or in the back of their minds that deserve to be seen (and submitted for awards). The National Advertising Benevolent Society (NABS) decided to raise awareness and funds by enabling creatives to run the award-worthy ideas that never made it into the market.

To garner attention with a hyperbolic look at the industry that would get people talking, NABS and Lg2 created *IT RAN*, the world's first magazine designed to be filled 100% with ads.

The team created a commercial to launch the magazine and encouraged creatives to create an ad. However, when they visited the site to submit, it was revealed that the initiative was actually a fundraiser for NABS disguised as a parody magazine. And their "media buy" was actually their donation.

The team targeted creatives at agencies across the country through social posts with parody ads, showing them the kind of content that would be published in *IT RAN*. Creatives would then, with client approval, submit their "ads" to a microsite. The "ad space" sold out in weeks, and the inaugural issue was distributed in fall 2016 to agencies and marketers around the world.

The campaign effectively created awareness, as well as a new revenue stream for NABS. Helpline calls increased by 89% during the campaign period, there was a 118% year-over-year increase in website visits directly tied to the campaign and use of online NABS support services increased by 261%.



CREDITS Brand | Aric Guité; Agency | Havas Worldwide Canada

CREDITS Brand | NABS Canada; Agency | Lg2; Social Strategist | Meg Siegel



SILVER RESEARCH MASTERY

SAQ inspires personalization

La Société des alcools du Québec (SAQ) launched a loyalty program in 2015 called SAQ Inspire, which aimed to offer a more personalized and engaging experience tailored to individual tastes and habits.

The Inspire system gathers data with each transaction to build unique profiles that allow SAQ to enrich the customer's interaction with the brand.

So Cossette developed a multichannel approach to show SAQ Inspire cardholders the program's benefits.

The team showed members how to interact with the program through email, website, a mobile app and in-store. They created targeted promotions and recommendations, with exclusive product offers; invitations to events and contests related to the member's interests; and online access to their purchase history and profile.

In store, members can share their purchase history and profile for more personalized recommendations and promotions tailored to their

tastes. There was also a printed section in the SAQ flyer and *Cellier* magazine. Interactive web banners invited participants to answer questionnaires to learn more about their tastes. SAQ's site also housed a video of the program's benefits.

SAQ Inspire now has 1.9 million members. About 66% of sales are identified through the program, meaning members actively collect points, up to 9% of which are redeemed during the winter holiday shopping period.

The participation rate for exclusive offers averaged at 4.4% from active members in the last six months. Customized offers boosted engagement from 56.5% to 59.1% among members.



CREDITS Brand | La Société des alcools du Québec (SAQ); Agency | Cossette; CSO | Florence Girod; Strategic director | Sophie-Annick Vallée

Strategy Awards 2017 | JURY

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ALISON SIMPSON
Senior VP, marketing and
branding
TMX Group



IAN WESTWORTH
VP, planning and innovation
Grey



Congratulations to our agency partners Cossette and OMD
for being shortlisted for 2017 Agency of the Year.



A surreal, dreamlike scene featuring a young girl with long brown hair, wearing a light blue hospital gown, standing amidst a chaotic collection of medical equipment and balloons. She is positioned in the center, looking directly at the viewer with a somber expression. The background is a soft, hazy blue sky. In the foreground and around her, there are various items: a metal IV stand, a folding stool, a yellow balloon with a smiley face, a blue balloon with a smiley face, and several metal wheels and frames, possibly from a shopping cart or a piece of medical equipment. The overall mood is one of isolation and contemplation.

2017 AGENCY OF THE YEAR

THERE'S ENOUGH CONVERSATION AROUND WHAT THE AGENCY OF THE FUTURE will look like. But what about the agency of *now*? What are some of the best and brightest shops doing today to answer the questions of tomorrow?

There are clues that lay in the pages that follow, starting with Cossette, *strategy's* Gold Agency of the Year.

Its current process is to, well, have no process. Traditional rules that separate creative from strategy have no place in its offices, with the shop blurring the lines to almost non-recognition.

Then there's FCB, the Gold Digital AOY. What better way for the agency to set itself up for tomorrow than by investing in its people today? FCB is learning that a curiosity to educate its staff in new platforms will guarantee attention.

Data is further catching fire, with MAOY winner Touché keeping its marketing scientists close by, while the top PR AOY, Edelman, also relies on analytics to drive its thinking.

And finally, our inaugural Design AOY, Leo Burnett, is setting itself up as a mecca for design, embedding the craft in all corners of the agency.

The shops were judged on their work (see the criteria on p. 70) by jury members from brands and agencies (see p. 68-70), but these articles on the 14 winners go beyond the campaigns entered, focusing on the strategy behind their structures, with a look at the work that won.

#onecossette

Cossette's strategic approach

BY MARK BURGESS

WALKING OFF THE STAGE AT THE 2016 AGENCY OF THE YEAR GALA, the evening's top award in hand, Cossette CD Carlos Moreno had one question: "What the hell are we going to do next year?"

The Gold AOY prize was the agency's first. In fact, it was the first time Cossette had placed in the category since winning Silver in 1990. The win was a major marker of success, "an affirmation that we're on the right path," CSO Jason Chaney says.

That path included a multi-year innovation plan (featuring its Cossette Lab startup incubator program), the creation of multidisciplinary work teams and an emphasis on combining strategy and creative.

The latter plays an especially significant role at Cossette. There's virtually no separation between the strategy and creative teams, with each constantly feeding the other.

"It's getting to the point where I don't remember who wrote the strategy and who wrote some of the creative," Chaney says. "It doesn't matter."

Developing both at once not only speeds things up, but also leads to stronger work, Moreno says. "Once we go to a client, there's no disagreement about where we're heading because we've already had all the conversations internally, and we've actually come up with things together."

This method was on display during the interview for this article. Moreno and Chaney, joined by about a half-dozen others on the creative and strategy sides, were cloistered in a small, bunker-like room in a converted industrial building in Toronto's east end – the opposite end of town from its office in Liberty Village – with only heavily scribbled whiteboards for decoration. It was day two of a week that would be spent this way: in close quarters, cut off from distractions, focused on a single task – developing a campaign for a new client.

This focus on the work has allowed Moreno and the team to maintain the momentum.

A few weeks before the 2016 AOY win, Cossette and SickKids had released a new platform for the foundation called "VS." It marked a 180, positioning the hospital foundation as more of an athletics brand than a charity. "VS" won at every major advertising awards show and claimed Campaign of the Year, based on the scores from the AOY judges.

"For a [brand] that has so much to lose by missing, it takes an incredible amount of guts and faith in the agency to pull something like that off," Chaney says.

Cossette is likely to see more of that faith in its instincts, now that "VS" and other strong brand work (see sidebar) propelled it to repeat as the top agency.

In some ways, success begets more success. "The

NEW BUSINESS
Boulangerie Vachon, Bunz, Canada Goose, Chatters, Chocolats Favoris, CNESST, City of Toronto's Economic Development & Culture Division, Delta Controls, Destination Canada, G Adventures, Google Canada, Quebec's Ministère de l'Énergie et des Ressources Naturelles (MERN), Montréal International, Quebec Tourism, Queen's University, SNC-Lavalin, Sodastream, Willowbrook Shopping Centre

KEY HIRES
Toronto:
Guy Moore and Ed Morris, group CDs; Noah Feferman, ACD; Troy McGuinness, CD; Rosie Gentile, SVP, 1:1 strategy; Julianne Trotman, CRM strategy director; Scott McKay, VP of strategy; Rob Despina, DRM strategy director

Vancouver:
Lisa Nakamura, CD of design; Julie Patrick, senior CRM strategist;

Chicago:
Adam Friedman, SVP, head of strategy

STAFF
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phones started ringing immediately," Chaney says of the impact last year's win had on business. "We've had a record year in terms of the number of pitches we've been invited to."

Those invitations have led to some big account wins, including SAQ and Google, joint work for Destination Canada and Telus, and global work for Canada Goose. For the latter, Cossette was the only Canadian agency invited to pitch. Creative for the clothing brand, which includes a new five-year global brand platform, will launch in 2018.

The account wins have led to growth this year that roughly doubles what the agency had been averaging over the previous few, Chaney says.

That's meant staffing accordingly. Cossette has added a number of new client leads, group CDs and senior strategists (though the overall staff count has declined slightly in the past year). The additions include VP

strategy Scott McKay in Toronto and Rosie Gentile, SVP strategy for its one-to-one business in Montreal. There were also high-level promotions in its two Quebec offices.

While a year of wins has helped Cossette attract talent and business, it hasn't changed its approach. Moreno and Chaney say the agency's culture keeps the team grounded and motivated. It's a mix of humility and fear, which Moreno says he still routinely faces when starting new projects. "I'm scared all the time, man," he says.

"It's going to be different every year. The market changes all the time. The solutions change all the time. You have to figure out how to keep building and going from there," Moreno says.

Chaney cites a common refrain in the agency: "We don't take ourselves seriously. We take our work seriously... It's coming into work and starting from scratch, trying to solve the world in a different way and questioning our own assumptions and biases."

CASES



▲ **1. SickKids VS all other campaigns:** The top campaign, as scored by the AOY judges, has already won just about everything: Gold Lions in Cannes, Gold Clios, AToMiC Grand Prix, Promo! best of show. The work was a bold shift for the SickKids Foundation, moving away from the sentimental branding it had previously relied on with an assertive anthem spot that flipped ideas about illness and vulnerability. Subsequent spots, including one around Mother's Day, shifted the tone slightly but featured the same look and dramatic cuts.



2. Is it still a Big Mac if you add bacon to it? It's a simple question, or so it seems. The "Is It Still a Big Mac?" campaign created controversy, with McD's sitting back to watch the debate.

3. Public Mobile shored up its no frills bona fides with a campaign that promised "Less for Less" by demonstrating it wasn't wasting customers' money on slick ads.

4. Ontario's Ministry of Advanced Education and Skills Development (OSAP) targeted parents and teens with the same message in different languages – a psycho monkey for teens, an emotional film for parents – with "Everyone Deserves an Education."

5. Liberté's "The Taste Obsession" elevated the brand above the uninspiring yogurt aisle in a stylish campaign featuring "yogurt art" and a sleek 60-second ad targeting foodies.

► For full cases, go to aoywinners.strategyonline.ca/2017



FCB doubles down on digital

BY JONATHAN PAUL

IN 2016, FCB CANADA hedged a bet on Google.

What started with an executive team trip to Silicon Valley to meet with the tech giant, ended with FCB becoming the first creative agency in Canada to mandate that every employee be fully certified in Google Adwords. It took two weeks of preparation, including study guides and groups, and then a final half-day session of full agency swotting, culminating in a two-hour, 100-question multiple choice test.

FCB made every single one of its staff, from Toronto to Montreal, take the certification course. From the agency's receptionist to its creative teams, all the way up to Tyler Turnbull, CEO of FCB Canada – nobody was let off the hook. However, contrary to conventional test-taking wisdom, the exercise wasn't about passing the training course. Rather, it was about unlocking people's potential to think outside the box when it comes to digital.

FCB's bet paid off big time.

A week later, the agency held a creative brainstorm on a brief from the Canadian Down Syndrome Society (CDSS) and suddenly the idea struck: "What if we use

search in an interesting way?" That's when FCB came up with the idea for "Down Syndrome Answers," a campaign for parents seeking support after learning their unborn child has been diagnosed with Down syndrome.

Following a Down syndrome diagnosis, couples only have about 10 days to decide whether or not to proceed with the pregnancy. With many questions, most turn to Google for answers. FCB leveraged what it had learned during its Adwords training to great effect, creating a series of searchable videos featuring people with Down syndrome answering the top 40-Google questions.

"I think that was one of the high points for us culturally," says Turnbull, "because it showed that if you take a chance and you try to be curious and educate yourself on new platforms, you can be really creative."

"Down Syndrome Answers" propelled FCB to the title of most-awarded Canadian agency at Cannes, and at the CLIOs, and picked up White and Graphite Pencils at the second annual D&AD Impact awards, culminating in this year's DAOY Gold conquest (its second consecutive win).

The campaign also helped the agency to secure

NEW BUSINESS

Fountain Tire, Ministry of Education, Paccar, Stericycle, Made in Space, Bishop Strachan School (BSS), BMW

KEY HIRES

Anna Percy Dove, EVP, strategy; John Fung, director, strategy; Thomas Wilkins, strategist; Elizabeth Sellers, VP, managing director; Andrea Barrett, group account director; Dave Laing, ACD; Bob Sybydlo, director, marketing automation solutions; Madara Ranawake, director of technology; Chris Perron, VP managing director; Matt Antonello and Noel Fenn, group CDs; Stef Fabich, head of integrated production; Dave Ashley, account director

STAFF 270

significant new business, including Ontario Tourism, Fountain Tire and BMW. The German car company chose FCB largely due to its digital strength, demonstrated with its award-winning campaign for CDSS.

"I think the work we did on Down Syndrome Answers showed brands like BMW that we think very digitally, and that we can create emotional stories using technology, data and strategy in very smart and simple ways," says Turnbull.

For BMW, FCB will focus on the digital aspects of the buying journey, he says. It will leverage its data capabilities to segment people who've shown interest in the brand, and create stories to take prospective buyers from consideration to purchase.

"In the car world, more people are walking into a dealership with their decision already made. They know the model they want, they know the specs, they know the package," he says. "The use of digital and technology in that journey to influence them becomes critical."

The new AOR assignments have seen FCB's ranks swell over the past few months. Many additions have been made to its creative department – notably Matt Antonello and Noel Fenn coming aboard as group CDs in June, following the elevation of Jeff Hilts and Nancy Crimi-Lamanna to co-CCOs the previous summer – as well as its client services team, with the hiring of Chris Parent to share VP managing director duties with newly elevated Tracy Little. The agency also welcomed Samia Chebir as the new president of its Montreal office, who's been tasked with leading the agency's vision.

The question FCB has to answer now is how to maintain its creative momentum, and build on what has been a banner year for the agency. The answer, says Turnbull, is by continuing to invest in digital storytelling.

A priority going forward, he says, will be marketing automation. The agency is currently working with its data/tech offshoot agency FCB/Six to develop a better understanding of marketing automation platforms like Eloqua and Adobe's Marketing Cloud. FCB will explore ways to leverage the data that these companies capture to deliver personalized experiences for its brands.

Hand-in-hand with that ongoing effort, he says, the agency will also explore the creation and delivery of cost-effective, customized video through programmatic and platform optimization. To that end, it's also looking at its own production solutions, on top of a suite of technology partners (like Adobe and Eloqua) and AI applications.

"We believe that the future of content is primarily video-based," says Turnbull, "and we are focused on understanding – in a deep way – how we can leverage technology to create personalized video content at scale."

CASES



1. Look who's talking, hoops edition

BMO launched the basketball season by bringing back BallStar, and promoting his role to official "spokes-ball" of the 2017 Raptors season. TV, online video, in-venue and print drove awareness of #BMOBallAccess. Thirteen videos gave fans bite-sized content featuring exclusive areas of the ACC and their favourite players hanging out with BallStar. FCB also used Twitter to connect BMO to fans when they were most active online. And to end the season, the brand gave out 12 special Ball Access Passes pre-game. These granted fans access to an exclusive suite, where the brand created live content to be shared on social and TSN during the game.



2. For the CDSS, FCB took a data-driven approach to answer popular search queries about Down syndrome (see the case on p.18).

3. The agency's work for the Ontario Tourism Marketing Partnership Corporation saw consumers

guessing where images of desirable attractions and experiences could be found. The "Where Am I?" campaign stirred interest in the province, enough to triple overnight visits and double summer trips during 2016 (see p. 25 for the case).

► For full cases, go to daoywinners.strategyonline.ca/2017



Predictable is magnetic

Human brains are hard-wired to be attracted to anything personal. Want proof? Direct mail is proven to drive 64% of recipients online and 47% in-store! Canada Post Smartmail Marketing™ can help you zero in on your target and attract more customers.

Get the reaction you want with Smartmail Marketing.™

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CANADA
POST



POSTES
CANADA



Touché's data-driven transformation

BY CHRIS POWELL

IN LATE SEPTEMBER, TOUCHÉ'S NEWLY REVAMPED website boasted that the shop had delivered 23,117,425,985 impressions for clients in the past month. That kind of performance tracking is expected from a media agency, but how they are racking up stats is what snagged the coveted Gold prize in the Media category.

In addition to maintaining its by-now customary 30% year-over-year revenue growth and garnering a bevy of accolades, the past year has seen Touché score major new business including Agropur and H&R Block, as well as the VW Group assignment (the latter is its first major auto account, landed as part of a global review won by sister network PHD).

The Omnicom Media Group (OMG) shop also successfully defended three key accounts, including Tourisme Montréal and the Quebec Tourism Alliance. In a business known for its steady client turnover, Touché has not lost an account in more than a year – maintaining an enviable client roster that also includes Canadian Tire Corp., VIA Rail, Boston Pizza and Metro.

"It's tough to win new clients, but it's even harder to retain current clients, who might be tempted by something new," says president, Karine Courtemanche.

Perhaps most significantly, Touché doubled down on data-driven media campaigns, underscored by a new positioning statement: "Fuelled by data. Driven by creativity."

One year in development, the April rebrand encompasses everything from Touché's website to its Montreal and Toronto digs, but is best embodied by the network's newly created Marketing Science team.

"Our philosophy was always to rely on strong insights to create innovative campaigns... but to truly gain access to those insights, you need to be in the data game," says Courtemanche.

A merger between Touché's business intelligence and research teams, the 21-person Marketing Science unit puts data at the forefront of its approach to media planning and buying, without sacrificing the agency's media creativity.

In fact, Courtemanche says the launch of the unit coincided with Touché's best year on the awards circuit. Its accolades include being named Canada's first-ever Agency of the Year at the Festival of Media in Rome, winning three Gold and one Silver

at the Internationalist Awards for Innovation in Media, winning five grand prizes at the Quebec Media Council's Prix Media Awards and being shortlisted for three Media Lions in Cannes.

"People [might] think this data focus would extinguish our creativity, but it's actually quite the opposite," says Courtemanche. "We feel we have stronger insights than ever to build campaigns; creativity without insight has no purpose, and doesn't create the sales results we expect for our clients."

This year, data mining and interpretation has been behind successful work for clients such as Belron Canada, which operates nearly 350 auto glass repair centres across the country under banners including Speedy Glass and Apple Auto Glass.

Ninety percent of Belron's repair bookings occur on the same day as a customer's first interaction with one of its advisors. Because Touché's data analysis showed that TV ads created a spike in search queries in the 15-minute period after a commercial aired, it developed a solution to have its automated bidding align with TV logs. Meaning, Belron's ads were served in a premium position when consumers conducted a web search.

NEW BUSINESS

Agropur,
H&R Block,
Kayak,
Volkswagen,
Audi

NEW HIRES

In the past 12
months, the
agency staff count
increased by 22%

STAFF

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The campaign also included unique landing pages that delivered custom maps based on a user's IP address. So everyone arriving at the page from one of Belron's search ads was presented with a "hyper-local" website experience. The campaign contributed to a 37.5% increase in bookings for Belron, and a 19.8% decrease in cost per acquisition. Bookings in the 15 minutes following a TV spot also increased by more than 19%.

Courtemanche says the launch of Marketing Science reflects data's emergence as an increasingly crucial aspect of modern RFPs. "Clients are very interested in knowing not only where we stand on data collection, but how we bring it to life," she says. "If you look at any major RFP that's in the market, it's always a question that's being asked. Part of our success in new business can be attributed to this unit."

At the same time, she says, the application of data science adds an additional layer of complexity, requiring clients to be both more forthcoming with potentially sensitive data, and willing to invest the time to set up the infrastructure Touché needs to gain access.

"It can be seen as something that is lengthy and time-consuming, but those that have invested in it have seen a

huge return on their investment," says Courtemanche.

Most significantly, Touché and its clients have adopted an "always-on" approach to marketing. "We're no longer talking about three-month campaigns," she says. "We're talking about how we... work together to get all of the information to act on, to be agile and nimble."

Adopting a data-driven approach also led to the realization that Touché needed to look beyond traditional media planning and buying skillsets when making new hires. The agency hired its first-ever HR director about 18 months ago, all with an eye towards recruiting talent comfortable with data. Courtemanche says that about half of the Marketing Science team's staffers don't come from a traditional media background.

Touché founder and CEO Alain Desormier says the reliance on Marketing Science is a reflection of the current "transformation era" that is radically reshaping the marketing industry. Touché expects to derive half of its 2017 revenues from digital, and Desormier is confident the 22-year-old network is among the country's "most digital" media agencies.

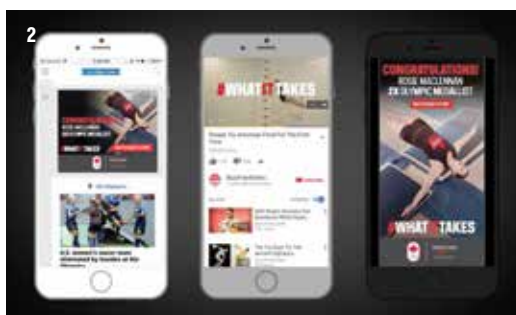
"This is a path we are following," he says. "We are extremely strong in every facet of digital investment."

CASES



2. Instead of relying on one TV spot, Sport Chek created hundreds of pieces of Olympic-related content for viewers across devices.

3. For Safe Schools Network, Touche turned banner ads into "Bully Ads" so that others could experience online bullying.



1. Data storm clouds up ahead

Canadians miss important appointments because of bad weather. However, amid these harsh conditions, trains have proven to be a reliable means of transport. Touche analyzed VIA Rail's daily sales reports and compared them to historical data from The Weather Network. It found there were significantly more visits to the VIA Rail website five days before snowstorms. So it launched a campaign that was activated by a Weather Network alert, with storm-related messaging targeting business travellers through display, mobile and OOH. The contextual and timely ads warned people of the impending travel chaos. In the end, the campaign increased passengers between Toronto and Montreal by 43%.



► For full cases, go to maoywinners.strategyonline.ca/2017



PR AOY | GOLD

Edelman's trust in the process

BY MARK BURGESS

NEW BUSINESS

Berkshire Hathaway Energy Canada, Calgary Zoo, Goodlife Fitness, Hydro-Quebec, KFC, Maple Leaf Foods, Nissan North Americas, Royal College of Physicians and Surgeons, StubHub, Teva Canada, Toronto Hydro Corporation, Vancouver Aquarium

KEY HIRES

Julia Cartwright, SVP, HR; Kelly Hutchinson, VP, technology; Pierre Choquette, VP, public affairs

STAFF

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THE EDELMAN TRUST BAROMETER RELEASED its 17th annual survey in February, but it was the first time the findings around eroding trust it had been hinting at for years were self-evident. Donald Trump was in the White House. Fake news had played a role in getting him there. "Post-truth" was the Oxford Dictionaries' word of the year for 2016.

Edelman Canada president and CEO Lisa Kimmel says the barometer crystallized some of the shifting dynamics that had prompted the PR firm (with offices in Toronto, Vancouver, Montreal, Calgary and Ottawa) to develop its approach to "communications marketing" back in 2014. The collapsing trust in institutions was leading to the dispersion of authority from the top down to peer-to-peer conversations, she says. There was also the upheaval in traditional advertising and the implosion of mainstream media.

It's fitting that Edelman's rise to PR AOY Gold coincides with the concerns it started responding to back in 2014 becoming global preoccupations. The shop's shift to a "communications marketing" approach looked at how to address the changing world by boosting the agency's creative, strategy, and insights and analytics offerings.

Today, the agency puts a client strategist at the centre of the work. Based on the problem that needs to be solved, the strategist assembles a team on a client-by-client basis, drawing from the agency's 15-member creative team or the eight-person insights and analytics team, as well as from the more traditional PR side.

"It's not looking at how we're going to approach earned media and then tacking things on after the fact," Kimmel says. "It's right at the outset of planning that we ensure we have the right people at the table to deliver on the client needs."

Edelman's shift in 2014 meant that it was able to offer campaigns better suited to today's current landscape.

"The nature of the work that we're doing for clients has just exploded," Kimmel says. "Our clients are seeing us in a different way than they have historically. As a result of that, and because of the investments that we've

made diversifying the kind of talent that we now have at Edelman, our remits are much broader."

Edelman's work for HP, which won a Bronze Lion in Cannes and a Silver Clio (the PR shop also entered the campaign into *strategy's* AOY competition), represents the "proof of concept around our communications marketing aspirations," Kimmel says. Built around an 18-minute documentary about a reformed hacker, the integrated campaign allowed the brand to become a thought leader on cyber security.

The campaign included traditional PR elements, such as enlisting Michael "Mafiaboy" Calce, the former Montreal teen hacker, to speak at industry events. But the centerpiece was the documentary, which premiered at the Hot Docs film festival, allowing Edelman to stage a stunt around the event.

"That's not something Edelman would have done three years ago, but it's what we are doing today," CCO Andrew Simon told *strategy* earlier this year. "And clients are saying they want more of that and aren't resigning us to solely doing PR work. They want great ideas and for us to run with them."

Another example is the agency's work for the Alberta





Edelman uses this image as a calling card to illustrate the agency's flexibility.

Securities Commission (see the Strategy Award-winning case on p. 22). The educational campaign used a fake investment company to host a seminar and reinforce its fraud prevention message. Midway through a presentation about worry-free retirement and guaranteed investment returns, the sham investment guru revealed the ruse. The campaign video included testimonials from those who had been duped.

Perhaps not coincidentally, Edelman has seen more work in crisis and risk management, particularly around data security and privacy, Kimmel says.

Going forward, the agency wants more work as the lead agency for both marketing and communications. And more clients want what the agency provided on the HP "In the Head of a Hacker" campaign, Kimmel says. Its success is helping Edelman demonstrate what it's capable of.

Now it's a matter of spreading the word – something it should already be pretty good at.

"Don't forget the fact that we are a PR agency," Kimmel says she tells her staff. "We need to do exactly what we advise our clients to do in terms of promoting the Edelman brand and the work that we do."

CASES



1. Dart Guy's extended life

When Jason Maslakow (more commonly known as Dart Guy) appeared on the screen during a Toronto Maple Leafs playoff game, face painted and beard dyed with a cigarette hanging from his lips, someone at Edelman's Toronto office immediately thought of its client, Nicorette. The brand had been struggling to find an influencer that would resonate with men over 40, Edelman CEO Lisa Kimmel says. And there he was. The brand jumped in and signed a new spokesperson. Leafs' president Brendan Shanahan showed his support, re-christening the team's playoff meme as "#SmartGuy" for quitting his habit.



2. WestJet's heartwarming Christmas stunt stayed local with a special event in Fort McMurray to support those affected by the wildfires. The "Snowflake Soirée" included a giant tree, customized ornaments with a family portrait, and free flights.



3. To launch the Steak Doubledilla, Taco Bell partnered with Airbnb to offer a "Steakcation" at one of its restaurants. The stunt featured a live Facebook feed, and a giant block of Taco Bell cheese that was actually a bar of soap.

► For full cases, go to pr winners.strategyonline.ca/2017



Leo Burnett's evolution by design

BY HARMEET SINGH

LEO BURNETT TORONTO'S KITCHEN IS STOCKED with expensive tea from France, and Lisa Greenberg is quick to point out how beautiful the sachets are, lined up neatly in their boxes. She's tried the elegant blends of leaves, but can't get off her "crack" – cheap tea, chock full of milk and sugar, nothing froufrou about it.

Aesthetics are important. But if it's not what gets you going in the morning, then it's not very useful.

Tea time with the agency's SVP and head of art is instructive when it comes to how she and her department view design. "We try and do everything with a bit of built-in utility," she says.

It's a philosophy particularly important for the ad agency, which functions to help brands prove their value in the world.

Take one of its Cannes Lions-winning campaigns this year, "Cook This Page" for IKEA, where it created oven-ready parchment printed with a fill-in-the-blank recipe specific to the retailer's products and ingredients – designed to make cooking as easy as a paint-by-numbers. (The campaign helped propel the agency to snag the inaugural Gold Design AOY award, with the jury scoring it the highest among its other work for Printed by Somerset and the Yellow Pages.)

Formidable design? Yes. But it went beyond nicely designed creative to being something that could actually teach people to cook. More importantly, Greenberg says the project, if operationalized at a larger scale – beyond the 12,500 created for the campaign – could be a bigger sales driver for the retailer.

Another example is Knixteen, a new line of leak-proof "period underwear" geared at young women. The brand was looking for promotional help, but the team at Leo went beyond the brief, looking at the project holistically and designing new teen-friendly branding, with packaging that could double as a makeup bag or a heating pad for period cramps.

"There's so much junk out there," as Greenberg puts it, but great design is about building something that can last – including brands.

She points to the agency's work for Enbridge as one example. Back in 2015, Leo looked at all of the facets of the energy company's business, eventually whittling it down to the concept of "Life

takes energy" and using a simple "E=" to show the brand's role in everyday life. (Similar work is underway for its new U.S. client, AAA.)

At the crux of the project was distilling the brand down to the purest form of communication. "Everybody wants the TD green chair," she says. "That's what I think design can do for bigger brands."

When Greenberg joined in 2010, her task was to build a proper design department that goes beyond traditional advertising. But while a lot of agencies are building out design hubs, it's easier said than done.

"In the beginning it was really hard for me to get anybody to come over," Greenberg says. Why? Because agencies tend to treat designers like decorators, she says.

Slowly but surely, her team has proven that's not the case for Leo, with design-centric passion projects flourishing from within – such as restaurants, chocolate brands and surf boards.

"Design touches everything we do here," she says (the team even redesigned the office furniture to have a better, cord-free aesthetic).

That passion for design has translated to client work, like the Yellow Pages' "Lemonade Stand," which was essentially about building a small business brand from

NEW BUSINESS
Ferrero Rocher,
AAA, Northern
California, Vega

KEY HIRES
Graeme Campbell,
senior copywriter;
Logan Gabel,
senior AD;
Charlie Glassman,
copywriter;
James Pacitto, AD

STAFF
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scratch. The campaign, built on data and insights, is also an example of how design isn't an afterthought at the shop. There's always a "triumvirate" of leaders (accounts, strategy and creative) before the teams are briefed and design is given the same credence as other disciplines, Greenberg says.

As it's invested in its strategy group and data analysts, respect for design and craft is still being driven from the agency's leadership. Building out its design department has been supported by the shop's upper management, including CEO and CCO Judy John, CSO Brent Nelsen and COO David Kennedy. "This is kind of like the perfect storm because [they all] buy into it and we've managed to protect the craft of what we do," Greenberg says.

"[Design has] a different set of references, history [and] way of working than advertising," adds Ryan Crouchman, group CD at Leo. "A lot of typical ad agencies just... don't recognize that there is quite a difference."

Advertising is often executed quickly and sometimes (but not always) has a shorter shelf life. The process for design, however, is often more forward-looking. "You think more about longevity and making something that's going to endure," Crouchman says.

Seven years on, Leo's reputation has gained respect from the design community, with accolades from the ADCC, where it has been named Design Agency of the Year four times (the shop's "Cook This Page" also won Design Best in Show at this year's Marketing Awards).

Leo's design team remains small, counting just six people. But it's not lacking in passion, which is largely what drives the work beyond initial client asks.

"Cook This Page," for example, was a project of "pure perseverance," coming to life only because of the pressure the team put on each other, with support for the project coming from as high up in the network as worldwide CCO Mark Tutssel.

"We're makers, essentially, at the end of the day," Greenberg says. "We want to create."

Right now, the goal is to keep building Leo's design reputation.

On a greater level, Greenberg believes that Canada can and should be renowned for design, just like Sweden and Japan. "Canada has some of the best designers in the world," she says. "I'm hoping that we [can create more] beautiful ideas – but very, very smart ideas, beautifully crafted."

CASES



1. Cooking by the numbers

To inspire more creativity in the kitchen, while taking the intimidation out of cooking, Leo created oven-safe parchment paper printed with fill-in-the-blank instructions and spots for ingredients that can be found in IKEA's stores. After placing the food on the paper, it could be folded up and cooked into a meal. All 12,500 parchment recipe books were snatched up within hours at locations across the country.



2. For Printed by Somerset, the agency created branding for designers, by designers. From business cards to envelopes and stationery, each piece referenced a unique print feature or treatment to show the quality of its products.

3. Leo Burnett helped B2B customers think of Yellow Pages as more than a dusty phone book by designing the packaging and branding of a Lemonade Stand store and products to show the power of YP's services.

For full cases, go to designaoywinners.strategyonline.ca/2017



AOY | SILVER



JWT's movement strategy

BY JONATHAN PAUL

THERE'S A BIT OF A RECURRING THEME in J. Walter Thompson Canada's work these days. The Toronto-based shop has made a strategy out of mobilizing movements and it's led the agency to some milestone successes, this year's AOY Silver award being one.

It started three years ago when JWT embarked on what president and CEO Susan Kim-Kirkland calls a transformation agenda. "We talked about not creating ads," she says. "We talked about creating ideas that people want to talk about, and being relevant."

The shop's movement strategy aims to mobilize consumers around resonant ideas and has led cause brands – from the Children's Miracle Network to the Yonge Street Mission – to its door.

It's become a core part of the agency's go-to-market strategy, and a competency it's used to great effect, especially over the past year.

Just look at some of its most recent work, such as the award-winning campaign "#20MinutesOfAction4Change" for White Ribbon, an organization centred on men and boys ending violence against women.

The campaign was a response to a rape at Stanford

University, where a convicted rapist's father described his son's penalty as "a steep price to pay for 20 minutes of action." Motivated to eradicate that destructive point of view, and armed with the insight that some dads aren't great at talking to their sons about tough topics, JWT and White Ribbon worked to create a social movement.

They leveraged media partnerships and digital channels to rally men to lead the conversation on sexual consent, encouraging fathers to talk to their sons about the issue. School boards, celebrities and influencers got on board, as did Prime Minister Justin Trudeau.

The campaign has logged over 110,000 minutes of talk time between fathers and sons to date, and also helped JWT Canada bag a Bronze PR Lion at Cannes.

"[It] really is a demonstration of how people will get on board with something that's meaningful."

Another kind of movement created by JWT involved a campaign for Air Canada, which tapped into Canadians' patriotism. It brought people together around the country's 150th birthday celebration, calling for them to share videos about their favourite Canadian places.

JWT was even able to bring people together by tapping

NEW BUSINESS
Trillium Health
Partners, Children's
Miracle Network,
The Yonge Street
Mission, Four
Seasons Hotels and
Resorts

NEW HIRES
Kristi Karens, VP,
strategic planning

STAFF COUNT
237

into their collective disdain for Canadian weather. It created a digital "Winter Swear Jar" for Hotels.com – every time someone shared their hatred for Canadian winter in a curse-laden tweet, it deposited a quarter in the "social slush fund." Every time the jar was filled, Hotels.com gave a \$1,000 gift card to a participant so they could make their winter escape.

When you piece the work together, there's a clear M.O., and Kim-Kirkland attributes the resonance of these campaigns to an understanding of how consumers act in the world today.

"They're actively involved," she says, "...you need to figure out how to mobilize [consumers] and that became part of the way we thought about everything."

The agency's social strategy is also being driven by an understanding of how consumers will act in the world of tomorrow and what that will mean for brands.

In Cannes this year, JWT's global innovation leader Lucie Greene talked to *strategy* about a near future where brands will move beyond screens, becoming an ambient and embedded part of everyday life. It's an evolution she says will be driven by Gen Z and it will raise new challenges around how brands interact with consumers.

Highly critical, very politicized and "marketing aware," millennials, said Greene, are brands unto themselves. They prioritize social good, and their celebrities are their peers, whom they interact with via social channels.

"When you think about a movement and you think about mobilizing that [Gen Z] group, we're going to have to branch out and really get comfortable with experiences – how we act, behave and become part of everyday life," says Kim-Kirkland.

That requires keeping a handle on cultural relevance. So JWT plans to look across its network to broaden its creative perspective by pursuing cross-border collaborations and more global remits, she says.

"Global teams" are pairing JWT Canada's strategy and account leads, along with other agency groups, with their counterparts in other markets, she says. That way the team can look at JWT Canada's brands "from an outsider's point of view." The goal is to not only broaden the agency's cultural perspective, but also to remind itself of what makes JWT Canada uniquely Canadian.

"Our ability to take learning from other parts of the world... has been unbelievable," says Kim-Kirkland. "And the flip side, when we're engaged on these global remits, our Canadian perspective is becoming even more relevant – the things that we stand for really do matter."

CASES



1. Come fly with Air Canada

The "Test Drive Canada" social campaign was launched in the U.S. to coincide with the frenzied lead-up to the presidential election. A video featured an Air Canada rep, who cheekily suggested U.S. viewers take Canada for a "test drive" – with the airline. The first wave consisted of 21 targeted videos, each recommending a Canadian destination depending on the viewer's location and interests. Then, on the morning after the California Primary, JWT spent 24 hours creating over 200 real-time, personalized invitations for Americans to #TestDriveCanada on Twitter. The team even responded after Conan O'Brien mentioned the campaign on his show, offering a "Conan" discount on flights.



2. JWT helped White Ribbon encourage dads to spend 20 minutes talking with their sons about sexual consent.

3. For Tourism Toronto, the agency created spots that proudly declared "The Views Are Different Here," boasting the city's welcoming traits.

4. Tim Horton's pop-up "Cart-Thru" in Sobeys offered shoppers free single-serve coffee to convince them of its "just-like-Tims taste."

5. A #WinterSwearJar gave gift cards to Canadians for tweeting their weather frustrations for Hotels.com.

► For full cases, go to aoywinners.strategyonline.ca/2017



Bimm goes direct to digital

BY SNEH DUGGAL

FOR DECADES, BIMM HAS BRANDED ITSELF as a “data-driven creative agency” with deep roots in direct marketing. When co-owners Mike Da Ponte and Roehl Sanchez joined the agency in 2008 and 2010, respectively, they saw an opportunity to amp up Bimm’s digital offerings.

“I would say in the last... four to five years, we’ve certainly moved a majority of our work towards the digital space,” says Sanchez, who is also the agency’s CCO and came to Bimm after 20 years at Cossette.

The transition begins with the type of clients the agency decides to pitch, with Sanchez saying it doesn’t just look at the financials, but also whether a brand can provide work that helps move the agency further into the digital realm. Within the past year, Bimm started doing business with clients like EQ Bank and Enercare.

To inspire staff to put on their digital thinking caps, the Toronto-based shop has introduced some new internal initiatives – such as the Idea Tank – which led to campaigns for WD-40 and the Canadian Safe School Network (CSSN) and helped the agency take home Silver

in the Digital AOY category.

The Idea Tank was introduced in February 2016, and while the name is reflective of Bimm’s location in the iconic Distillery District where large whiskey stills decorate the office, its raison d’être reflects the agency’s readiness to experiment with new processes.

“[The Idea Tank] breaks down the walls and the silos of the traditional creative process,” says Sanchez. Its purpose is to solve a client’s problem without any bias towards a particular expertise or media, he adds, but there does need to be a digital component.

So, every few months, Sanchez and Bimm’s CD Rene Rouleau (sometimes alongside other employees) share with the team an Idea Tank brief, which either come from the client (such as for the CSSN) or the agency. For example, one agency-initiated brief asked staff to come up with a campaign to increase affinity and awareness of Cogeco’s brand around Valentine’s Day. The brief is then emailed to the entire agency, from the creative department to the front desk. The employees’ task: to

NEW BUSINESS
Freedom Mobile,
Enercare (AOR),
Cogeco (AOR), The
Shopping Channel,
CIBC Wealth
Management,
EQ Bank,
Kessler Collection

STAFF
60+

brainstorm ideas for a solution, either individually or in a team.

Over the course of two weeks, a wall within the agency's downtown Toronto office fills up as employees anonymously plaster their one-page ideas. Once the deadline hits, the submissions are reviewed and the winning idea is pitched to the client.

Sanchez says being able to participate in an innovative creative process is in itself a motivating factor for employees. It could be an intern or even a receptionist who proposes the winning idea, says Da Ponte.

Beyond innovative creative processes, training and education is also a focus for the agency.

Recently, 25 employees spent three days at Western University's Ivey Business School for an offsite learning session, where they analyzed real-world cases, as well as consumer behaviour and digital trends.

"It isn't so much a tutorial on how to make a banner ad, but it is very much... a weekend course on marketing in today's digital environment," Sanchez says, adding that overall, the purpose of this trip and other training the agency offers is to help employees brush up their skills and learn new technologies.

"As an industry we don't do that enough for our

people, we tend to throw them into the fire and say, 'Figure it out,' which is fine... but it doesn't hurt to also get some professional help," Sanchez says.

Da Ponte adds they're investing in both talent in the digital space and in technology. "We're a heavy Salesforce and [Adobe Experience Manager] user... we understand how to work within those platforms so that when we actually go to market we are able to do it effectively."

Bimm added four new people to its tech department during the last four months to "keep up with the demand of the nature of the work that we're doing," says Sanchez, adding that demand has come from clients like Audi, Loblaw, Cogeco and Enercare. The agency also added a digital planner position earlier this year.

Da Ponte, who devotes a lot of time towards recruiting, says they are looking to bring on more people into innovation or senior planner roles that are focused on technology. He also tries to recruit outside of advertising – people with consulting backgrounds or from the client-side – to gain different perspectives.

Sanchez notes that the shift to be more digital is a natural evolution for the shop, adding that there's "a holy trinity in data, technology and creative working together."

CASES



1. Serenading digital love letters

Expensive flowers, chocolates and dinners: Valentine's Day is one of the most exploited holidays of the year. Cogeco and Bimm thought there was a better way to celebrate the day of love. So it sent emails to its customers, inviting them to share love notes on Cogeco's Facebook page, using #AmazingSerenades. The team then crowdsourced Canadian talent to write and perform personalized love songs based on those love notes. On V Day, the songs were broadcast online (both giver and receiver were tagged so they could watch their personal love song) and offline (they were also broadcast on Cogeco channels for all to see). In the end, the brand tracked a 12% higher engagement rate than the average FB video, with 22 hours of video watched.



2. A sound-effects app with scary door creaks was created for WD-40 to be top-of-mind on the scariest night of the year. Every time the door opened for trick-or-treaters, the phone's accelerometer triggered the haunting creaky-door sound.

3. Bimm used retargeting banner ads so that influencers could feel what it's like to be cyberbullied. The "Bully Ads" for the Canadian Safe School Network helped increase donations by 37%.



► For full cases, go to daoywinners.strategyonline.ca/2017

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OMD's changing media role

BY CHRIS POWELL

THESE ARE INTERESTING TIMES FOR MEDIA AGENCIES like OMD Canada. They are facing a new set of competitors in global consulting firms like KPMG and PWC, but possibly a more troubling trend is that large and mid-size clients – mostly in the U.S., for now – are starting to move away from the “Big Six” in favour of smaller independents (according to Paris-based research firm COMvergence).

Last year, a story on Forbes.com said consultants are “eating the agencies’ three-martini lunch,” voraciously swallowing up marketing services firms (Accenture reportedly snapped up 40 agencies in 18 months) in a bid to upgrade their own marcom capabilities.

Yet despite the business challenges, OMD Canada CEO Cathy Collier is upbeat when talking about the Omnicom Media Group (OMG) network’s strides over the past year.

Much of it has to do with OMD’s ongoing efforts to forge a more collaborative, data-driven relationship with clients. The agency is attempting to have more high-level strategic discussions that go far beyond media.

“Five or 10 years ago, we were really great middlemen,” says Collier. “We would talk a lot about the cost efficiencies we could generate, and the [media] volumes we would plan based on reach and frequency. It was a fairly blunt exercise, but now we’ve moved to setting up our goals, the business KPIs and how they align with media KPIs... and building campaigns so they will actually deliver.”

Digital has been a game-changer in many ways, including solving a long-time media agency problem: the lack of third-party (non-advertising) data. Clients and agencies can now access data on how people shop, products they cross-shop or the devices they use. “[It’s] a living, breathing representation of in-market Canadians

that previously was not an option for us,” she says.

Collier says OMD’s emphasis on data-driven planning – led by its 12-person marketing science team – provides an opportunity to pursue media innovation that has long been one of its hallmarks in a “more systematic and scientific” way, mitigating the inherent risk. Up to 80% of OMD’s clients now use data-driven planning and customer segmentation models, she says.

The emphasis on data also continues to reshape OMD, from the staff it hires (like engineers or analytics experts) to how it assembles its media programs. Staffing is a key priority; Collier told a *strategy*/Media in Canada roundtable earlier this year that hiring the right talent takes up to 70% of her time.

Clients pay for OMD’s marketing scientists as part of their remuneration deal with the agency, and Collier says they are seeing the value of having them embedded alongside strategy and media investment experts. “It’s a discipline that we’ve brought to clients, and they see the value,” she says.

Shane Cameron, OMD’s chief innovation officer, says that the agency continues to move from transaction-based partnerships to increasingly consultative ones.

“We realized... that when we walk out of a boardroom with a client, the conversation and the currencies that we use to describe success aren’t the ones that media agencies have historically used,” he says. “Things like efficiencies and reach are still important indicators of success, but they are not success metrics. They’re the indicators that build a bridge to success metrics.”

By most traditional metrics, OMD remains a force in Canadian media. It was responsible for an industry-leading 12.5% of the country’s 2016 media activity

NEW BUSINESS
Leon’s, Destination BC, Investors Group, Vancouver Port Authority, Hong Kong Airlines, Auto Parts, King Digital Entertainment, Brown-Forman, Duracell

KEY HIRES
TORONTO:
Richard Britton, group director of strategy; Laura Lewandowski, business director; Saleh Agha, group director of strategy; Richard Joseph, associate director

STAFF
340

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– up 4% from 2015 – according to RECMA’s most recent report. Its 2016 “activity,” a RECMA-specific metric (combining traditional media billings and non-traditional investment), totalled \$1.06 billion

Recent years have also seen OMD invest in strategic specialist units such as search and social-focused agency Resolution and programmatic shop Accuen, pushing its current staff count north of 340 people.

Collier is hopeful that OMD’s increased emphasis on forging consultative relationships with clients will lead to a focus on more than media costs, which remain a (frustrating) mainstay of so many new business pitches.

“Something has to give, and we hope that as we build the bridge between business results, the value of media and the data-driven approach we’re taking, we’ll be

having higher-level discussions that will supersede this bidding for the lowest rate,” she says.

Yet despite OMD’s embrace of new media approaches, Collier acknowledges that its billings clout and a blue-chip client roster means that its traditional strengths haven’t been forgotten.

“We absolutely have the thinking, the cases and the approach that can lead away from an efficiency-only discussion,” she says. “But we also have a lot of really significant clients that have a procurement-only approach [to media] and... we’re going to have to balance the two. We haven’t done a good enough job of showing [clients] a better way of looking at media; we need to continue working at that. I think we’ve got all the tools to get there.”

CASES



1. Parents get a nostalgic whiff of Play-Doh

Each year, parents depend on trusted resources like *Today's Parent* to find the right back-to-school products. To build the Play-Doh brand (which was losing relevance with kids and millennial parents alike) it partnered with the magazine for its back-to-school issue. With the help of OMD, the brand created custom content inside the issue and used the cover to showcase the product’s endless possibilities by sculpting the entire front page out of Play-Doh. The cover also included a scratch-and-sniff feature to transport parents back to their childhood. Play-Doh sales increased 10% year-over-year in just two weeks of the program launching, while sales of the featured fall product SKUs exceeded initial objectives by 150%.

2. For SickKids, the agency blanketed Toronto with OOH, digital TSAs and wrapped streetcars featuring the “VS” campaign heroes – the kids themselves.

3. OMD targeted millennials with Sonnet’s launch spot “The Bride,” executing a video buy on Facebook in tandem with the Oscars on TV.





The Colony Project holds its own

BY HARMEET SINGH

NEW BUSINESS
Nando's Canada,
Social Lite
Vodka, Canadian
Ophthalmological
Society,
HoneyWater,
Tourism Yukon,
Mogo, Dress for
Success, Glorious &
Free, The Concierge
Club, Fish out of
Water Design,
Guinness World
Records

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YOUNGER SIBLINGS ARE OFTEN EAGER TO grow up as quickly as their elders. But The Colony Project hasn't had to wait long for its seat with the big kids.

The newcomer originated in early 2016 as an offshoot of fellow Vision7 agency Citizen Relations. And, in less than two years, the Toronto and Montreal-based shop has established itself as a contender in Canadian PR, taking home *strategy's* Silver PR Agency of the Year title.

"As [Citizen] started to get bigger, we saw a need to have a bit of a scrappier mandate and be nimble," says Amanda Shuchat, a former VP at the bigger shop who now serves as managing director at Colony.

Specifically, it was devised to help clients, especially ones without big PR budgets, reach new audiences beyond their traditional targets, eschewing impressions-hunting and traditional tactics like press releases in favour of more innovative work. It does that through what Shuchat says are integrated campaigns but with an earned media-first approach, with all of its budgets project-based.

For example, Hyundai tapped Colony not for traditional automotive PR, but to help generate buzz in new contexts, like around lifestyle and design, to reach

the 18 to 30 demo. To promote the brand's new Ioniq model to millennials, Colony tapped into the insight that searching for the right car is similar to finding the perfect mate. From that, the agency positioned the new model as the right mix of brains and beauty, including forging a partnership with Tinder – a first for an automotive brand in Canada.

The Ioniq's "profiles" on the dating app featured one of two influencers, Quebec actor Joey Scarpellino or Toronto reality TV star Jasmine Lorimer. Users who swiped right would be taken to a contest page where they could win a date with one of the influencers (in the car, of course).

Hyundai was one of three clients, along with Alcatel and Bayer, brought over from Citizen when Colony launched – however, the two shops don't go after the same business.

"We call ourselves 'Citizen's sister,'" Shuchat says. Though largely cut from the same cloth, Colony stands on its own.

Since launch, Colony has grown its client roster to 17, including La Roche-Posay, M&M Meat Shops and The Match International Women's Fund, among others.

CASES



1. Cross-border snacking

To reignite passion for the General Mills Dunkaroos brand in Canada, Colony tapped into diehard fandom in the U.S., where the snacks have been discontinued since 2012 and now sell for up to \$40 per pack. Consumers from both sides of the border could sign-up on the “Smugglaroos” website, share their locations and “smuggle” the snacks south. With no paid media, the campaign gained 55 million impressions and more than \$550,000 in free media.



2. To target people with diabetes, Colony focused on the concept of a “life coach” for Ascensia Diabetes Care, which had just launched a new meter. It empowered people to better manage the disease using the Contour meter, using personal stories as inspiration.

3. Colony put into perspective the grave realities women across the world face, creating a shareable online quiz, “How many laws did you break today?” It listed daily activities that a Canadian woman can perform, later identifying how many of them are actually illegal for women living in other countries.

► To read the full cases, go to prawywinners.strategyonline.ca/2017

Its team has also grown to 12 staff (including two in its Montreal office, which opened in May) from Shuchat and her three original hires.

“I like to call us the Goldilocks of agencies,” she says. In other words, it’s not a boutique agency and it’s not a traditional PR behemoth, but it aims to provide a deep level of client service in a nimble way.

Colony does call on support from both of its fellow Vision7 agencies (such as strategy and insights from Cossette) and a network of freelancers. “We’re able to stretch and shrink as needed,” she says.

Integration is also the case when it comes to how client work is divided. “We purposely, by design, do not have practice areas [such as CPG or automotive divisions],” Shuchat says. That’s a move to get everyone at the agency thinking beyond which tactics work for just one category. For example, because of its work with La Roche-Posay, it’s been able to tap beauty influencers for work with Hyundai.

And it’s trying to maintain that level of integration even as it grows. It combines Montreal and Toronto teams by conducting joint weekly status meetings and

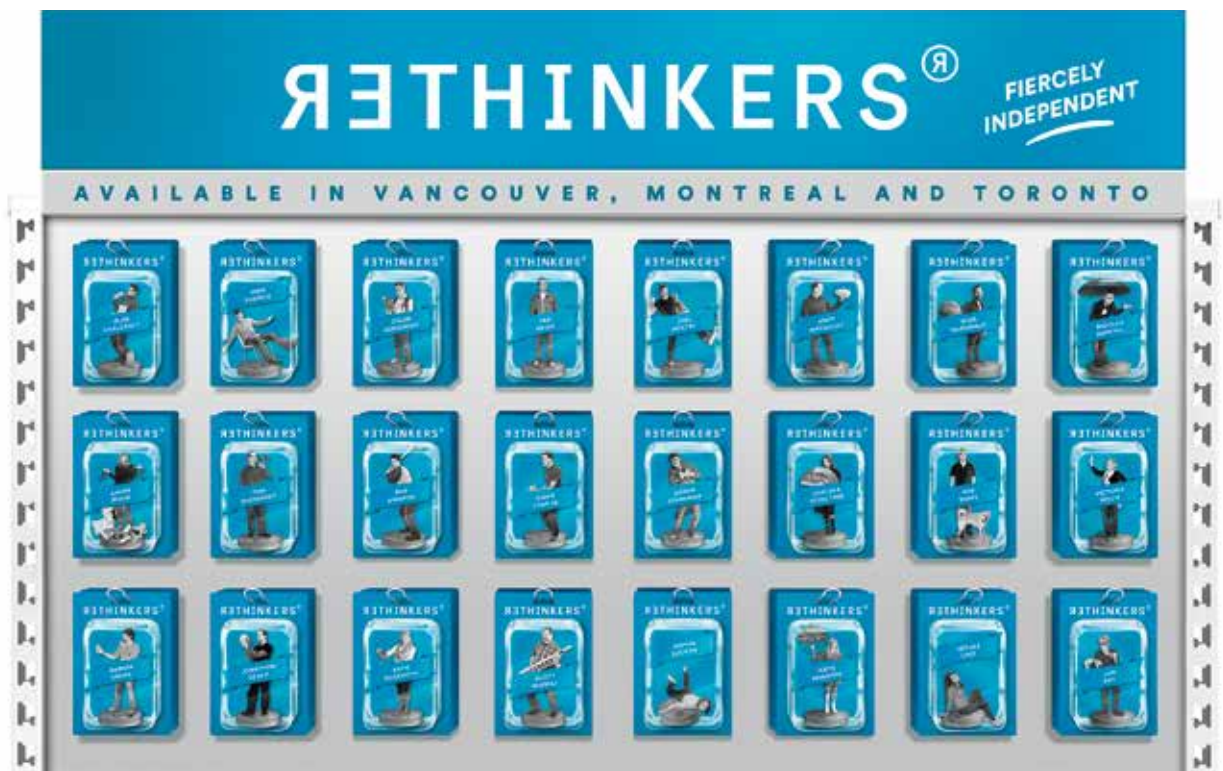
allowing Montreal staff to lead national programs, not just ones for the French-language market.

At the heart of it, Colony considers itself a start-up for start-ups. Along with its bigger name clients, it also counts challenger brands on its roster, including Social Lite Vodka and Nando’s (a staple in markets like South Africa and the U.K. that’s working on growing here).

That philosophy has most recently come forward in a more overt way, through The Common Good Project, a workshop for young companies that can apply for Colony’s PR expertise. This fall, the agency is offering the select start-ups half-day sessions with PR leaders, who will provide counsel on media and influencer relations, as well as social and communication strategy. It will also include a group brainstorm session to help develop ideas with growth in mind.

Being integrated is important for the agency’s culture, one Shuchat describes as an entrepreneurial one. “It’s very much roll up your sleeves,” she says.

And that kind of teamwork, after all, is what a colony is all about.



Social by design

BY MEGAN HAYNES

WHILE DESIGN HAS ALWAYS PLAYED AN IMPORTANT ROLE at Rethink (thanks in part to founding partner Ian Grais, who set the tone for the design-savvy agency when first opening its doors), the realities of social media means thoughtful design is taking an even more important role.

Since most people view sites like Facebook and Instagram on mobile, the experience they have with a brand – seeing ads on smaller, silent screens – means traditional cues, such as bold logos or iconic jingles, are often lost compared to other channels.

But it was only the last year that Rethink began to focus design's application within social media. Its new strategy means the agency now puts a social lens on creative at the outset, says managing partner, strategy Darren Yada.

For example, how should creative assets be designed to effectively play on Instagram or Facebook? How can it be amplified through Twitter? Starting with the social reach in mind and working backwards means campaigns are designed to consider how they'll live independently on each platform, while still providing a cohesive brand

picture, Yada says.

As a result of this new lens, planning has taken on a deeper role at the agency – and while it's always been a part of the creative process (and never siloed, McDonald is quick to add), the planning team has become even more “obsessed” with aspects beyond strategy, like creative, design and even production and craft, says Yada.

“Planning historically has been criticized as being unaware of where the [creative] idea is going and only interpreting the consumer as they are, but not where they will be receiving the message,” says McDonald. “I think being social first is recognizing where the idea is going... our planning department can plan for that.”

The planning team is really diving deep into traditional design areas, like typeface or aspect ratio, to maximize how a single piece of creative plays on one channel versus another. For example, sound design is something planners likely never would have touched before, but comes into play as they try to determine how an ad plays on Facebook, where there is no sound, versus YouTube, while still maintaining a consistent feel, says Yada.

NEW BUSINESS

Bauer, WestJet, IKEA, Kraft, Woodbine Racetrack, Advertising Review Board, Uniqlo, Tabasco Canada, Naya, Conseil scolaire francophone de la Colombie-Britannique (CSF), Atmosphère, MacDonald Island Park, BCAA, Mio

STAFF

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"We're obsessing over things like aspect ratio in ways we never would have in the past," he says.

He points to a recent campaign for IKEA, its first assignment since picking up the account in June.

Launched in September and running through the fall, the campaign is based on insight that people's lives are constantly changing. The idea is to show how the brand and its products can help them keep up by seeing the "Beautiful Possibilities" that exist within their homes.

Almost two dozen assets were created, with each tailored to different online and social media, from YouTube to Facebook and Instagram. The campaign was shot in different formats for different platforms, with assets altered based on the media. The plan is to iterate the creative on-the-fly based on real-time analytics.

This brings Yada to his next piece of the social-first puzzle: metrics. To help internalize the mantra that each channel has different creative requirements, at the beginning of the each campaign the agency works with brands to highlight two to three metrics that showcase reach, resonance and reaction. But instead of going back to the client with those KPI results (though the agency does that too), the metrics are used internally to help stir competition within the team.

"Data is this magical little score card for creative, planners and account people – we're all competitive," says Yada. "We wouldn't be in this industry if we weren't. So, when we share results – whether its views or ad recall – we become obsessed. [You can see staff asking themselves,] 'Why did that video do better than that other one? Why is this aspect ratio more effective?'"

"By focusing on a few key pieces of data, we're able to turn an otherwise chaotic concept into something kind of fun," he says. The end result, he hopes, is that creative will become increasingly effective on each channel as staff delve deep into what works and what doesn't.

Going forward, under the leadership of Leah Gregg, who was promoted into the role of director in early 2016, the agency plans to bolster its amplification team – folks whose job is to, well, amplify the marketing message akin to earned media/PR. The shop plans to grow its expertise specifically in the influencer marketing and sponsored content space, Yada says, while planning will continue to be an area of focus for new staff additions.

"We're designing the whole experience for consumers," McDonald says. "I liken our jobs to architects: whereas real estate agents buy you a plot of land, architects look at the land and consider how you'll be living in that space, what the space needs to do, what each room needs, how it all works together. That's basically our job."

CASES



1. Beauty is in the eye of the designer

RGD's DesignThinkers conference needed a rebrand to accommodate its expansion into Toronto and Vancouver. The organization wanted an identity that would have "substantial impact and reach on social media." Tapping into the idea that the eye is a key part of designers' work (allowing for infinite interpretations of a single visual expression), the agency created 2,000 pieces of art – all nestled in the shape of an eye. The shop also launched a mobile app where conference attendees could create their own visual pieces using the same eye shape (and of course, share them along the way). The conference doubled projected estimates for its inaugural Vancouver location, and social shares spiked considerably.



2. Rethink designed a bright red Beer Fridge for Molson that stood out against a myriad of landscapes to bring Canadians of different languages together.

3. The agency used wreckage from car accidents to create coasters for Arrive Alive, with the aim of deterring people from drinking and driving.

► For full cases, go to designaoywinners.strategyonline.ca/2017



Lg2 is in its Elements

BY CHRIS POWELL

FOR LG2 PARTNER, EXECUTIVE CHAIRMAN and head of design Claude Auchu, there is an undeniable link between quality of life and quality of work.

It's why his agency is committed to maintaining the entrepreneurial culture instilled by founding partners Sylvain Labarre and Paul Gauthier, even in the midst of what might be its most fertile period ever.

It's a chapter defined by double-digit revenue growth; international recognition for its innovative work with Rethink Breast Cancer; new AOR assignments including Under Armour and the Responsible Gambling Council; an expanded mandate with Loblaw for its Real Canadian Superstore banner; and a flourishing design practice through Lg2boutique – all topped by this year's double Bronze Aoy and Design Aoy wins.

This ongoing success has seen Lg2 add more than 100 people to its Montreal, Quebec and Toronto offices over the past two years, which senior leaders say makes preserving that internal culture even more important.

"There's a certain scrappiness to Lg2," says partner, VP, CD Chris Hirsch, who was one of the first employees at Lg2's Toronto office when it opened in 2014 (it now boasts approximately 25 staff). "We like to say we have the depth of a large agency, but the feel of a small agency. Despite the fact we're working on big global and national brands, there's an independent spirit that has always

existed. It's good people doing great work together."

Auchu says preserving the Lg2 culture – embodied by the internal mantra "A life outside the agency" – is one reason the 250-person agency has chosen to maintain its independence, even as several mergers and acquisitions (Sid Lee, Grip, John St., etc.) reshape the industry.

"We intend to stay independent because we think it's the best way to remain the master of our decisions, get results for our clients, and [ensure] better conditions for our employees," says Auchu, a dirt bike enthusiast who describes happiness as "gas, mud and flies in your face" and goes by the Instagram name K-load. "We want to protect the Lg2 culture and quality of life," he adds.

Lg2 also spent much of the year focusing on becoming "future ready." Auchu describes 2017 as "a year of transformation," characterized by the tweaking and refinement of its internal tools and processes.

It introduced a rebranding built around the agency name and the concept of "Lg1+1," reflecting the idea of seizing one opportunity while creating another.

It also formalized its internal innovation process, Elements – a proprietary incubator tool that provides business solutions capable of delivering growth. "It's not only about what [clients] need to communicate, it's about what they need to do to grow," says Auchu.

Anne-Marie Leclair, partner, VP, strategy and

NEW BUSINESS

Astral Media, DeSerres, Fondation de l'Hôpital Sainte-Justine, Gender Creative Kids, Groupe Dallaire, Investissement Québec, Lee Valley Tools, Real Canadian Superstore, Martin Matte, Ministère des Transports, Orchestre symphonique de Québec, Parkland, Pur Vodka, Responsible Gambling Council, Laval Rocket, Rouge FM, Sépaq, Stefano Faita, Stéréo +, The Personal, Under Armour

KEY HIRES

The agency added 64 staff (two in management, 25 in account services, 17 creatives, six strategic planners, and 15 in production) over the past year

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innovation, describes Elements as a “short-term innovation” process, where the agency helps develop “marketable inventions, products and services.”

“This answers a new business need where people need to find growth fast. We develop products that can be in the market quickly,” says Leclair, noting that the agency studied the innovation processes for organizations like Cisco Systems and the Canadian Armed Forces, cherry-picking the best practices with an aim to create solutions geared for short-term innovation.

The process is designed to be more efficient, cost-effective and low-risk than the traditional product development process, while enabling Lg2 to compete with the consultants that are increasingly encroaching on what has traditionally been agency territory.

“We get to know so much about clients’ business that we don’t only see opportunity for innovation, but... for a revision of the entire product portfolio,” says Leclair. “We become consultants for them with solutions where you really see the rubber hitting the road.”

Keith Barry, who joined Lg2’s Toronto office as VP of strategy in February, says that while consultants excel at developing theoretical solutions, the agency’s ability to bring those solutions to life through capabilities such as design and branding gives it a leg-up on competitors.

The Elements process relies on input and expertise from outside of Lg2 and its clients, including advisors from small consultancies able to provide valuable market insight. Most innovation fails because of a lack of consumer demand, not a lack of resources, says Leclair.

AOY CASES



1. Turning summer into winter

Lg2 and Les Producteurs de lait du Québec created the “Solid stuff” positioning to communicate that a glass of milk contains 16 nutrients. Through an integrated campaign, the agency encouraged milk drinkers to increase their consumption. The team recruited history-making heroes with a connection to the province to act as brand ambassadors. The launch campaign suggested that milk might have played a part in the success of Olympic gymnast Nadia Comaneci, pilot Robert Piché, rower Mylène Paquette and UFC champion Georges St-Pierre. Illustrators also created 16 different executions representing the nutrients, with a glass of milk positioned in the centre of each illustration.



2. To bring out the bitterness of Farnham & Lager, the agency showed bitter slices of life (like getting stood up at the altar).

3. An American couple experienced “A Room With Many Views” in a documentary for Alliance de l’industrie touristique du Québec showing four corners of the province.

4. A spot for SAAQ powerfully told (in reverse order) the story of a boy’s accident, amputation, and suffering at the hands of an indifferent driver texting at the wheel.

5. For Rethink Breast Cancer, the agency created products for cancer patients that helped relieve the side-effects of chemo (see case p.19).

► For full cases, go to aoywinners.strategyonline.ca/2017



DESIGN AOY CASES

1. Tearing us apart

For *Wayward Arts*, Lg2 printed three online conversations into chapters on birth, love and death. The magazines were then sealed on all sides. To open, readers had to tear apart the pages, starting from a hole in the centre. The idea was to show that conversations are fleeting, with the book being a one-time experience that can never be relived.



2. To pay homage to the Olympic Park's 40th anniversary, Lg2 created universal iconography that built on the stadium's historical identity.

3. Lg2 repositioned Ultima's Olympic yogurt with a new mountain-inspired logo, as well as packaging with a clean and uncluttered design to reflect the origins of the product.

➤ For full cases, go to designaoywinners.strategyonline.ca/2017

One incubator developed a road safety tool for Quebec's SAAQ, and it included an ex-police officer and an architect, as well as people who used bicycles as their primary mode of transportation. Other incubators, for clients such as Agropur, have included the likes of nutritionists, food chemists and Olympic athletes.

"It's essential because we really believe that innovation depends on collaboration," says Leclair. "If

we want to evolve, we need different people around the table that all have something in common, like a passion for the industry we need to innovate for, who know each other and are very compatible. That creates the magic."

Yet for all of its apparent benefits, Barry says that working with Elements requires a brave client who is willing to cede some control to outsiders. "In my past life I was working on some innovation projects where the clients kept asking us to change the world, but then would get in the way with [statements like], 'We can't do that, it's not possible,' which is obviously going to choke any kind of innovative thinking," he says.

While still in its early stages, Leclair says Elements could represent up to 25% of Lg2's billing activity by the end of 2018, and that the focus now is ensuring they have the capacity to meet heightened client demand.

"It's clearly an opportunity in the market," she says. "It's very sexy to our clients – they always want to know more, so it's growing organically through word-of-mouth. We need to organize it for the future because it's growing more than we thought."

Barry says that much of Lg2's ability to create actionable items is rooted in its strong design credentials. While the agency has maintained year-over-year revenue growth of approximately 10%, its design unit is growing at a 25% clip, expanding to 30 people.

It has overseen more than 200 product rebrands since its 2006 inception, from new packaging for the milk brand Natrel to all of the branding for the Laval Rocket.

"I'm always happy and shocked to see the responsibility that clients are putting in our hands, because there's so much at stake every time," says Auchu. "If you mess up, the clients won't be happy because they won't get results, but it also stays in the environment. It's not permanent, but it's long-term compared with advertising or digital."

IT'S AN HONOUR JUST TO BE NOMINATED.

Thank you to all of our client partners for helping us make the shortlist for Digital Agency of the Year. Sorry, we don't do a lot of print.

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No Fixed Address finds its feet

BY JOSH KOLM

NEW BUSINESS
Disney, Questrade,
J.P. Wiser's,
Sunnybrook Hospital,
Mattamy Homes,
Ryerson, RioCan,
Make-A-Wish,
Canadian Centre for
Child Protection,
Boom 97.3

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A YEAR AGO, WHEN NO FIXED ADDRESS launched publicly after months of planning by former Cossette president David Lafond and former DS+P owner and namesake Serge Rancourt, its model might have sounded familiar.

Like a lot of startup agencies, No Fixed Address wanted to be nimble, bringing in freelance talent when needed. It wanted to be a “new kind of agency”; to reduce costs by having a leaner operating model.

These are things most new agencies say are part of their guiding philosophies, because there's a client demand to do more for less. And being nimble is especially important when you're competing for business with larger network agencies and well-established independents.

When it first opened its doors last October, the agency had 10 full time staff. In addition to Lafond and Rancourt, the team also included former Citizen Relations SVP Sabrina Kandasamy leading strategy, former Nurun GM Jenna Yim leading digital transformation, Randy De Melo leading design, as well

as Shawn James (formerly at Taxi) and Dhaval Bhatt (previously at Cossette) working as CDs.

Today, No Fixed Address' headcount is nearly 50.

The big reason No Fixed Address has been able to scale so quickly is because of the new business it has brought in. Launching with clients including Questrade, radio station Boom 97.3 and Canadian Centre for Child Protection, it has since added whisky brand J.P. Wiser's and home builder Mattamy Homes.

“We never wanted to be small or just a boutique,” Lafond says. “The thing that has changed is that 95% of our staff is full time permanent. We didn't set out to do that because I didn't ever want to be confined to what we had within the agency walls. But we have always wanted to be able to hit the entire creative spectrum, and the kind of thinkers that are attracted to that will bring that [capability] in.”

Much of what guided No Fixed Address when it launched is still a big part of how the agency sees itself a year later, but today it's finding different ways to

**SO, I GUESS
NO FIXED ADDRESS
HAS AN ADDR---**



Congrats to all NFAers and thank you to our
clients and supporters. It's been quite the year.
p.s. Our base camp is at 50 Carroll Street.

NxFA

CASES

1. Make a mixtape

Toronto classic rock radio station Boom 97.3 aimed to capture the nostalgia of past decades by giving people yearning for a simpler time the ability to revisit the forgotten art of making a mixtape. It did this by creating a digital platform where listeners answered a questionnaire to create a playlist of songs best suited to them. Users could customize the list, as well as personalize the look and label of their virtual tape. More than 70% of site visitors created a mixtape, of which there were 14,000.



2. On Father's Day, a video in cinemas and on TV took one of the most iconic lines in film – Darth Vader's "I am your father" – and turned it into a sweet moment of bonding between dads and their kids for Disney's *Star Wars* franchise.

3. The Canadian Centre for Child Protection found that teen boys were often the victims of "sextortion" by people who preyed on their desires, convincing them to send nude photos before blackmailing them. CCCP encouraged boys to send images of a vaguely phallic mole rat instead of nudes in a campaign that stood out from more serious PSAs.

➤ For full cases, go to daoywinners.strategyonline.ca/2017

deliver on those philosophies. It still allows staff to work wherever and whenever they want, be it from home or its permanent office in the East Room co-working space in Toronto. It does not use timesheets for staff or charge clients on a per-hour model.

"Like any startup, you change," Lafond says. "You scale and you shift, but that's part of the philosophy. We're not stuck doing things any one way... We moved into the mid-sized agency range faster than expected, but we're figuring out how to find that balance."

Some of NFA's "thinkers" who joined in recent months include Wendy Morgado as head of client integration, Mike Carpenter as CMO, Olav Peter as CFO and new staff heading up digital, UX, creative content, project management and technology and innovation.

Despite bringing in heads for multiple disciplines,

Lafond is clear that the agency is still steering clear of creating any of the much-dreaded silos within the agency's operating structure.

"We've never launched NFA Design or NFA Digital, but we have great design and digital teams," he says.

The shop is also growing by bringing in work through No Fixed Investments – a separate entity from the ad agency that's owned by Lafond and Rancourt.

No Fixed Investments' first partnership was with Egan Visual, a 50-year-old company best known for manufacturing whiteboards and other digital and analog presentation tools used in the offices of clients including Google, Microsoft and Nike.

No Fixed Investments is focused on equity deals like the Egan partnership, where Lafond and Rancourt are now co-owners. But it is also open to non-equity investments, like with Evree, a fintech that uses data science to offer automated, personalized financial advice to clients. In either case, a benefit to the companies that receive an investment from NFI is that it gets the opportunity to access the services and expertise of No Fixed Address.

"We also have the ability to build and shape the brand or build their digital platforms or provide marketing communications," Lafond says. "So rather than just being money guys, it's a strategic partnership where they are

able to access NFA's resources across the spectrum."

And having a financial stake means No Fixed Address is very focused on its clients' long-term success. It has also provided an opportunity to find more efficient ways to work together. In the case of Egan, one staff member works as both the client lead at NFA and the agency lead at Egan, ensuring both parties are aligned and working towards the same goal. That can be attractive to startup clients who may not be in a financial position where they are ready to build out their marketing department.

Looking ahead, Lafond says the agency is going to continue to invest in its digital talent, and is also exploring adding media services to its offering.

"Agencies put [themselves] in boxes," Lafond says. "Every single client problem is different, so we wanted to make sure that we came at it with an open mindset."



Mindshare's content push

BY CHRIS POWELL

FOR MINDSHARE CANADA'S CSO Devon MacDonald, a late-September heat wave that impacted a broad swathe of Eastern Canada perfectly underscored the challenges – and opportunities – around modern-day marketing.

The post-Labour Day period is when companies typically promote new fall fashions, winter-ready menu items, etc. But ads for sweaters, Halloween costumes and pumpkin spice lattes are unlikely to resonate with consumers sweltering in 30-degree temperatures.

"A consumer [in that situation] doesn't care about the fall fashions," says MacDonald. "[They say] 'It's 32 degrees today, I want a new pair of shorts.' What a great way to demonstrate how irrelevant you are by sticking to the script."

Timelier and more relevant media campaigns have been a priority for the Toronto-based shop (which picks up the Bronze Media AOY prize), embodied by the launch of its newest business unit Content+ this year. The division, which originally debuted in several international markets in 2014, specializes in what Mindshare describes as "real-time micro-content in a rapid production environment."

Globally, Content+'s products have ranged from the recent 2By3 web series for PepsiCo's Indian snack brand Kurkure to "The Audition" for Jaguar – in which the millennial target was invited to star in a short action film.

The solutions developed by Content+ vary between markets: in the U.S., for example, it is heavily focused on original in-house creation, but the Canadian operation harnesses Mindshare's relationships with publishing and production partners, developing content that can be quickly integrated with existing media plans.

According to MacDonald, the work is led by in-house producers at Mindshare who coordinate with the company's media planning and buying teams, as well as clients and production partners. The Canadian office is looking at expanding into original creation in 2018.

Mindshare has a "planning for agility" process that enables it to react to what MacDonald describes as fixed



(an episode of *The Bachelor*) and fluid (an early fall heat wave) opportunities.

"With those moments identified in advance we are never left scrambling to chase the latest trend, and have media assets ready," says MacDonald. "The ability to stay relevant in culture gives our clients a distinct advantage – and the integration of Content+ within this process just furthers the agility."

The five-person Content+ team delivered approximately 25 programs for five of Mindshare Canada's 25 major clients in 2017, a number MacDonald believes could "easily double" in 2018. "Every client that starts working in this model has said that it has worked for them, and asked for more," he says. "It's a great testament to its effectiveness."

The unit is responsible for all of the radio commercials for one of Mindshare's newest clients, Indigo. MacDonald is convinced it is at the vanguard of a new approach to advertising that puts content at the forefront.

MacDonald says that retail clients like Indigo are constantly adapting and launching plans on the fly. While media planning and trafficking can help, he describes the accompanying media assets as "the next hurdle."

Integrating radio production within Mindshare, he

NEW BUSINESS
Indigo, Fairstone
Financial

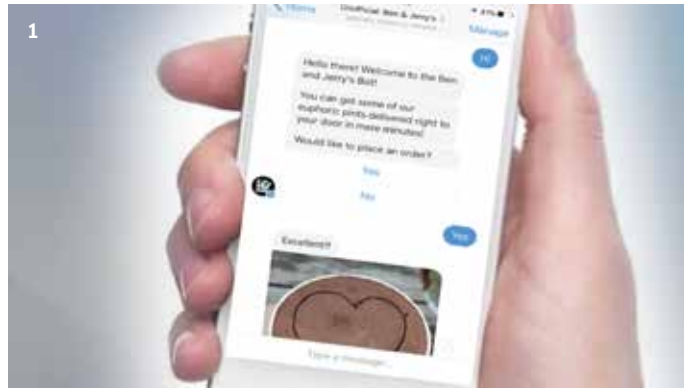
NEW HIRES
Darcy MacNeil,
director of
Content+; Sarosh
Waiz and Nicole
McCallum,
directors of
communications
planning; Lucy
Crean, digital
investment director

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CASES

1. We all chat for ice cream ➤

For Ben & Jerry's, Mindshare created an Ice Cream Chat Bot through Facebook Messenger, giving the brand a unique way to offer consumers a pint of ice cream during their Netflix binges. Consumers could log on, pick their favourite pint, track their orders in real-time, interact with Ben & Jerry's Ice Cream gurus, all while waiting for their curbside delivery that would arrive in minutes. Through paid media, the agency drove top-of-mind awareness during peak munchie time. By optimizing media on a daily basis, Ben & Jerry's was able to sell four times more ice cream pints during the campaign last September.



2. Dove hacked Snapchat's popular "beauty" lens. For 24 hours, users who interacted with the lens were asked to let "Let Real Beauty Shine," with the brand completely removing the lens so they couldn't use it for their selfies.

3. Virtual beacons were placed inside Walmart Supercentres in Canada. Consumers were then targeted on their mobile devices with Walmart creative focusing on local in-season fruits and vegetables as they became available in each region.

➤ For full cases, go to maoywinners.strategyonline.ca/2017

says, has created a smoother process, while working with Indigo's marketing team has enabled Content+ to be totally linked with its brand strategy and planning.

More recently, Content+ partnered with The Kit on a new holiday marketplace event that included a pop-up store, as well as original content development and media distribution. "By tying into media and providing production and coordination resources from the agency, we were able to assist in the event being better organized and more integrated with media [and] produce better results," says MacDonald.

After the creation of standalone media services several decades ago, MacDonald believes a "re-merging" of media and creative is underway. He says it is being driven by two factors: the speed of information, which is leading to shorter news cycles, and client demand for greater cost efficiency in their agency relationships.

"For brands to be relevant, they have to act quickly, and the traditional agency model doesn't always lend itself to that," says MacDonald.

One of the ways Mindshare grapples with the changing media environment is the annual Mindshare Huddle, a one-day event at its offices in which it invites the country's senior media leaders to provide thought

leadership and ideation around a pre-determined topic (no PowerPoint presentations or sales pitches allowed).

"They are really about informing and inspiring the entire agency, and having a thought-leadership type of discussion with the different media partners above and beyond our everyday business," says MacDonald.

Last year's discussion was built around the concept of "the passive massive" and how brands and their media partners can create an "additive experience" for the majority of consumers who passively ingest advertising. One of the actionable ideas to come out the discussion was a partnership with Rogers that led to the introduction of five-second pre-roll ad units.

The theme for this year's event is "Truth is trust," which addresses issues from transparency to "fake news" – an issue that MacDonald says isn't going away, and stands to further erode consumer trust of media brands. And their advertisers.

"What keeps me up in night is when there's a lack of trust between consumers and brands, which could ultimately lead to a collapse in advertising," he says. "If you can't trust a tweet or news article, what does that mean for an advertisement you didn't want to see in the first place?"



Citizen Relations plots its future path

BY MEGAN HAYNES

CITIZEN RELATIONS HAS THE NEXT THREE YEARS planned out. The Toronto-headquartered PR agency wants to grow its business eight-fold, and it aims to do that with a three-pronged approach: modernize, diversify and globalize.

The new strategic plan caps off a successful year at the Vision7 firm, which sees the agency walk away with *strategy's* Bronze PR AOY award for its work on Doritos, Dyson and Quaker.

First up, the shop plans to modernize by investing in measurement platforms – Nick Cowling's pet peeve for years. Whenever the Citizen Relations president talks about the industry, he mentions his frustration over the current metrics tools available to PR professionals.

Views and impressions don't mean people are buying the product, he says, and despite all the tech in market, there is still the struggle to create a comprehensive system to better measure intent.

But Cowling is hoping Citizen can crack the code: in early fall, the shop is set to release a new tool for clients to capture purchase intent. The new internal and client-facing dashboard, Citizen Pulse, has been in the works for

the past six months and will roll out alongside a second piece of client software, Cultivate – a tool designed to better connect brands with influencers.

Cultivate will allow companies to more easily tap YouTubers and Instagrammers when there's a good fit for brand integration; measure and track results from previous integrations; and facilitate payment. Like Citizen Pulse, it will also measure purchase intent, Cowling says.

The tools, currently in beta testing, represent a significant financial investment, hundreds of hours of staff time and participation from clients across sectors.

When it comes to diversification, the shop (originally founded in 1986 as PainePR and which today has offices across Canada and in various U.S., European and Asian cities) has been slowly evolving its offering internally for the past three years. Last year it focused heavily on its strategy and planning offering, hiring new talent and creating a dedicated strategic working group.

This year it formalized its plan to pick up expertise in areas beyond PR. In January, Citizen looked to disciplines outside its walls, kicking off the year with its acquisition

of Toronto's Black Chalk Marketing, an experiential firm with clients like Microsoft, Spotify and Warner Bros.

The agencies had previously worked together, with the deal primarily motivated by Black Chalk's breadth of talent. The acquisition doubled Citizen's experiential team, collectively working at the Cossette campus under the Citizen banner. "There's literally nothing they can't do – from a full-scale operational retail pop-up to large-scale concerts to doing trade shows built entirely on VR. Those capabilities are [a] tremendous [asset]," Cowling says.

The pair recently worked with Dyson to launch the brand's new hair dryer. Tapping hairstylist Jen Atkin, the experiential team created a chic media and influencer event to promote summer hairstyles, and how the new hairdryer can create the looks. While largely experiential, the activation was supported by media and PR.

After the success of that move, Citizen further diversified, bringing on board its first-ever global CEO.

Based out of the agency's NY office, Jim Joseph joined Citizen in late August to help the shop expand its portfolio through acquisitions. Brett Marchand, CEO of Vision7 International, told *strategy* at the time. "We're active now in looking at agencies and companies that expand our reach from an earned media standpoint," Marchand said. "We will look at companies that are specialty industries, like tech and healthcare. We're also looking for adjacent services and expertise in earned media, like influencers."

Citizen has also been focused on fostering an open relationship with its Vision7 network of sister shops across the country, including Dare, Cossette and Jungle Media, Cowling says. The goal for the PR shop is to be able to offer expertise in all areas of advertising and marketing, as well as provide Citizen staffers with a deeper understanding of the client's end-to-end business.

"We're not trying to be an ad agency and would probably never produce a 30-second spot that'll show up on TV," he says. "But we do need to really understand how

NEW BUSINESS
Tim Hortons,
SickKids, Old
Spice, Shopper's
Drug Mart, Intuit,
BC Ministry of
International Trade

KEY HIRES
Anne Yourt, senior
VP; Angie Lamanna,
VP; Zach Liberman,
director of strategy;
Devon Burke,
director of digital;
Kevin Wagman,
managing director
of experiential;
Jennifer Ramsay,
VP experiential;
Alain Magdin, VP
public affairs

STAFF
85

that tactic, for example, fits into the entire mix and what role it plays in a broader campaign."

It's an approach the shop is also taking from a global POV. Thanks to investments from Vision7 parent company Beijing-based BlueFocus, Citizen has expanded its presence in Singapore, New York and London, where it is trying to build out the "campus" approach – working with other Vision7/BlueFocus agencies under a single roof – that's worked well in its Canadian offices. While nothing is finalized, the shop is also exploring more locations across Europe and Asia, with the goal of managing a large global account, rather than just worldwide accounts in specific markets – which Cowling says it currently doesn't have the capacity or resources to tackle.

And while a global brand partner would be a boon to Citizen's bottom line, its international presence will also help Canadian clients.

The agency's globalization exposes it to new communication practices and helps brands looking to expand beyond the Canadian border, he says.

He points to B.C. tourism company Rocky Mountaineer, which is hoping to attract more tourists. The agency worked with its global offices to create a media outreach program across markets, including the U.K. and U.S., inviting travel publications on a seven-day trip across the Rockies. The ongoing campaign has since hosted 36 trips for journalists and influencers, resulting in more than 68 million impressions worldwide.

And while Cowling can't specifically attribute its international presence to new client growth (which includes SickKids, Old Spice and Tim Hortons), many of its clients find that the firm's New York and London offices provide the opportunity to explore new markets.

"Earned media has become infinitely more valuable [to brands]. Other agencies in the advertising world aren't standing still," Cowling says. "And we aren't either."

CASES

1. Stop parenting angst

For Quaker, Citizen helped parents celebrate the reality of parenting with the #stopCOMPAREnting campaign. The team reminded parents to look beyond unrealistically perfect social feeds by having Canadian influencers share real world parenting moments. The agency also helped Quaker host a Twitter party, with #stopCOMPAREnting trending in Canada. The campaign tracked more than 85 million impressions overall.



2. For its second year, the Doritos "Ketchup Roses" campaign reminded Canadians that the chip bouquet is the perfect gift for guys and girls on Valentine's Day.
3. Citizen helped launch Dyson's Supersonic hairdryer with a press tour that took beauty media to NYC to experience the technology, and put the product in the hands of stylists and influencers.

➤ For full cases, go to prawyinnerwinners.strategyonline.ca/2017

Agency of the Year



TODD ALLEN
VP marketing
Labatt



DAVE DOUGLASS
ECD
Anomaly



MICHELLE ORLANDO
VP, head of production
Saatchi & Saatchi



TRACEY COOKE
VP, communication and
marketing excellence
Nestlé



PHILLIP HAID
Co-founder and CEO
Public



DOUG POTWIN
VP, head of planning
Camp Jefferson



LORI DAVISON
VP, brand strategy and
communications
SickKids Foundation



**LYRANDA MARTIN-
EVANS**
VP and ECD, DentsuBos



GAURAV SINGH
CSO
Tangerine



THERESA MCLAUGHLIN
CMO
TD



RANDY STEIN
Founding partner and
creative, Grip Limited

Digital Agency of the Year



ANNIE BEDARD
Strategy lead
Jam3



KEVIN DREW DAVIS
CCO
Blast Radius



STEVE MILLER
SVP and CD
OneMethod



STÉPHANIE BINETTE
CMO
L'Oréal



ADAM FRANCIS
Director of brand marketing
Expedia.ca



MEGHAN SAVAGE
Director of marketing
PepsiCo



CHAD BORLASE
Group CD
SapientRazorfish



LEIGH HIMEL
Founder and co-CEO Gravity
Partners



STEVE SAVIC
ECD
Critical Mass

PR Agency of the Year



SHANNON DENNY
Director of brand and
business communications
Coca-Cola



ALISON KING
President
Media Profile



RAFAEL RUFFOLO
Communications lead for
Canada, HP



MARTHA GRANT
Formerly SVP marketing
and communications
Public



AMY LASKI
Founder and president
Felicity



ALEX SÉVIGNY
Director
McMaster-Syracuse MCM



KATIE GREEN
Senior director of global
communications
Aldo Group



JUDY LEWIS
Co-founder and EVP
Strategic Objectives



GAVIN THOMPSON
VP, corporate affairs
Molson Coors



JENNIFER LOMAX
VP, strategic planning
Harbinger



Media Agency of the Year



REBECCA BROWN
VP of content and social
media, J. Walter Thompson



TRACY JONES
Managing director
Alternator



JAKE NORMAN
Head of agency
development
Facebook



VIJITI DIXIT
Senior marketing manager,
snacking and grocery
Hershey



LISA LAVECCHIA
President and CEO
Ontario Tourism



THOMAS SHADOFF
Media director
Bensimon Byrne



CHRISTOPHER DOYLE
Head of partnerships
Twitter



JOHANNA MAULAWIN
VP, media planning
Klick Health



RAYMOND TONG
E-commerce and digital
marketing manager
Best Buy



JENNIFER HOLGATE
VP, marketing comm. and
Walmart Media Group
Walmart



KIRA MONTGOMERY
Director of connections
planning
Grip Limited



WES WOLCH
Chief strategy officer
Cossette Media



Design Agency of the Year



JAMES CONNELL
VP of e-commerce and
marketing, Roots



BETTINA GOESELE
Director of marketing and
communications, MOCA



NICK RICHARDS
Founder and ECD
Will Creative



MARTA CUTLER
Partner
Blok Design



BRETT GASKELL
Director of marketing,
product planning,
Canon



JEFF SHIN
Senior product designer
Wealthsimple



GREG DURRELL
Partner
Hulse & Durrell



JOYCE LO
Co-founder and director
Drake General Store



ETHAN SONG
Co-founder and CEO
Frank + Oak



MONIQUE GAMACHE
Design director and
founding partner
Wax



STEVE MYKOLYN
Partner
Castor Design



DAVE WATSON
ECD of design
Mosaic



Agency of the Year | Process & Shortlists



Strategy's 2017 Agency of the Year awards began the same way as in prior years, with an open call for Canadian agencies to submit their best campaigns from the past 12 months (24 for design).

All eligible creative, media, digital, PR and design agencies entered with comprehensive case studies (five for AOY and three for MAOY, DAOY, PRAOY and Design AOY) for campaigns they had executed over the past year. From there, separate cross-industry

and cross-country judging panels marked the work online and in isolation.

Each campaign for the agency, media and digital competitions was given two marks from one to 10 based on strategic insight and creativity, while judges scored the PR campaigns using the same criteria, as well as an additional score for impact. Design was judged on creativity, technical challenge and impact.

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

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

AOY	DESIGN AOY	MAOY	PRAOY	DAOY
Cossette	Leo Burnett	Touché!	Edelman	FCB Canada
J. Walter Thompson	Rethink	OMD Canada	The Colony Project	BIMM
Lg2	Lg2	Mindshare Canada	Citizen Relations	No Fixed Address
Leo Burnett	One Twenty Three West	Jungle Media	MSL GROUP	Cossette
BBDO Toronto	Sid Lee	Maxus Canada	North Strategic	Tribal Worldwide/DDB Canada
John St.	John St.	UM Canada	Cohn & Wolfe	Rethink
The DDB Canada network	Cleansheet Communications	Starcom Mediavest	High Road	Ogilvy & Mather
Grey	Twice/DDB Canada network	Media Experts	Hill + Knowlton Strategies	J. Walter Thompson
Zulu Alpha Kilo	Cossette	MEC Canada	Paradigm	Zulu Alpha Kilo
Sid Lee	Jackknife	PHD Canada	Veritas Communications	John St.
Bensimon Byrne/OneMethod	KBS		GCI Group Canada	BBDO Toronto
Rethink	Zulu Alpha Kilo			Huge
Ogilvy & Mather	Grip			Red Lion Canada
Bleublancrouge	Bruce Mau Design			



PROMO! | 2017

It was a colourful scene at CAPMA's Promo! Awards, held Sept. 19 in Toronto at District 28. To celebrate this year's leading brand activation work, *strategy* took inspiration from famous artists, reinvisioning the top campaigns as branded art. SickKids' "VS" campaign by Cossette, whose bold creative tapped a new donor base, picked up Best of Show and plenty more Golds at this year's gala.



1. *Strategy* publisher Mary Maddever's jaw-dropping opening of the show. | 2. The crowd at the cocktail reception. | 3. Co-hosts Tony Chapman of Chapman Reactions and Susan Irving from PepsiCo (who also co-chaired the awards). | 4. The Cossette and SickKids team with one of three Gold awards for the "VS" campaign. | 5. Anomaly's Neil Blewitt and Bud Light's Nick Skotidas strike a winning pose. | 6. Mosaic's Kelly McCarten, 6Degrees' Troy Yung, T1's Imran Choudhry and LPI's Melody MacPherson | 7. Boom 97.3 radio host Maie Pauts and GM Lorie Russell carry home their remixed Da Vinci painting, inspired by NFA's "Mixtape of You." | 8. FCB's Jeff Hiltz and Nancy Crimi-Lamanna and FCB/Six's Ian Mackenzie and Elizabeth Sellors pose with their awards haul. | 9. DentsuBos's Travis Cowdy with the Gold prize for Lexus' data campaign. | 10. The Zulu Alpha Kilo and Interac team picked up several PROMO! trophies. | 11. SickKids' Kate Torrance and Cossette's Peter Ignazi accept the Best of Show.

ALL PHOTOS BY CHRIS VASSALOS

Six tips on how to be a semi-decent agency partner

BY AARON STARKMAN

Client-agency relationships aren't always filled with sunshine, lollipops and rainbows. And despite the fact that every relationship is unique, there are some universal ground rules agencies can live by to ensure they don't become a marketer's dark and stormy cloud.

DON'T REFER TO HUMAN BEINGS AS "CLIENTS."

"Client" is a dirty word. No good comes from saying it internally. These human beings have names attached to them. It's usually something like Chris, Margaret, Asif or Jackie. When discussing brand partners internally, you could say: "Robin really needs our help on something." Or you could say: "Client is mandating that we do X, Y and Z." The former statement encourages the team to help someone who really needs it. The other unnecessarily vilifies them and encourages resentment and annoying trash talk within your agency. And that almost never gets you to a great solution fast.

STOP FOCUSING YOUR BRIEFS ONLY ON WHAT THE BRAND WANTS TO SAY OR DO.

Agencies spend a lot of time figuring out what a brand stands for and believes. But in today's socially driven world, the most important thing is identifying a shared belief between a brand and its biggest believers. It's at that confluence you'll find the

fertile ground to build brand relevance and fuel customer relationships in surprising ways. Otherwise the brand becomes that bore at the party who insists on only talking about themselves.

DON'T PUT PROFIT BEFORE PEOPLE.

Here's a sure-fire way to have a disengaged agency staff. When you see you're not about to make your profit

are bailing on your content after three seconds to see a funny video of their friend's cat.

HIRING NICE PEOPLE DOESN'T MATTER IF YOU HAVE AN ASSHOLE PROCESS.

There's probably no greater hell for marketers than to be in a creative presentation going through a 45-page deck when they knew they hated the idea on page one. And then finding out there's no "door number two." Instead of digging deep on one idea, we prefer to dig a lot of "shallow holes" early in the process. We invite our brand partners into the kitchen with us where we show them several loose directions. Usually the shallow holes get narrowed down to two or three. And that's when we start digging deep. In the end, there will be a more traditional "ta da" presentation. It's important that we have the answer in that meeting, but it's presumptuous to assume we'd

get there without the marketing team's knowledge and involvement.

GIVE ACTUAL PROOF THAT YOUR DIGITAL CONTENT WORKS.

Digital channels offer analytics on everything. It's too bad so many agencies don't share this data with the creative team actually building the ads. It's essential to provide your teams with quantifiable, easy-to-understand data. Not tracking and sharing results with the team is like listening to Spotify without the sound – what's the point? Integrating tracking tools, testing and optimizing your campaigns and reviewing digital post-campaign reports is the new baseline. And integrating those results into the next iteration of your brief is the new secret sauce.



margin as mandated by your CFO in New York, you lay off a bunch of people to hit the target. The remaining people are told there's a wage freeze and they have to work ridiculous hours (including weekends). That way it appears to the brands you work with that there's no drop off – except that there *is* a drop off and it's painfully obvious. When you hate your work, it shows up in your work.

PRESENT THUMB-STOPPING WORK.

Mobile is now the primary screen, but every social platform has its own challenges and opportunities. If you're not obsessing over your aspect ratio, sound design and use of kinetic type, you're going to fail the mobile audition (*Ed note: see p.56 to learn how Rethink is putting design-infused social first*). You can't move comms KPIs if people



AARON STARKMAN

is a partner and creative director at Rethink.

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With brands creating content and tech changing audience engagement, marketing and entertainment have more in common.

That's why, *Playback's* Marketing Summit (now, Entertainment Marketing Summit), *strategy's* BCON Expo and AToMiC Awards are coming together as AToMiCon.

// Get briefed on the best new
branded content programs //

// Learn how to leverage and build
fan bases //

// Network with marketers, producers,
filmmakers, broadcasters, and
content developers alike //

// See the year's best advertising, tech,
media and content programs at the
2018 AToMiC Awards gala //

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BINGO

"World's First ..."	White-on-black super	Trump joke	----- -vertising	"We're not an ad agency."
Satirical use of trendy tech	Employees being mistreated	Unsubtle award mention	Shockingly good performance by CD	Shockingly bad performance by CEO
A clever chart	Intern abuse	FREE	Talking to camera	Talking about making AOV video
Talking about making a better video than John St.	Introducing the office robot	Something, something, VR, something	Predictable pop-culture reference	Fake ad for a fake awards program
Dogs/Cats /Foxes	Re-purposed royalty-free music	Over-enthusiastic agency folk	Parody of a parody	Cameos from rival agency creatives

By now there have been enough AOV videos mocking the tropes of the marketing industry to start to produce tropes of their own. While we would never discourage poking fun at our industry's quirks, maybe it's time to poke back a bit. Grab a drink and a dabber, and have fun with this BINGO chart by the Miami Ad School's Runda Dong & Maddie Rosenberg.



hon(our)ed

Congrats to all the nominees.

cossette

Nominated for:

strategy design
agency
OF THE YEAR

strategy digital
agency
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strategy
agency
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