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CANADA'S BIG IDEAS ROLL INTO NEW MARKETS



+
**MARKETERS
OF THE YEAR**



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Global's *Instinct*, which was picked up for mid-season, is a blend of the police procedural and mystery genre.

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Defying fear, marketing norms and perceptions, these brand leaders won share and media buzz.

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ON THE COVER: The world is taking notice. Canada is not just a place of snow, hockey, apologetic citizens and maple syrup. It's a hotbed for creative and strategy alike, which global markets are tapping. Talented artist Justin Poulsen portrayed this ever-growing Canadian presence by constructing and photographing a Trojan beaver (which he impressively built from scratch, and by hand, in only a week). We're not just saying this because it's our cover, but that's the cutest giant rodent we've ever seen.

Unlocking your inner brand hacker

It's been said that a group of MIT students fascinated by model trains was the fountainhead for hacker culture. In a basement in the '60s, they'd tinker with circuits, pulling the toy apart, analyzing, modifying, and putting it back together to do something it wasn't originally intended to do.

When thinking about these origins and this year's marketer-focused issue, I can't help going back to a line in *Rivolta*, an HP-created documentary about a man – Michael Calce – who infamously hacked commercial websites. He was articulating how he experiences the world, saying that “maybe somebody would see a straight line. I see a circle.”

Could today's brands be their own breed of curious hackers?

Our 2018 Marketers of the Year (p. 19) have shown a passion for the art of retooling – it's evident in the foundations they're creating for their brands.

Lori Davison joined SickKids because she was attracted to the opportunity to build the brand on “pure strategy.” Even though the foundation had met its donor objectives for the last few years (putting out show-stopping work that moved people to pitch in), Davison saw the brand not for what it had already achieved, but for its potential to do more. So she kept tweaking. Until finally, a new platform of creative and strategic magnitude was born.

The same can be said for Weston's Andrea Hunt, whose fresh eyes saw a near-complete rehaul of the bread corp's portfolio. She followed her intuition all the way from the cubicles at Weston's headquarters (which she gave a makeover) to the very fabric of her brands and where they were being positioned in the market.

Loto-Quebec's Marie-Claudel Lalonde and HP's

Esteban Davila are both vying for the attention of millennials, reworking brand tactics to get the fickle group back in the gaming and printing fold. While Kruger's Nancy Marcus is going against the paper grain, choosing canny (and sometimes controversial) creative over anthropomorphic bunnies and bears.

You'll seen this hack-a-brand theme weaved throughout the issue, particularly in our cover story (p. 14), which dives into nuggets of human truth that make Canadian-born ideas transportable in other markets. Here you'll read how brands, from CDSS to Huggies and Budweiser, snuck into new spaces (with fresh audiences to woo); hijacking web searches; infiltrating hospitals; and testing new sports grounds.

Now, go on and start the New Year with some inspiration by reading the pages in this book and learning how to make your own mark in this brand-beat-brand world. Try to look at things a little differently in 2018. Be the one to see the circle when everyone else sees a straight line.

Jennifer Horn, editor



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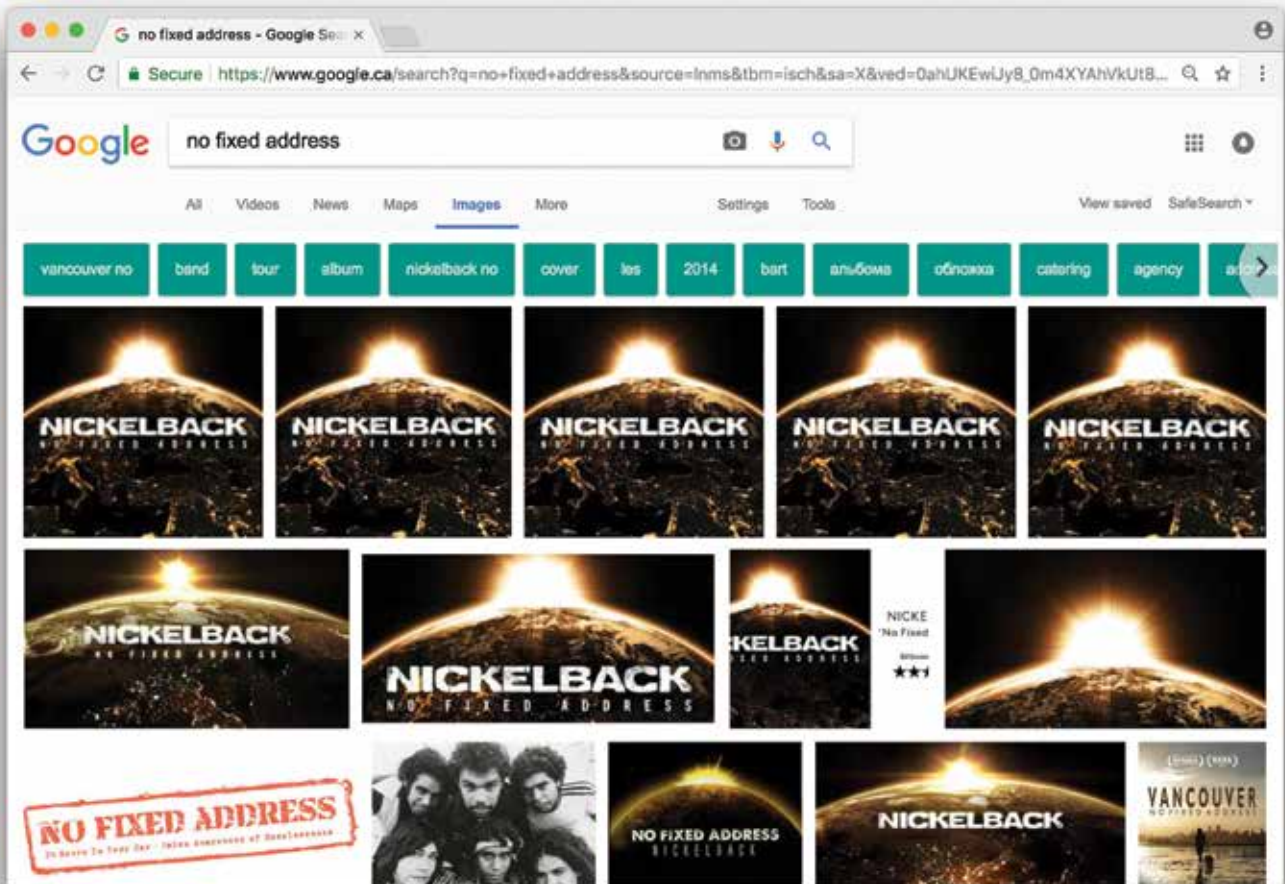
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Still below the fold.





PUBLISHER'S NOTE

What's new in the New Year

AS EVIDENCED BY the Trojan beaver of marcom ideas that Canada is exporting (p. 14) to the healthy crop of growing agencies in the Indie List (p. 47), change can be good. This year we saw an explosion of success for new shops and global nods for established indies, like Zulu's *Ad Age* International Small Agency of the Year win.

As we wind up our first year as "Markety" (having navigated through the combined *strategy/Marketing* portfolio), we're moving from the merge-and-tweak phase to bigger change. The Marketing Evolution Summit, our C-Suite conference in February, marks the last event to transition over. The fact that AI is on the agenda – and is the topic all of our advisory boards are asking for, from Shopper Marketing Forum to AToMiCoN – is a bellwether of the change afoot for 2018. That, and a proliferation of cold pressed juice and avocado toast.

On the Marketing Awards front, we have a new trophy for 2018. It's a white M and goes to the Best in Public Service – reflecting that Cause work is judged in a separate

stream from commercial campaigns, as there's an edge in terms of what partners will do for a charity. This is not to say it's easier. Due to budgets and stakes, it's anything but. A big highlight of 2017 has been that Canada does Cause so very, very well, as globally vindicated by one of our Marketers of the Year, Lori Davison, and the impact of SickKids' "VS" (see p. 23).

The other new introduction to the Marketing Awards is dedicated Craft categories: animation, art, cinematography, copy, direction, editing, FX, photography and sound design – to ensure flagging these skills is not an afterthought. To give Craft its due diligence, an online jury of experts will curate a shortlist for Marketing's Main jury.

The New Year also brings the relaunch of Canadian Advertising Rates and Data and the National List of Advertisers sites in February. We met with user groups to improve the experience and functionality, so CARD and NLA will have more than a new look, drawing on resources from *Media in Canada* and *strategy* for more relevance and context.

AS WE WIND UP
OUR FIRST YEAR
AS "MARKETY,"
WE'RE MOVING
FROM THE
MERGE-AND-
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TO BIGGER
CHANGE.

Also new this year is changes to our BCON Expo for brands that do content. *Marketing* also had a branded content event and *strategy* produced a Marketing Summit for Canadian TV and film producers. Since the world of entertainment marketing and brand content has more and more in common, we've merged it all into one day – AToMiCoN – complete with Upfront presentations and capped with the AToMiC awards, which also span the collision of advertising, tech and content.

And finally, change is afoot for *Stimulant*, our creative inspiration site. We'll be publishing weekly but posting daily, so send your new creative as it launches (ideally before), as well as any design/innovation sourcing ideas.

But for the last word on the New in the New Year front, we want your "Markety" input on what would be useful... here's to another year of collaborating and disrupting!

Cheers, mm

Mary Maddever, SVP/Publisher

UPCOMING EVENTS



MARKETING EVOLUTION:
C-SUITE SUMMIT
FEBRUARY 22
ARCADIAN COURT, TORONTO

CASSIES

FEBRUARY 21
ARCADIAN COURT, TORONTO

ATOMICON

MARCH 28
ARCADIAN COURT, TORONTO

SHOPPER MARKETING FORUM



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DRAWING TOURISTS VIA PASSIONS

By Justin Dallaire

Above: A 30-second anime video exposes Japanese audiences to Canadian tourism hotspots.

Travellers abroad tend to have a one-dimensional, clichéd perception of Canada: it's all moose, mountains and Mounties. It's a sticky impression that tourism boards are constantly challenged to unhinge, but Destination Canada may have found a solution through what it calls "passion-based" content marketing.

When the national tourism board began working with Vancouver-based consultancy Modern Craft three years ago, it wanted a more data-driven approach to its marketing. The solution to changing traveller attitudes toward the country lay in targeted content focused on the niche interests and passions of its international audience.

Hundreds of pieces of content spanning web, television and print were created for 11 countries from Australia to Brazil to Japan, merging cultural trends in those markets with experiences available in Canada. European audiences, for instance, might find a five-minute spot featuring a German artisan hosting an Aboriginal moccasin-making session. Meanwhile, Japanese audiences are exposed to a 30-second anime video featuring Canadian tourism hotspots. In 2016, the approach resulted in 344,000 hours of cumulative viewing time in the U.S. alone.

Jon Mamela, CMO at Destination Canada, says the tourism board's research revealed that visitors from the U.S. and some other markets were split between those who travelled to Canada for its positive reputation and those who came to pursue a passion while on vacation.

So Destination Canada partnered with publishers, brands and influencers to leverage the country's image as a place to pursue passions, including working with *Rolling Stone* on content focused on Canada's music scene and Refinery 29 to showcase the Canadian fashion scene. Those passion-focused collaborations have become the cornerstone of the tourism board's long-term marketing strategy.

International visits to Canada declined precipitously between 2002 and 2013, says Mamela, following an all-time high of 20 million visitors in 2002. But in the three years since implementing the new strategy, he says Canada has "rebounded," returning to numbers seen in 2002. Last year, the Canadian arrival rate grew almost three times that of the global average of nearly 4%.

FUN WITH FRANK

By Josh Kolm

I found Frank Palmer already seated at the table upon my arrival for lunch. One of the last remaining through-lines between the ad industry of the '60s and today, Palmer has relished in crafting the persona of a prankster, so admittedly I was a little on guard: there's no telling what's really in my coffee. That's why, after carefully inspecting my chair, his first words take me by surprise: "The industry isn't as fun as it used to be."

It's a line repeated in the early pages of *Let's Get Frank*, a book by Robin Brunet set to hit shelves in mid-February. The biography covers the trajectory of the DDB Canada chairman's career and what happened both inside and outside the agency walls. During our lunch, Palmer shares his wisdom on an industry that's more entertaining when you take risks.



Palmer still believes in a founder's power.

Few agencies are run by entrepreneurs. There's nothing wrong with professional management, but having a founder is powerful because it's their money and they take risks.

When you go against the founder in a pitch, your chances of winning get pretty slim because they'll do anything. I'll find a way to outwork you and outsmart you. I'd never do anything illegal, but I'll take shortcuts if I can. When I was six, I was standing at school not getting picked at recess, and that makes you go, "I'm going to do the picking." And you have to change the rules sometimes to do that.

Money is taking the fun out of big ideas.

Most agencies are owned by multinationals now, so you have to be focused on the bottom line. And it's coming from both sides, because clients, more than ever, want results. It used to be that you had a gut feeling that something was the right thing to do. It wasn't researched to death that it becomes vanilla. You're not going to get a response from that work because there's no emotion left. For me, most of the ads I see are crap.

He sees value in an independent mindset.

I used to be Home Hardware. I've become Home Depot. Home Depot will sell you fridges and stoves and barbecues, but if you want a bolt, they won't know where to find it. Home Hardware will take me down the aisle to where it is and give it to me on the house. The last shop standing will be the little agency in a little market that still has a relationship with hometown clients.

If I tell a client I'm part of a multinational that can use global resources, but we're still local and nimble, most will say, "I've seen your work, it isn't as nimble as it used to be, and your multinational does control you." But if I'm independent, I have power to change what they don't like. That's the kind of angle I still look for in the framework I work in now.

At 77, he wants to play the game again.

The best job in hockey is to either be a player on the ice or the owner in the office. I've been the coach and the manager in the middle for a long time, but now I'm working with a new client in the condo business in Victoria, and I'm a player again. I like playing the game. I may not be fast, but I'll find a way to take you out.

If I were to start something new, I'd be an owner again. Selling to DDB was in a lot of ways a great thing, but at the same time, it's not yours. Sometimes you want to own something again that you can build and feel good about.



WHAT'S TRENDING FOR 2018?

PLANT-BASED MENU ITEMS

The food scene is poised to get a little greener. From cocktails infused with trendy "superfood" ingredients, such as turmeric and charcoal, to veggie noodles and seaweed, plants are increasingly finding their way onto the menu. Their popularity reflects healthy eating trends and concerns over animal welfare and the environment, states Technomic in its 2018 Canadian Trends Forecast.

We see this trend come through in companies like Toronto's Greenhouse Juice Co., which is set to open its sixteenth location in the GTA – after launching just four years ago. And we're even seeing grocery retailers starting to stock and press their own.

CONSUMPTION REDUCTION

Mintel's 2018 North America Consumer Trends report notes that 36% of Canadians worry about money and 52% of them are more cautious about spending.

When they do part with a buck, consumers are turning away from trends like cheap fast fashion, putting their money behind quality goods.

Buy Me Once, an online service that curates long-lasting products, continues its push to move consumers toward a long-term buying mindset. Similarly, outdoor clothing designer Patagonia has turned its "Worn Wear" pop-ups into a permanent online store, allowing customers to purchase, trade and sell restored Patagonia products online.

BUYING INTO TRUSTWORTHY

The current political climate south of the border, coupled with the rise of "fake news," has some experts saying we're living in a "post-truth and post-trust world," Mintel reports.

As a result, trust will be one of the strongest drivers of consumer choice, with people showing more loyalty to the brands they feel reflect their own actions, beliefs and morals.

Mintel's research suggests the best way to achieve this is communicating with transparency, honesty, and facts.

It points to SC Johnson, which announced this spring that it would list the 368 potential skin allergens in its products. **JD**

PAUL

ONE GREAT RIDE



The creative genius behind 25-year-old Taxi set sail before the new year began, leaving the agency he co-founded to

devote his time and attention to a new passion: paddleboarding. Paul Lavoie's new lifestyle company, Beau Lake, sees him practicing what he preached as he moves brand-side. To mark his exit, *strategy* reminisces with his peers while reflecting on some of his agency's best work.

Working with Paul was exciting, very unpredictable, sometimes frustrating and always a lot of fun. Creatively, Paul usually took the road less travelled... or the path never travelled. He defied the laws of physics. He had an endless appetite for problem-solving through a creative process of doubting any and all conventions. His energy, passion, sense of humour and confidence were unmatched. Over the last 20 years together, there are simply too many unbelievable memories to share quickly. I will say this; there are two kinds of people in this world – energy givers and energy takers. Paul's greatest gift is the creative energy he brings to every situation.

– Rob Guenette, CEO at Taxi

Way back in 2006, Paul and I found ourselves in Cannes as virtually two of the very few Canadians that were there (we counted, there were 14 of us). We were both appalled at the fact that while the rest of the world was embracing Cannes, Canadians thought it wasn't worth entering, or that it was too expensive – we heard a raft of excuses. But Paul's passion and interest matched mine, and so we established the Canadian Cannes Committee. More than that, Paul really pushed hard to meet with Cannes Lions executives. Paul's tenacity got us a meeting with then-owner Roger Hatchuel, which got us lots more judges, recognition and really helped to get Canadians to enter. When I first met Paul, he was a great 'talker.' But through this Cannes adventure he really showed me that he backed up every conversation with action. It was no wonder that his agency went on from strength to strength.

– Alan Gee, Chairman, creative at Arrivals + Departures



"15 below" for Taxi's anniversary | 2007



"Pizza" (McDonald's) 1990



"Lichtenstein" (Musée des Beaux-Arts de Montreal) | 1995



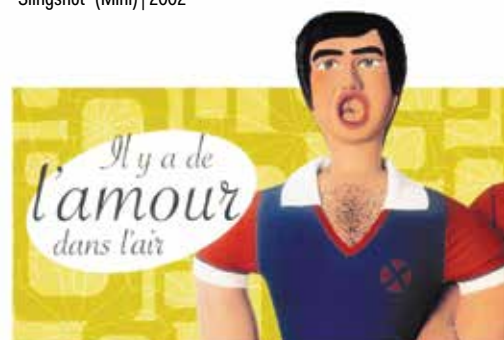
"Tough judging" (Marketing Awards) | 2004



"Slingshot" (Mini) | 2002



"4th of July" (Clear Channel) | 2014



"X rated stitching" (Manager Jeans) | 1994

PAVOLE

I first met Paul in the early 2000s. I was interviewing for a job at Taxi. I did my research. It was pretty clear that everyone at Taxi wore black all the time. So that's how I showed up. He was 45 minutes late and was wearing overalls. Turns out the pictures I based my outfit on were simply the annual staff shots that made it to the press. It also turns out that Paul was almost always 45 minutes late. When thinking about Paul, it's easy to look at his success, the accolades and of course, the work. He built an incredibly important Canadian agency that shone on the global stage, he made all of those around him better, and he doggedly championed creativity as a force for good. But his real legacy is those who were lucky enough to work with him. Those that he coached and pushed. Congrats, Paul. We've all enjoyed the ride.

– Daniel Shearer, EVP, GM at Cossette (worked at Taxi between 2004 and 2016)



"Good Morning" (Viagra) | 2000



"Life's Essentials" (Town shoes) | 2003

Working with Paul was one of the most challenging and yet wonderful experiences in my career. When you were on a project with Paul it was all consuming, which was tough on the one hand as everyone had multiple projects going, but it was also simple. It was always clear that the focus was the work – not much else mattered. I was intimidated at times, but mostly inspired when working with him, and it was obvious that he instilled that in every employee at Taxi. It was easy to understand where to focus and that made me a better production leader. His entrepreneurial spirit was hard to ignore and has helped direct my career.

– Cynthia Heyd, curator & executive producer at Heyd & Seek (worked at Taxi between 2006 and 2015)



"No more contracts" (Clearnet) | 1996

Many people tell you it's okay to fail – but then when you do, you find out they didn't really mean it. Paul encouraged it. Praised you for it, for real. He told us to try do something that no one else was doing. He dared us to dream big, by dreaming big himself and making it all a reality. It was my first job, the office had around 10 people at the time. He knew how to hire the best, the most talented, interesting people, who I'm still friends with to this day. He created a place where creativity was everything and much of what I believe in started there.

– Denise Rossetto, CCO at BBDO (worked at Taxi between 1995 and 1997)



"Future simple" (Telus) | 2004



"Dennis" (YTV) | 1993

HOW AUTO BRANDS ARE DRIVING THE NEW RETAIL TREND

BY SNEH DUGGAL



Elon Musk, look what you've started. The serial entrepreneur created a new retail model for automakers way back when he started opening Tesla stores inside malls, the first in Canada being in 2012 (he's since opened many more worldwide, even stating in August 2016 aggressive plans to build a new shop every four days).

And now, it's officially a trend.

Beyond connecting with consumers through social media and online channels, brands are experimenting with permanent or pop-up stores in malls to be closer to consumers and help them "see and experience the vehicle in a less complicated way from the classic dealership," says Michael Book, senior partner and managing director with the Boston Consulting Group's Toronto office.

But instead of creating carbon copies of Tesla shopping centre galleries (which have even expanded into department stores like Nordstrom), creative auto brands are setting up shops with their own distinctive twist.

For example, in January 2017, Ford launched its "FordHub interactive brand experience studio" in the Westfield World Trade Center mall in New York City. There are no vehicles on display – unless you count the 5,000 tiny Ford models plastered on the walls – and most of the interactions are digitized.

In November, the store's "brand experiences" were themed around the holidays, with visitors hopping into an interactive Ford car-sleigh and posing for a festive photo, requesting holiday songs or asking for NYC traffic reports. They could also try out a wobble board and

use a regular car, electric bike or autonomous vehicle to travel through a futuristic world on a large screen in front of them.

At the time of its launch, a Ford representative had called the untraditional marketing vehicle (pun not intended) "a place for participation and creativity," where people could discuss the future of transportation.

Closer to home, Genesis Motors Canada, a division of Hyundai, was also launched a new store in Mississauga's Square One Shopping Centre in late 2017/early 2018. This is in addition to its first Canadian Genesis store, which opened in Toronto last May.

However, Genesis is taking it a step further, complementing its upcoming store-inside-a-mall with an innovative ecommerce platform. When Hyundai launched the new

Left: BMW partnered with high-end jewellery and footwear brands at its "Luxury Excellence Pavilion," which opened for a month in downtown Toronto last fall. The pavilion took one week to build and featured the BMW Concept X7 iPerformance.

Below: The Ford car-sleigh at the company's "FordHub" in the Westfield World Trade Center mall in New York City.

Right: Philipp von Witzendorff at the CF Markville Mall "Mercedes me" location, its second mall store in Canada.

luxury car brand in 2016, it also decided to go direct-to-consumer online, creating the "Genesis at Home" program. The special customer service was developed for those who don't have time to go to an out-of-town dealership and sit for hours filling out paperwork, explains Lawrence Hamilton, Hyundai Canada's marketing director.

Consumers can request a test drive online and have a car brought directly to their door; they can then complete the paperwork online, have a car delivered to them if they decide to purchase one and even have it picked up for servicing.

"We really needed to appeal to luxury customers with something that they would feel was different and would add significant value," Hamilton says. In its first year, Genesis sold 554 vehicles. "We want our customers to be able to find what they want when they want," he says. "If they want to build and price a car and transact online [or] if they want to go to a dealer, yes they can do that. If they want a combination, yes they can do that [too]."

Toyota Canada is equally creating these personalized retail spaces as another step in the path-to-purchase, and also to attract a younger demo. Its "Towards

Tomorrow by Toyota" pop-up stores in malls in Toronto, Edmonton and Montreal will be open until the end of March and will incorporate the 2018 Olympics and Paralympics. Essentially, the "brand galleries"

expose consumers to the brand and its vehicles in a fun, technology-driven atmosphere, says Cyril Dimitris, VP of sales and marketing.

"It's also an opportunity again to provide a low-pressure environment and something different than a dealership where someone can go in and experience the brand," he adds. "We see it as a bit of a middle step

between their online experience and [the] transition into a dealership where they may drive the car and potentially purchase."

According to Philipp von Witzendorff, VP and head of Toronto retail operations for Mercedes-Benz Canada, the reason his company is opening mall stores is to help the brand engage with new demos. Inside its "Mercedes me" stores (of which there are two in Canada), there is a handful of the latest models from the Mercedes-Benz collection and display cases with branded accessories like hats, watches and golf tees.

"With a dealership you attract the people that really have a clear intention to look at a car and maybe buy one; here, everybody walks in," von Witzendorff says. But even those who ultimately won't buy a Mercedes will still sit in the car, take a selfie and share it on social, creating a presence amongst new demos.

And, finally, BMW is also experimenting with new retail spaces (this time outside of malls), creating a 2,000 square-foot "Luxury Excellence Pavilion" that sat in Toronto's financial district for two weeks in October. According to Sebastian Beuchel, director of brand management for BMW Group Canada, it's not meant to compete with OEM retailers.

"Time is the limiting resource for the [affluent] target group, so we wanted to be mindful of that and rather come where they spend their time, than expect them to reach out to us," he says.

In the pop-up, a few BMW models were on display, and visitors were treated to the North

American premiere of the Concept X7 iPerformance, BMW's new SUV model. Overall it was an opportunity for people to indulge in a luxury environment.



The contemporary design of the pavilion, which took seven days to construct, was meant to be a reflection of the brand, says Beuchel.

The experience started with tailored invitations sent out to targeted consumers, who could then book a test drive or a spot at an exclusive evening event. During the day, however, anyone could walk in, explore the vehicles and enjoy catered food and drinks.

BMW also partnered with brands like jeweler Isabella Briatico and footwear company Scarpe Di Bianco, featuring their products and hosting evening events to create an enriched experience that would align BMW with other luxury brands. Drawing in around 2,800 visitors, the initiative is one that the brand hopes to expand to other key markets in Canada, says Beuchel.





IT CAME FROM CANADA

BY MEGAN HAYNES

Canadians aren't exactly known for their boastful "look at us" ways. But, in the past year, a bevy of Canuck brands made a splash on the world stage with creative that's resonating both at home and abroad.

It's not a simple task: while Canadian companies have produced work that's captured global attention, when it comes to campaigns adapted for local markets, U.S. and U.K. ads typically dominate.

But recently, a number of creative pushes, including the Canadian Down Syndrome Society's (CDSS) Gold Cannes Lion-winning "Down Syndrome Answers" and Huggies' comforting "No Baby Unhugged" movement, have been embraced in markets outside our border.

But those brands also transcended cultural barriers by tapping into a human truth – something that crosses geographic boundaries and helps creative work resonate in whatever country it runs, says Johanna Faigelman, anthropologist and president of Human Branding. Their ideas meet fundamental human demands. Think Maslow's Hierarchy of Needs, she says. People all need love, shelter and food. Brands that are able to effectively tie their marketing into fulfilling or acknowledging those needs (Coca-Cola has long taken this approach with the idea that people need a little more love in their lives) have a better shot at hitting it global.

That being said, there are nuances in why things travel, says Alan Middleton, marketing professor at York's Schulich School of Business. They can be subtle differences (Canadians spend more money on buying cleaning

products for themselves, while Americans spend more on cleaning products for their home). Or they can be big cultural ones. He points to a failed Japanese commercial, which was adapted from its original in the U.S., featuring a man who walks into the bathroom while his wife is in the bath and washes her back. It's a loving commercial that taps into the universal truth of the tenderness of love in marriage, but it simply didn't fit the cultural norms in Japan.

But Middleton says tapping into simple human truths isn't the only explanation for Canadian creative being picked up in global markets.

First, there's been a greater focus on strategy recently, and with smaller Canadian budgets, even more effort has been placed on getting it right the first time, he says. The result is insight-driven work that lays the foundation so that those human truths can take the lead.

And global headquarters are taking notice of these great ideas.

"Brands are becoming less precious about where their creative executions come from," Middleton says. A good idea is a good idea, and corporations are getting better at sharing them, he adds. Many brands implement sharing structures – internal competitions, ranking systems for effective creative – allowing them to evaluate work from around the globe more efficiently.

Ed Casagrande, CDSS board member and marketing director, media at Loblaw, believes that "we are seeing more Canadian-led marketing efforts abroad primarily due to the shift from traditional to digital in the media buy...we have recognized the importance of digital and have embraced it while understanding that its success is based on having compelling content."

Want to know how to apply universal truths to work that breaks through in markets beyond our own? Here are five cases from Canada that have done exactly that.



Above: Huggies tapped into the health benefits of hugs for its "No Baby Unhugged" campaign, which has been picked up in 26 global markets.

Bottom right: Boost shifted its focus by targeting 50-plus "go-getters," a strategy that's been adopted in the U.S.

THE BRAND: Huggies (Kimberly-Clark)

THE CAMPAIGN: "No Baby Unhugged"

THE AGENCY: Ogilvy & Mather

THE GLOBAL REACH: At least part of the campaign has been picked up or adapted by 26 countries around the world. Ogilvy's evolution of the Canadian creative was also selected as the global Huggies platform, rolling out worldwide in 2018.

THE HUMAN TRUTH: A mom wants her baby to be hugged.

HOW THEY DID IT: As a challenger brand to P&G's Pampers, Kimberly-Clark's Huggies struggled to carve share in hospitals where competitors maintained distribution contracts. In 2014, working with Ogilvy, the decision was made to focus on emotional messaging, rather than the traditional features-and-benefits approach that dominates the diaper market, says Paul Scott, Huggies brand team leader.

To help build loyalty for the duration of a baby's diapering journey, the brand targeted parents of newborns. The hospital – where folks are first presented with their bundles of joy – was an ideal place to get the branding across. The decision coincided with a number of hospital contract wins, whereby Kimberly-Clark supplied diapers for the maternity wards.

Amid the contract wins, Huggies decided to build on its identity of, well, hugs. The insight for the campaign came from scientific research, which found that babies who are hugged regularly are overall healthier than their unhugged counterparts. It's such a powerful response that many hospitals have volunteers who hug newborns when their parents can't be there to do it themselves.

Huggies launched a CSR campaign to send more volunteers into hospitals, with marketing efforts supporting the push. A TV spot, originally launched in 2015, featured moms, dads and volunteers embracing infants, with the promise that no baby shall be left unhugged. It was a success here in Canada, helping the newborn category grow 19% in its first year – far outpacing competitors – while ROI was double the initial investment, Scott says.

In 2016, the Canadian team was invited to present the case among KC brands internationally. Australia immediately picked up the commercial for its market and began to work with hospitals to launch its own initiative.

In 2017, however, the campaign really took off, Scott says, with 20 markets around the globe launching their own hospital programs, and 26 countries picking up at least some part of the campaign, either lifting the

creative for their markets or adapting it with local talent.

Scott pegs much of that success on the human truth built into the campaign, which simply is that people want to hug babies. "A mom is a mom, no matter what country she is in," he says. "And a mom wants her baby to be hugged."

The international efforts have been so successful (though Scott doesn't have metrics for other markets), Ogilvy Toronto was invited to pitch for the Huggies global brand campaign. Its idea – a continuation of the Canadian creative – won out against eight other Ogilvy offices, with production on creative having begun in December, says Brian Murray, CCO, Ogilvy.

The first campaign launched at the end of January in South America, and will roll out across the rest of the globe throughout 2018. Canadians, he adds, will see the push as a natural evolution of the creative they've been seeing. And in markets where "No Baby Unhugged" hasn't yet been seen, Murray predicts the new platform will be a success. "It's going to be [a] breakthrough in those markets."



THE BRAND: Boost (Nestle)

THE CAMPAIGN: "Age Well"

THE AGENCY: OneMethod

THE REACH: Six countries have picked up at least part of the campaign.

THE HUMAN TRUTH: You're only as old as you feel.

HOW THEY DID IT: In 2014, Nestle's Boost – a nutritional drink geared at seniors – faced an

identity crisis: competitor Ensure was gaining ground and the category as a whole was slowing year-over-year. In response, the brand tapped agency OneMethod to lead a branding change geared towards emotional messaging.

To begin, the brand moved away from the 65-plus crowd to focus on the 50-plus audience. But instead of just targeting all adults over 50, the brand looked at a

psychographic of “go-getters,” people who have a positive life mindset and are looking for products to fuel an active lifestyle, the brand team told *strategy*.

From that new target stemmed the insight that for many people, there’s an age they feel, an age they want to feel and the age they are – but the numbers don’t always add up.

The brand instead focused on how using the product can provide energy and vitality – effectively helping people feel younger, creating a TV spot with the tag “It’s not about counting the years, it’s about making them count.”

The commercial and digital components (launched in 2015) created a platform for the brand to expand into new categories – like protein powders – all building out the identity that Boost helps provide energy and vitality.

According to the brand, the insight – age is just a number and you’re only as old as you feel – helped the brand grow 8.4% in 2016 versus

Below: Boost has built its identity around energy and vitality.
Right: HP explores the mind of reformed Canadian hacker, Michael Calce, in a doc that has made global waves.



the previous year. It also helped Boost go global in 2017: last spring, six different markets around the world (including the U.S.) picked up the campaign, lifting or adapting the TV spot for their own audiences, and have since begun exploring the idea of aging down their respective demos to target a younger audience.



THE BRAND: HP

THE CAMPAIGN: “Head of a Hacker”

THE AGENCY: Edelman

THE REACH: The subject in HP’s documentary *Rivolta* is now a global brand ambassador.

THE HUMAN TRUTH: People have an innate curiosity for why people do bad things.



HOW THEY DID IT: When HP U.S. decided to launch a branded series called *The Wolf* (starring *Mr. Robot* actor Christian Slater who hacks into networks via people’s printers) the Canadian team decided against its traditional tactic of picking up global creative.

Instead, the computer parts company, which is working to make its products more secure to internet vulnerabilities, opted to try its own branded content documentary.

“We wanted to find a way to continue and complement the story with a Canadian angle,” says Rafael Ruffolo, communications lead, HP Canada.

HP wanted to get inside the mind of a hacker and found an infamous Canadian to be the focus of the doc, which was produced with the help of PR firm Edelman. Michael Calce, also known as Mafiaboy, took down some of the internet’s biggest websites in 2000, including Amazon, Yahoo! (the biggest search engine at the time) and CNN. He was a mere 15 years old. Calce has since reformed and works as a “white hat” hacker – someone hired by companies to find vulnerabilities in their network.

The documentary, *Rivolta: Inside the mind of Canada’s most notorious hacker*, is purposefully light on branding with more of a “brought to you by” push and explores how and why Calce got into hacking in the first place. He walks viewers through common penetration points, like printers, hackers might use to gain access to a network. Launched in May 2017, the doc was invited to air during Toronto documentary festival Hot Docs.

The main target was businesses’ sales managers – who are the ones purchasing HP products – and it has since helped the brand secure new B2B opportunities (there hadn’t been any consumer brand tracking on the film as of press time). More importantly, Ruffolo says, the campaign helped open up a dialogue about patching up printer security with existing customers – an issue that has been difficult to get people to prioritize, yet leaves businesses’ networks unsafe.

Since people love to know why people do bad things, the idea has resonated abroad. Calce has since been invited to be a global spokesperson for HP, travelling the globe and working with local markets to educate B2B clients about the importance of network security. He also sits on a global security advisory board and is tasked with providing trends and insight analysis to HP to better its offering.

THE BRAND:

Canadian Down Syndrome Society

THE CAMPAIGN:

"Down Syndrome Answers"

THE AGENCY: FCB Toronto

THE REACH: 11 global markets are using the creative as a resource for members.

THE HUMAN TRUTH: Everyone wants to feel accepted for who they are (no matter their genetic make-up).

HOW THEY DID IT: A Down syndrome diagnosis is tough for any expecting parent to hear. But following the news, it also becomes a ticking clock: parents have 10 days to decide whether or not they will keep the baby.

"They have a million questions and they really don't have many people they can turn to," says Nancy Crimi-Lamanna, CCO, FCB. "Normally, you only have your doctor, who may only pass along medical information."

This is a gap in the market, says Ed Casagrande at CDSS. "There's lots of information celebrating people with Down syndrome – but not a lot answering some

[fundamental] questions parents-to-be might have."

Working with Google, the agency and brand identified the top-40 search questions, and then sought to answer them. The short spots have people living with the chromosomal disorder straight-talking to a camera, answering "Can a person with Down syndrome ride a bike?" or "Can a person with Down syndrome learn to read?" (both yes).

The campaign was a runaway hit, earning the shop a couple Cannes Lions, not to mention a Clio trophy and a Webby award. The answers themselves also worked up the Google search engine ranks, often cracking the top-three results. The videos average approximately 240,000 views, which is a mighty number considering less



than 26,000 Canadians are born with Down syndrome each year.

The material has also been rolled out as a resource to 11 different markets around the world, says Casagrande – with local groups pointing prospective parents to the videos and linking to them on their own sites – which he attributes to the strength of narrowing in on that single moment in time following the doctor's visit.

**THE BRAND:**

Budweiser

THE CAMPAIGN: "Red Lights"

THE AGENCY: Anomaly

THE REACH: A U.S. pilot program for the biggest sports market in the world: the NFL.

THE HUMAN TRUTH:

It doesn't matter how much fans consume, they're always hungry for more of what they love.


HOW THEY DID IT: Funnily enough, Budweiser's "Red Light" program struggled to get international traction, even though it's had a successful run in Canada, says Andrew Oosterhuis, director of marketing for the brand at Labatt.

The flashing red light is an iconic moment in hockey. And in 2012, when the brand began selling red light paraphernalia that was synched via Bluetooth to the live game score, the campaign helped the brand capture the top spot on the beer charts in Canada.

The evolution from lamp to pitchers to glass (with a blimp and Christmas lights in between) made sense, and the "Red Light" platform has garnered countless awards. It continues to offer new ways of reaching audiences, and has helped the brand meet its original objective of being linked with the "goal" moment during hockey games, says Oosterhuis.

But because the red light is so iconic to hockey, it doesn't translate as well to other sports, he says. In the U.S. in 2017, however, Budweiser and sister brand Bud Light each had their own light-bulb moments. In a pilot program, Budweiser distributed red light glasses to NHL fans in Washington, while in September Bud Light released limited edition glasses for a handful of NFL teams. The Bud Light glasses aren't red, but do still light up when a goal is scored.

No matter what sport, and no matter what country, fans love engaging with their teams in as many ways as possible, says Oosterhuis. Once the brands removed the idea of a "red" light and focused instead on the goal, touchdown or point moment, the floodgate of ideas began to open.

Depending on the success of the current NFL push, which is currently in market, other markets are considering deploying their own light-filled strategies for other sports, like soccer, though nothing has yet been finalized. 



THIS MUCH LUCK
WAS INVOLVED
IN YOUR NOMINATION.
THE REST IS ALL YOU.

Congratulations to **Marie-Claudel Lalonde** from Loto-Québec
on her nomination for *Strategy's* 2018 Marketer of the Year.

SID LEE

cossette



MARKETERS OF THE YEAR

THE CHALLENGES PUT BEFORE THIS YEAR'S MARKETERS OF THE YEAR were of a magnitude no one would envy: reversing a decade of sales declines; changing grocery habits amid gluten panic; maintaining a dominant position; convincing an organization to leverage one of its industry's biggest foes; building a hospital.

Challenging? Those are downright Herculean.

Yet our picks for this year's top marketers overcame these hurdles, showing what a little determination and innovation can do. Marie-Claudel Lalonde changed how Loto-Québec communicated internally and connected with younger Quebecois in new ways. Weston's Andrea Hunt is getting Canadians excited about baked goods again with an unapologetic approach. Kruger's Nancy Marcus hasn't rested on the laurels of her well-established brands. Esteban Davila showed HP's top brass how his Canadian team could help lead the company in print security. And, finally, SickKids' Lori Davison took the attention her "VS" campaign earned and transformed it into fundraising action.

This list of industry leaders is the result of research and industry feedback, narrowed down from a long list of candidates. The industry voted on which of these innovators should be named our overall Marketer of Year, who will be revealed at the CASSIES gala in February.

BY JEROMY LLOYD



HOW TO HACK IT ON THE GLOBAL STAGE

HP's Esteban Davila proves that fortune favours the brave as the marketing head pushes for more Cancon with global impact. BY JENNIFER HORN

Esteban Davila is no Cowardly Lion. The Venezuelan marketer isn't afraid to push a Canadian market agenda. He doesn't let the risk of rejection prevent him from suggesting that a hacker (whose attacks caused billions of dollars worth of damage at the ripe age of 15) be the subject of an HP-endorsed film. And he felt little trepidation when fighting to have his Canadian team produce and broadcast the company's first-ever TV spot. Davila has spent his career mastering the art of being bold. His secret: "I stopped worrying about being fired a long time ago."

Removing that fear can be freeing, he says. It gives him the courage to push his agenda – that is, to prove to global big wheels that the work in his market is worth investment. Just this year, HP Canada found a global spokesperson for its brand. The protagonist for HP's documentary *Rivolta* (which took viewers inside the mind of one of Canada's most notorious hackers, Michael "Mafiaboy" Calce) was such a good fit with its

objectives that he was picked up by HP's HQ. As a result of the Edelman-created doc – the first branded film at Hot Docs – HP increased hardware and solutions sales by 174%.

Now working as a cybersecurity consultant for major banks and corporations, Calce tours the world, making stops in the U.K., U.S., Europe, and Latin America to speak about today's cyber attacks (of which many take place via printers) and offer security advice. HP Canada books all of his speaking

engagements, which create a halo effect on the brand as Calce links print security with the company's products.

The team also tasked Calce to create an advisory board, comprised of experts in the field who work with Davila, his CMO and the IT organization to advise HP on today's threats, as well as how to develop technology that better prepares customers. "Little Canada was able to help shape something that is really key to our strategy.



And now our security goes beyond printing, it's overall security," he says. (See p. 16 for more on how the brand is hacking its way into other markets.)

Davila helped put a spotlight on Canada (*Rivolta* went on to win a Cannes Lion and Clio after its debut last March), but if HP had not restructured its business in 2015, there may have been less cause for celebration. When the company split into two separate businesses back then, it shifted the dynamics between offices and teams. Hewlett Packard was broken up into HP Inc., which focuses on PCs and printers, while Hewlett Packard Enterprise is more concerned with the selling of its systems, software and technology.

"We are now a start-up of two Fortune 50 companies," says Davila of the split. "It gives us the opportunity to be more focused as a marketing organization, as a sales organization, and a category organization. It gives us more agility, and in my case, personally, I've been able to influence how things are not only done in Canada, but even the Americas."

HP-ers are now more tightly-knit, with Davila regularly found speaking to his two U.S. directors (one in printing, the other in PC) on Whatsapp. Channels have been opened for idea-sharing, which the marketer had not really witnessed prior to the restructuring, saying that his global colleagues are more engaged with their counterparts now. That freedom of communication and receptiveness to outside influence is also what helped Davila's team launch the company's inaugural TV spot – ahead of the

U.S., which was originally first in line.

The commercial for Sprocket, a pocket-size photo printer (created to help HP "drive a print renaissance"), aired in early November. It was built on the insight that younger generations have grown up without the experience of printing their own photos. There's a certain sentimentality that's lost in digital, explains Davila. The commercial demonstrates the emotion behind physical images, with a young girl hiding printed selfies in her grandparents' home (from the fridge to the garden) for them to find when she's not there.

Davila says his team began working on the creative in advance of other markets, but there was some pushback from the U.S. when it wanted to launch its own commercial. The American concept, however, had an entirely different bent. While still stirring emotion, the focus was heavier on presenting gifts (PC, not printing) for the holidays.

"I was able to convince my manager and our print director that we could do production in a way that, even if the U.S. still does theirs, it wouldn't pose a financial issue," he says of the decision to time the TV spot to be shot and aired one month before his neighbours. "In my case, it was key to be in market on time... to take advantage of the pre-holiday season."

Also, Davila didn't want his creative to focus on Christmas because of Canada's diversity and scale. "I wanted to do something a little more universal. We didn't do a holiday story, we did one with human insights. And with the smaller resources that we have, I can't afford to do a TV ad for this season or that event."

Sprocket is just one facet of the company's efforts to "Keep Reinventing" – a global brand platform that addresses HP's urgency to meet consumer demand. It's thinking ahead, creating the miniature mobile printer as a way to reinvent itself for a younger generation that's printing less. For this audience, convenience and functionality is critical. HP's Instant Ink subscription-based product (which can be delivered to homes for a monthly fee) similarly caters to time-saving millennials. And while design has not been one of HP's strong suits, the company is reinventing its aesthetics for

those who grew up purchasing products with more appealing form.

"Maybe three years ago, [our laptops] were not as pretty," says Davila. But today, HP's premium line of PCs places more emphasis on design: creating a minimalist logo, encasing laptops in rose gold, shrinking their size to be "extraordinarily thin," but still having "revolutionary power," and offering high-end features like speakers from Bang & Olufsen. "We always had the technology

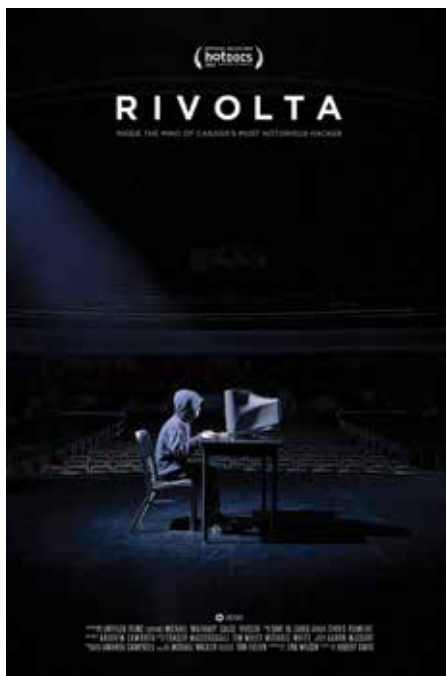


Above: HP partnered with Toronto's Fashion Week and left a little bling behind in the form of a gold couch that matched its flashy new style.

to compete, but not the form factors against others where the product stood out."

Targeting stylists in a Canada-first activation, the team took its design-friendly Spectre computer to Toronto's 2017 Fashion Week, where it set up a "media hub" for journalists to sit between shows. The room's main centrepiece was a gold couch (reflective of HP's new aesthetic), which Davila says was the star of the event, with people coming in just to have their

Left: *Rivolta* was the first branded film to be listed at Hot Docs. Right: Davila with influencers at a Sprocket event.



photograph taken with it. The brand's GM frequently presented to attendees, which also included some of its key business

customers. "We used to take [those customers] to golf courses. Now we're taking them to fashion shows," says Davila.

"We're trying to be more personable, because we used to be a little boring."

Today, his objective is to explore new innovation, something a larger company would have struggled with before.

"When you're large, you're like a big ship. You have to ask so many people to do certain things, it takes years."

And even though HP separated its core businesses, it recently brought the marketing departments for both printing and PC together under one of ten market leaders.

Davila was named that person in Canada, being promoted to country marketing manager in July. His first order of business has been to grow the team, which



he is currently in the midst of doing, hiring staffers to improve capabilities and creativity in Canada.

"Now I have an opportunity to look at [both sides] with fresh eyes," says Davila, who used to only manage the printing side. "People might think we're traditional and conservative, but I have a mandate within my team to be in places we are not expected. I relate very much to HP as a company. I am also not afraid."



FROM YOUR FRIENDS
& FAMILY AT





BUILDING THE NEW SICKKIDS

How Lori Davison's passion for brand strategy is helping the foundation take on its most ambitious goal ever.

BY HARMEET SINGH

Kids run from house to house, their enthusiasm palpable. They gather supplies as they go – bricks, wood, even a sink. Some stumble along the way, but they all help each other toward a bigger goal – to raise \$1.3 billion to build a new SickKids hospital, a target requiring 5,000 new monthly donors.

That “SickKids VS All In” spot debuted in October and shows actual kid patients running across Toronto toward the hospital with supplies to help it construct a new building, with a call for all Canadians to pitch in. The spot came after a year of intense creative, built around a platform that saw the foundation eschew cause marketing norms in favour of acting like a performance brand.

At the helm of that sizeable shift is Lori Davison, the foundation's VP of brand strategy and communications.

Every marketer wants their work to have an impact and hers has even proven to be permanent for some: “I have photos of at least two SickKids dads who have tattooed ‘VS’ on their arms,” she says.

Those two signature blue letters began taking over Toronto late last year when the city – and social media – was blanketed in images of kids with IVs and in hospital gowns, striking poses similar to what you'd see in an ad for a sporting match. “VS” is now worn as a badge of honour, permeating every part of the hospital.

The way that the community – from doctors and nurses to average Torontonians – has adopted “VS” is what Davison calls her single biggest source of pride.

“My passion is really around brand strategy,” says Davison, who joined SickKids in 2014 after holding high-level roles at Leo Burnett and BBDO. Most agency-side leaders head to the operations side as they grow, but she wanted to stick to brand-building, especially for one that’s “pure strategy,” not global pick-up.

With SickKids in particular, Davison says she viewed the brand as being under-realized and was attracted to the opportunity to dimensionalize it.

SickKids, over the years, has seen success in its “Better Tomorrows” work by J. Walter Thompson, as well as “Life



Above: In SickKids' latest anthem spot, real-life patients implore Canadians to go "All In" and help the foundation meet its hefty goal of building a new hospital. **Bottom:** "VS" signature blue blanketed the city when it launched last year.

Unpaused," the follow-up campaign from Cossette, which became its creative AOR in 2015, with OMD helming media.

But "VS" marked a turning point as the foundation undertook a brand overhaul, tapping into people's pride of association with SickKids and the strides made within its walls.

Getting there meant changing its internal approach.

Previously, there was a lot of what Davison describes as siloed activity between departments. With such a complex organization, there are multiple messages in market at any given time. All of SickKids' work includes a call to donate, but there are also annual fundraising events that have their own brands and value propositions. There's also a direct marketing group focused on regularly communicating to monthly donors and staff are focused on stewarding communications for major gift donors. SickKids lacked a coherent platform that could stretch across all of those areas.

Davison sees parallels in the work she did with financial services brands. Communicating for a big bank is about having a singular thought that can be communicated across all kinds of messaging – think "comfort" for TD or "advice" for RBC.

Building out the department was among her first tasks, one where her agency-side experience came into play. Her team of about 30 people is now akin to an agency model, she says. Specifically, in-house creative capacity is set up to be nimble and extend its larger campaign work to more of an always-on approach (a lot of its print and social media content, for example, is done in-house). There are team members who act similar to account services, liaising with SickKids' departments and stakeholders.

Many of her hires were recruited out of the private sector or agencies like Leo Burnett and Taxi, she says. SickKids' director of integrated marketing, Kate Torrance, for example, came from Zulu Alpha Kilo, where she was managing director.

The change to her team also came with a shift in how it approaches its creative agency relationship. Previously, the process was more traditional, launching one major ad campaign per year.

But its bigger brand building goals requires a more ongoing, "holistic" relationship with its agency partners, Davison says.

In short, the relationship between internal marketers and agency folk is a fluid one, where SickKids' team and the agency share ideas and assets directly, she says. Who handles certain projects is based on individual strengths, and not necessarily which side of the relationship they're on, she says.

"It [is] truly one team," says Jason Chaney, Cossette's former chief strategy officer, who worked on the platform launch. "The line between agency and client [is] blurred in a very big way." (Chaney recently moved brand-side to become the CCO for Koho, with the opportunity to do more ground- and model-breaking work in Canada.)

Davison has been a proponent of breaking down walls between her brand team and the agency, with everyone functioning as a sort of Team SickKids, adds Carlos Moreno, Cossette's co-CCO, who worked with Davison at BBDO. And that's meant everyone pushing each other to do better as "VS" gained momentum.

The initial ask to create a new platform was a big one. When speaking to the Cossette team, the phrase "quantum leap" is often uttered. Some marketers want incremental change but Davison was





after a big shift. That eventually culminated in a move away from the soft, heartstrings-tugging tone SickKids had prior to "VS."

The campaign has swept award shows

globally with its impactful film and convention-busting positioning, but it was by no means an easy decision and direction for the organization. It has a lot more at stake than smaller causes that tend to embrace bold, potentially polarizing, shifts to get attention.

"They have probably the most to lose by being wrong, by taking a risk and having it not work out for them," Chaney says.

Following the "VS" debut, some found it troublesome that the creative featured patients literally doing battle against their illnesses. They argued it could frame the issue in a negative context, where there are victors, but also losers.

That said, most have seen it as the rallying cry that it was intended to be, in part through Davison being the campaign's frontline spokesperson in the media, with the support of her internal PR team (a social audit following the initial launch also showed exponentially more

positive responses than negative).

The tone shifted following the initial platform launch, such as with its more sentimental Christmas spot, featuring the SickKids team creating a giant cookie and placing it on top of the hospitals' roof so that Santa could find the kids inside.

Following the platform's initial launch, SickKids tracked an all-time donation record for a campaign, with \$57.9 million donated between October and December 2016. Its online donation revenue climbed 63%, while also picking up more male and millennial donors.

It could be considered an easy sell. After all, who doesn't want to help children? But unlike something as basic as toothpaste, which we all need, charity is about choice. For Davison, it boils down to a statement around "SickKids VS apathy."

"It's not that people aren't well-intentioned. It's just that's different from actually putting your money where your mouth is," she says. "At the end of the day, the easiest thing to do is to do nothing."

Help! We lost our logo.

Well, this is embarrassing but happens to the best of us. We are in need of a new logo for *Stimulant*.

Inviting creatives from all walks: if you'd like to challenge your design skills for a chance to win **four tickets** to the 2018 Marketing Awards gala (and design glory among *Stimulant* and *strategy* online readers!), submit your logo designs to brodymantha@brunico.com by **February 15**. You have total creative freedom! Check out stimulantonline.ca to see what we're all about.

Strategy will determine the winner and announce results in March.

BREAKING BREAD WITH ANDREA HUNT

Weston's marketer is revitalizing her brands, while reversing declining perceptions of baked goods.

BY JUSTIN DALLAIRE

A pull towards healthy eating and greater awareness of what goes into our food — gluten being one of the most prominent examples — has contributed to the illusion that the baked goods category is in crisis.

"People say, 'I don't do bread,'" says Andrea Hunt, VP marketing at Weston Bakeries. More often than not, she says, these health-conscious eaters mean they avoid indulging on sliced bread. In reality, bread products and other baked goods remain an integral part of Canadian diets, with packaged bakery finding its way into 99% of households.

Hunt explains this over a plate of crostini with melted cheese — as though trying to make her point. A typical family household has seven baked good products in its pantry at any given time: a combination of white, whole-grain and gluten-free breads, English muffins, bagels, wraps, tortillas, burger buns and more. Still, countering the prevailing perception of category decline has been one of Hunt's biggest challenges as the company's marketing lead.

To revitalize the Weston Bakeries brand portfolio, Hunt brought a new level of



vibrancy to the category. The ultimate goal was to reframe the conversation by generating excitement with new products and an unapologetic positioning, so that consumers are more willing to purchase baked goods, no matter their lifestyle – without the guilt or hesitation.

Hunt joined Weston in late 2015, having previously worked at CIBC, Kellogg, Molson and Kraft. Before Weston, she was VP and North American innovation lead at Mondelez International. She was there when Mondelez split from Kraft and previously witnessed the transformation of Molson to Molson-Coors. Each of these major shifts taught her to “reconsider the nuts and bolts of the business, how and why we do things, and then how to do it all better, faster and with less resources.”

She was brought on at Weston to transform the company from being focused on operational efficiencies to being led by consumers – all with an unchanged marketing budget.

To signal a new marketing approach, Hunt first changed the physical environment of Weston's east-Toronto headquarters. Working with Jackknife on design, the company created a branded office environment intended to inspire employees and visitors alike. With visuals and artefacts from Weston's century-long history in Canada, the project – which won a Gold Marketing Award in Design earlier this year – includes neon signage, interactive boardroom installations, and wall wraps with copy like “Go against the grain,” “We knead you,” and “I bake, therefore I am.”

A transformed office space was just the beginning. Hunt recruited new agency partners to lay the groundwork for a series of campaigns aimed at revitalizing brands that had gone stale. In October 2016, Country Harvest and Wonder Bread named Union and Rethink their respective AORs. The following month, Country Harvest launched its new Rustic Bean Bread, a pulse-based product aimed at reaching health-conscious consumers, and worked with its new PR agency of record, Edelman, to spread the word through influencer marketing.

Hunt also assembled a mostly new, roughly 20-person internal marketing team to facilitate its shift towards a consumer-first mindset. She recruited employees better suited for the company's new priorities – they had to have deep consumer insights, good strategic thinking, rigorous knowledge of analytics, and a strong marketing instinct.

“The people who were brought in had deep CPG backgrounds and a strong sense of brand equity,” she says, “because in many cases we were building new foundations.”

For example, when Hunt arrived, D'Italiano's Canadian market share was dropping. But a late-2016 packaging overhaul and new integrated campaign encouraging consumers to “Live Large” – a nod to the brand's Italian pedigree and way of life – helped it springboard back into the minds of consumers.

It was D'Italiano's first campaign in three years, and illustrated the passion many consumers have for bread products. It also leveraged the brand's literal size; D'Italiano differentiates itself in the category with its larger and thicker slices of traditional white bread.



Top: Hunt brought Italian grandeur to the D'Italiano brand, with over-the-top creative that invited consumers to “Live Large.”

Bottom: Bread puns are a frequent sighting in the redesigned Weston office space.

The “Live Large” campaign's “Tenor Takeover” component, launched a year later with the help of Union, Dentsu and Edelman, was particularly successful at tapping into the brand's unapologetic bread-loving consumer base. It featured a pair of Italian tenors who took over YouTube's desktop homepage with a live music stream. Visitors were invited to tweet comments about the brand directly from the homepage; if deemed appropriate, they were included in the operatic tune being improvised by the tenors.

The stunt garnered the most impressions of any so far under Hunt's leadership. Over a 24-hour period, it generated some 23,000 hours' worth of watched content, more than the previous 11 years combined. The effort proved to be so successful that Google has since used it as a global case study.



Above: Hunt captured the edgy character of Dave's Killer Bread with a spot that featured large and intimidating men.

Hunt says the "Tenor Takeover" initiative exemplified Weston's new consumer-first approach; it offered a chance to deliver the brand's "Live Large" message directly to consumers, while opening a direct channel for feedback via the conversation taking place online. Moreover, the tenors became the literal personification of the brand, bestowing it with a new sense of grandeur. Year-to-date, the result has been a 14% increase in market share for D'Italiano.

Hunt knew that reinvigorating individual brands would not be enough. Weston required

a full-portfolio strategy with specific roles and objectives for each mark.

For Hunt, this means balancing health-conscious options with more traditional ones like D'Italiano. Although gluten-free products have dominated the conversation recently, less than 2% of the population is intolerant to gluten and gluten-free accounts for only 2% of total bakery. Weston's own All But Gluten gluten-free brand leads in the category, but Hunt says it hasn't become the fly-off-the-shelf bestseller the team expected when it was launched in 2013.

Still, consumers have been moving towards organic foods that deliver on taste, and Weston has adjusted accordingly. Over the summer, Hunt led the country-wide launch of Dave's Killer Bread in grocery, drug and convenience retailers. Dave's is a super-premium tier product that is GMO-free and made with real grains and seeds. It's also become one of the fastest growing breads in the U.S., thanks to its unique taste, texture and appeal to health-conscious consumers.

In keeping with Dave's edgy character,

a campaign video by Rethink in support of the launch, featured intimidating men approaching passersby on the street and offering them a taste of Dave's. (More than one person is visibly startled when seeing the men). The non-scripted, authentic nature of the exchanges turned the effort into a humorously memorable campaign, which saw PR led by Edelman and sampling handled by SDI Marketing.

"If you're looking to revitalize, you need to bring something that is a little jarring, a little disruptive, and to make people think a little differently about bread. Dave's was really the ideal brand for that," Hunt says. "There's always a risk when you lean in and use real people and it's a real scenario, but in this case, it felt like a bit of risk would be well placed... If it had felt too done, it wouldn't be right for the brand. And it wouldn't have garnered the appropriate reaction."

For Hunt, it's imperative that the baked goods category be perceived as vibrant, "because it gives people the permission and freedom to feel like they can eat without guilt."



Congratulations Andrea Hunt, from your brand bakers at Jackknife!

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MARKETING

J



MARIE-CLAUDEL LALONDE'S WINNING ODDS

The Loto-Québec marketer's bet on entertainment-based millennial marketing is paying out in spades.

BY MEGAN HAYNES

Gambling has a millennial problem: whether it's casinos in Vegas or scratch cards in Québec, the 18-to-34 demo just isn't playing.

Some blame their disinterest on the mechanics of betting. Placing coins in slots and scratching cards is simply not exciting enough for millennials who want engaging and Instagrammable experiences.

It was a problem felt acutely by Loto-Québec, the provincial agency tasked with gambling activities in La Belle Province. After more than a decade of declining sales, with new products geared to a younger audience having failed, Loto-Québec hit an all-time revenue low in 2014. It had essentially dropped to the bottom of the provincial regulatory body pack in terms of market share.

Amid this climate, Marie-Claudel Lalonde took charge of the marketing team.

The director of strategy and marketing communication has been with Loto-Québec for 16 years, holding almost every position on the marketing side possible – from product developer to research and analytics to communications.

During her tenure, she admits having noticed a lack of communication between departments. So her first task upon taking over the team of 30 was to break those silos.

Beyond simply setting a new tone for the employees and communicating a need for inter-department cooperation, she also implemented a strategy that paired product developers with advertising staffers at the start of each new game development cycle. The goal, she says, is to ensure marketing and communication is top-of-mind throughout the product development process, while also ensuring the games are properly understood by the advertising team when they go to market.

Lalonde introduced monthly presentations for all her employees, looking at big trends both within the gambling sphere, but also the broader Canadian consumer world. She also tasked her



product developers to create more complex (and engaging) games.

Working with Sid Lee, Loto-Québec decided to re-orient its flagship lottery in the hopes of attracting a younger audience.

Previous attempts to attract new players were almost exclusively geared at introducing new products. But, in 2012, its already-existing Lotto 6/49 product introduced a guarantee of a \$1 million prize each week in the hopes of dispelling the notion that it is impossible to win a major jackpot. The additional big ticket prizes had the short-term benefit of attracting new buyers – though not millennials – before it also began to decline.

Since products themselves weren't enough, Lalonde says Loto-Québec decided to try its hand with new messaging.

Top: Life's lucky moments were tapped in Loto-Québec's "#YouShouldPlay649" campaign, from Ninja-catching a fly with chopsticks to enjoying a traffic-free commute. **Right:** Pedestrians got an undead surprise in a *Walking Dead*-themed lottery ticket stunt.

With a 97% awareness rate in the province, she hoped that if the team could reposition the Lotto 6/49 brand, it would create a halo effect for other banners under the agency.

Insight for the new creative stemmed from the problem itself. With the odds of winning being one-in-14 million, young adults simply don't believe they'll hit the jackpot, she says. Without that perception of a chance, they don't buy tickets.

On the flip side, millennials do believe the world is full of luck and serendipity, she says.

Building on that insight, the brand rolled out a campaign in 2015 that highlighted the random moments of serendipity in everyday life – from turning the radio on to find the song you were just singing to yourself, to narrowly miss being sprayed by a skunk, to

finding the passport office devoid of a line. It then reminded people that when luck strikes, they should buy a lottery ticket.

With nearly 100 pieces of OOH, video and experiential creative and a media buy from Cossette, Loto-Québec has been blanketing the market for the past two years. Dynamic transit ads popped up at times considered to be lucky (such as 5:55), on days with surprisingly easy commutes or during out-of-the-ordinary good weather. Creative was peppered across social, while TV and print ads took advantage of topical events to call out moments of serendipity.

The campaign was a huge hit, winning prizes at shows like the CASSIES, CREA and Marketing Awards. What's more, Loto-Québec has seen an increase in ticket sales – across lottery brands – for the first time in 20 years, helping it recapture the top spot among all provincial lottery boards and gaining an additional 1% market share. More importantly, 35% of buyers were millennials, a nearly 10% bump over previous years.

Internally, the company is also trying to shift towards more entertainment-focused communication rather than traditional promotional-based communication.

The reasoning is simple, Lalonde says: when it comes to lottery and scratch cards, the mechanics of playing is straight forward – you buy a ticket and either scratch it off or wait for the winning numbers to be announced. But the brand needed a different way to provide a more engaging and unique experience that young consumers crave.

Loto-Québec – being a provincially regulated company – has a limited ability to bring aboard new staff (Lalonde is only now able to hunt for an analytics person and digital game designer she originally wanted when taking charge in 2015), so the entertainment-first strategy has been led largely through a re-education effort internally, including the introduction of new processes from communication planning to product development.

New games are planned out at least two years in advance (with the comms team looped in), while at the beginning of each year the team maps out major events and news-worthy moments.

The master plan is reviewed quarterly as well to ensure that Loto-Québec doesn't

miss the opportunity to be a part of those topical conversations. This provides longer lead times for the team to reach appropriate influencers (thanks to the popularity of local TV, Québec has a strong celebrity network) but also capture conversational zeitgeist with timely products.

Finally, to maximize ad dollars, the org is shifting its spend toward more real-life stunts and unique experiences (like winning trips to exotic locations or must-see hockey games, rather than dollar prizes) that can then be filmed and seeded online.

An example of this approach can be seen in the recently released *Walking Dead* scratch card. Launched to coincide with the eighth season of the popular AMC show, the scratch card has been in the works for 18 months. To promote the new game in early October 2017, Loto-Québec and Sid Lee put a zombie in a large street lamp. The undead character would jump out at passersby, with the entire stunt filmed and seeded across social channels, where more than 1,500 Quebecers shared the video. (The

results were still being compiled at press time).

In the past year, Loto-Québec has seen 60,000 new followers on Facebook, with posts typically shared more than 1,000 times, says Lalonde. While small compared to some big brands, she says the comments have been largely positive, and the number is impressive for the Québec market.

Going forward, a big focus for Lalonde is shifting towards a mobile-first strategy. The organization has been working slowly through some legal hoops, but starting this year, consumers can now buy their 6/49 tickets online, and her hope is that other scratch games will follow suit within the next 12 months.

"We haven't been mobile-focused at all,



but we recognize that gaming is something people enjoy doing on the subway, at home, in the office," she says. "But if people are [only] spending a couple of dollars here and there, then the experience has to be really easy to convince people to buy products. Going mobile first makes it easier for people to [play] when and where they want. We need to be customer-centric."

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- ☐ Thanks to you, we will always refer to it as "bathroom tissue."
- ☐ We hope you've had time to absorb all of this.
- ☐ Way to show 'em who's emboss!
- ☐ Congrats on cleaning up this year.
- ☐ We're going to need some 3-ply facial tissue for these tears of joy.
- ☐ Way to wipe up the competition.
- ☐ To our favourite paper trail blazer.
- ☐ For years, you've sat tight. Now it's time to let loose.
- ☐ Thanks to you, we will always refer to it as "facial tissue."
- ☐ Bottoms up!
- ☐ Nancy, you're the sh*t.
- ☐ Whatever the result, you have the tissue for it.
- ☐ If at first you don't succeed, ply, ply again.
- ☐ Dresses made of bathroom tissue? You've already won.
- ☐ When it comes to #2's, you'll always be #1.

APPROVAL SIGNATURE

Congratulations on your Marketer of the Year nomination, Nancy. We approve!



KEEPING THE MOMENTUM

Kruger's brands already lead the market, but Nancy Marcus has stayed busy future proofing and building love for new segments.

BY JOSH KOLM



"If I say 'facial tissue,' people still think Kleenex, but Scotties is three times their size," Marcus says. "Our competitors are in a sea of euphemisms, but insights show consumers are tired of seeing a bear or a cat or a bunny. We're talking to our consumers with intelligence and integrity. When you're market leader, you have to really get down deep into what's important in the consumer's world."

A spot at the top never goes uncontested. But Marcus has been using the advantages of market dominance to ensure it continues to lead in the years to come. "We need to be better at integrating everything even more, because it needs to be seamless to the consumer," she says. "Being the market leader means we have developed a wealth of insights and capabilities to do that, and do it in a cost-efficient manner."

Being a market leader also means you have more wiggle room and goodwill to be braver in how you speak to consumers, says Marcus. Its bold mindset can be seen in the follow-up to Scotties' "Tissue For Any Issue" campaign. The first edition, created by John St. in 2015,

featured exaggerated crying faces under two competing statements ("son moves away/son moves home" or "asked to be a bridesmaid/asked to be a bridesmaid again"), leaving it up to the viewer whether they were tears of joy or sadness.

But when a second round was launched in the months ahead of the U.S. election, an ad

Just a few years before Nancy Marcus joined Kruger Products in 2001, the company had acquired the Scott Paper business from Kimberly-Clark. It had only six years to use the paper company's trademarks in the Canadian market before the licenses expired. Marcus' job was to phase out well-known products like Cottonelle and Scott Towels and replace them with new brands, while maintaining market share.

Today, many of Kruger's brands – Scotties, Cashmere, SpongeTowels, White Swan and Purex – lead in their respective categories. Over the last five years, SpongeTowels' market share has nearly doubled, while Cashmere's has tripled. Overall, Kruger has a 32% market share in the paper category, outpacing P&G, Irving and Kimberly-Clark.

appeared with the text “Donald wins/Hillary wins,” placing the brand right in the centre of one of the most heated political debates.

“Did we have permission to go there?” Marcus asks, shrugging her shoulders. “We did it.” And it worked: top-of-mind awareness for Scotties increased by 5%, with awareness for the campaign at 34%.

Being brave also means occasionally stepping aside. A social effort in the fall introduced the “Scotties Tissue Box Rating,” where short Facebook videos gave a rating out of a possible ten tissue boxes for different “issues,” like when your eyeliner still looks bad after watching a makeup tutorial or finding out your son has a girlfriend from a status update. It then encouraged others to give their own rating in the comments.

“I had to relax and just let the team go,” Marcus says. “We are using nomenclature and culture references that they knew and I didn’t. Shutting up has been an exercise.”

In an industry with high turnover rates and a big appetite for bringing in talent with new expertise, Marcus says many of the staff in her marketing department are lifers, which provides continuity and the opportunity for their knowledge to trickle down.

Marcus has also made a point to build that knowledge, enrolling senior marketers in courses through organizations like the CMA to ensure they are all up to speed on best practices in new disciplines, from CRM to social media.

Tactical consumer promotions may not be flashy, but they are important to Marcus’ strategy to create a seamless brand position.

In the summer, Cashmere played on its deluxe positioning by giving away 10 pairs of diamond earrings, each worth \$5,000. More simple cross-promotional activities, like giving consumers a Tim Hortons gift card for every two boxes of Scotties they purchased, saw a 7% redemption rate, well above the CPG baseline rate of 2%.

“Someone will ask me, ‘You’re giving away diamond earrings, but what has that done for the business?’” Marcus says. “We can isolate our sales numbers and show that it’s working, for every promotion and activity we do. These are things my competitor couldn’t do because [Cashmere] owns luxury with women and [Scotties] is a beloved Canadian brand with license to partner with Tim

Hortons. It all ladders up.”

Kruger brands also “ladder up” to what’s important in consumers’ lives with sponsorship of events from culture (TIFF) to sports (Scotties Tournament of Hearts) to charity. Through Cashmere, Kruger has been a long-time supporter of the Canadian Breast Cancer Foundation, which merged with the Canadian Cancer Society last year.



The “White Ribbon Collection” (which helped launch the Cashmere brand in 2004) is a showcase of high-fashion dresses and gowns made out of the toilet paper (which Marcus is fashioning for us in the featured image on the previous page). The gowns are then modelled at a fashion show in support of breast cancer research. To keep things fresh for the most recent addition, it engaged a younger demographic with a student competition for designers from Toronto colleges. It also added a digital voting component, which increased its online reach to complement paid buys that have been increasing in recent years.

Despite the success of the “White

Cashmere Collection” in English Canada, Kruger produces unique campaigns in Quebec featuring local personalities and statistics about cancer rates in the province to support the Quebec Breast Cancer Foundation instead.

Marcus attributes a lot of her brands’ success to using content that recognizes the differences between populations in Canada. It’s why Kruger continues to maintain the long-beloved Purex brand in Western Canada while it sells Cashmere everywhere else. It’s why, even if the positioning of a brand like Scotties is the same, the company doesn’t do a straight adaptation of English creative for the French market.

Kruger has also been ramping up efforts to speak directly to Canada’s growing Chinese Canadian population. This year, Marcus made a concerted effort to ensure work targeting these communities better fits its broader brand positioning.

“These families are also going to see English ads, so you need to have a seamless communication plan,” Marcus says. “We’ve created work that is more aligned with the brands, but is also more emotionally relevant by respecting how this population’s personal relationships and priorities might be different.”

The paper towel-wearing mascot from SpongeTowels’ English creative appears in its Mandarin campaign, again diving dramatically through the air to clean up a spill. However, for some of its brands, there are subtle differences based on unique insights.

For Scotties, its multicultural ads are still very light-hearted, but rely on showing everyday messes created by families, instead of the clever wordplay and individuals used in “Tissue For Any Issue.” It reflects how Chinese Canadians value functionality and has a greater emotional connection to family.

Market-leading insights can also make the products themselves more relevant to new customer segments.

Millennials are buying less paper towels and napkins, so Kruger has released smaller versions better suited to stacking and loading in tiny city apartments. On Scotties, it broke from the category convention of using pastel colours and delicate flowers on tissue boxes to include more modern designs that appeal to style-conscious young people

Above: Scotties’ “Tissue For Any Issue” campaign inserts the brand into all types of messy situations to create universal relevance. **Opposite:** Marcus has helped double SpongeTowels market share in the last few years.



– which is important given that roughly 70% of purchases are still based on how the box looks on display in the home.

Future proofing is vital to a company like Kruger, whether it has dominant market share or not. Household paper is one of the biggest traffic drivers in retail, but the category is one where private label performs well and price is a major driver.

Kruger has also constantly faced the daunting aspect of being a Canadian company facing off against multinational CPG companies.

When your competition has bigger budgets, it means having to work harder to be top-of-mind when shoppers are passing through the household paper aisle.

“This is true, classic marketing,” Marcus says. “If a trademark brand is going to stand out in the eight seconds our shopper is in that aisle, and our brands are in the cart instead of what’s on sale, it’s going to be because the brand has relevance.”

If you win

Congrats
on your
nomination,
Nancy.



If you lose

From
all of
us at
john st.



THE VIEW FROM THE MARKETING DEPARTMENT

The folks who make marketing magic are in both a fortunate and hapless position these days. They're happier in their jobs than a year ago, have seen increasing support from growing teams and have more freedom to exercise what they put into market (fewer adapts and a bigger local spotlight, yay!). But it's not all peaches and cream: agency relationships are rocky and workloads are growing. Both a spring of hope and winter of despair, *strategy's* Marketer Survey provides a snapshot of the complex landscape, with the participation of 250 marketers, from brand managers to CMOs, in late 2017.

BY JENNIFER HORN

TEAMS ARE GETTING BIGGER!

Pretty much half of the marketers (49%) saw their teams dilate last year. That's 10% more than 2016. While more offices were adding staff to their ranks than before, 13% of marketers said their departments shrunk in size. Interestingly, that's still not as much shrinkage as the previous year (21% in 2016). And, of course, some teams stayed the same (38% of respondents saw no change). But overall, more departments grew in 2017 than not.

HOW ARE WE ON BUDGET?

No news is good news, right? Roughly the same number of marketers (almost a third) reported not seeing a change in how much money was allocated to their department between the 2016 and 2017 surveys. But that left another two-thirds of marketers reporting some deviation in the budget last year. A large portion of the respondents (44% compared to 47% in 2016) reported seeing an increase in their budget, while 21 percent (compared to 16% in 2016) stated a decrease.

SHOW ME THE MEDIA

Not surprisingly, TV was where the majority of brand folk spent their marketing dollars. Even though it



remained the top choice, television did get a little less love from marketers last year (41% in 2017 vs. 43% in 2016). While digital continued to be the second most-used media, it did increase slightly among marketers (25% vs. 22% say they spent more online than anywhere else).

The findings got really interesting when the number of marketers dedicating dollars to sponsorship took a bit of a dip (8% vs. 2%), and when more (almost double) respondents reported increased spending on social (7% vs. 4%) – making it the #3 top media pick. As in previous years, print continued to slightly decline in interest among marketers (6% vs. 7%).

When asked where they see more dollars going in 2018, marketers pointed to digital (37%) and social media (18%) and said they're planning to allocate less toward print (25%), TV (17%) and radio (9%). Of note, 8% of the respondents say they'll be moving away from sponsorship, which is in line with the decline in 2017.



AGENCY RELATIONSHIP STATUS: IT'S COMPLICATED

In 2017, fewer marketers considered their relationship with creative agencies to be “very good” and more described them as “troubled” than the previous year. While 22% of marketers said they were in “excellent” standing with their creative partners, and 24% said the relationship was just “average” (both percentages were roughly the same as 2016), there was a rise in marketers feeling troubled by their partnerships – 8% in 2017 vs. 4% in 2016.

So, how can creative partners improve? At the top of the wishlist, marketers want them to contribute more through strategic input (24%). Also, more stated this year than last that they want “better tech, digital and mobile solutions” (8%, up from 2% in 2016).

When asked who is becoming a larger support, 25% picked media agencies. This is up from 22% in 2016, and still remains the #1 answer between both years. Similarly, digital agencies continue as the second-most chosen answer for this question; however, it did drop slightly from 21% to 17%. PR moved into third (14% in 2017 vs. 9% in 2016). And new for 2017, consultancies were chosen by 2% of marketers as being a partner they're looking to for more support.



WHO'S TELLING YOUR BRAND STORY?

When it comes to crafting brand content that's nothing like a commercial, marketers are still mostly turning to creative shops, but less so in 2017 (30% compared to 37% in 2016). Offsetting this, more digital shops (10% vs. 8%), PR shops (8% vs. 6%) and dedicated branded content companies (5% vs. 4%) were taking on this business.



WHO'S CRUNCHING THE DATA?

A third of marketers continue to analyze and decipher big data in-house (36%), but that's down from last year (42%). While more marketers are seeking outside help, only 6% said they used technology firms in 2017 – this is a noticeable dip from the 14% who used those companies in 2016. Research firms (25%, up from 22% in 2016), media shops (which had the biggest gain, sitting at 17%, up from 9%) and creative agencies (16%, up from 12%) appear to be deciphering marketers' data in their stead.

IT CAME FROM CANADA

Less marketing strategy came from markets outside Canada in 2017: we went from a third (33%) to a quarter (24%) of brands importing the *majority* of their strategy from beyond the border. More importantly, almost half (47%) reported to have not picked up any of their marketing from a global HQ over the past year. That's significantly higher than the 31% in 2016. Also,

the percentage of marketers who adapted *all* of their strategy from another market remained relatively the same: 14% in 2017 vs. 13% in 2016.

It's safe to say that investment in Cancon is increasing. There is more autonomy when it comes to creative and strategy that's controlled and born in Canada: 25% of marketers said it is “on the rise” (compared to 18% the previous year). This is in line with the declining percentage (7% vs. 10%) of marketers who feel there is “less scope for Cancon.”



ON THE JOB

Marketers were generally happier in their jobs in 2017. Three-quarters (75%) reported job satisfaction levels as being “high” or “above average” (compared to 69% in 2016). As a result, fewer marketers were actively job hunting (9% vs. 14%), and more said they are “happy where I am right now” (37% vs. 29%). While the challenge of finding a work/life balance was down



(16% vs. 25%), the workload/time to complete tasks was seen as a stressor by more marketers in 2017 than the previous year (19% vs. 16%). Could this be because they're putting in less time at the office? More marketers reported spending between 41 and 50 hours per week at work (56% vs. 48%), with fewer putting in 51 and 60 hours (20% vs. 26%) and 61-plus hours (3% vs. 8%).

Make sure to check the Creative Report Card issue in March to read about the agency landscape in part two of the Survey.



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2017-2018

MID-SEASON TV CHECKUP

BY BREE RODY-MANTHA
AND JEROMY LLOYD

ALL THE MAJOR CANADIAN BROADCASTERS will tell you that they want their primetime schedules to be an escape for audiences. What form that escape takes will vary from channel to channel, but whether their approach relies on popular reality franchises, emotional dramas or blood-pumping action thrillers, the networks are mostly sticking to their fall-season strategies for mid-season.

CTV, for example, is keeping its approach of avoiding too much violence – a “light bulb” ratings lesson Mike Cosentino, president of content and programming at Bell Media, said his team learned from *This Is Us* in 2016. While cops play a slightly bigger role in the mid-season lineup, look for relationships at the heart of its shows’ conflicts through the winter months, and for a continuing shift in audience demographics.

City wants its viewers escaping to 17th century France or its modern equal in terms of opulence – Las Vegas – for its new mid-season offerings. The Rogers-owned network feels it’s on good footing with younger viewers and Toronto’s urban market. It now wants to carry forward the momentum

built by *Dancing with the Stars* in the hopes that its audiences will grow west of Ontario’s borders.

Global remains planted in action escapism, relying on ratings stalwarts like the *NCIS* franchise with only one new property – the Alan Cumming-led *Instinct* – to keep the audience’s blood pumping through the winter. But having found success on Numeris’ rankings with a host of reality shows, the channel will use the proven format to combat the Winter Olympics on CBC.

And the public broadcaster, meanwhile, is keeping its offerings set in Canada, but not exclusively on TV. It’s trying a mix of digital and linear launches in the New Year in a new approach to “winning the night.”

WHAT'S WORKING, WHAT'S NEXT

THE MAJOR NETWORKS REPORT ON THEIR SEASONS SO FAR, AS WELL AS WHAT'S NEXT FOR MID-SEASON.



CTV

Top left: CTV will put *The Launch* front-and-centre for its mid-season marketing.

Centre: *The Crossing* adds sci-fi drama to the line-up.

Bottom left: Jack Cutmore-Scott dazzles the authorities in *Deception*.

Bell Media set out in the fall to create a CTV primetime schedule that acted as a counterpoint to the nightly news. This strategy will continue into mid-season following strong fall ratings.

Weekly ratings toppers included *The Big Bang Theory*, which earned an average audience of 3.13 million over the fall season, as well as *Young Sheldon* (2.95 million), a *Big Bang* spinoff that typically sits in the number two slot on Thursdays.

Also behind those powerhouses was *The Good Doctor*, a medical drama about an autistic surgeon that Mike Cosentino, president of content and programming, says exemplified the new drama-first strategy. It too found a strong audience, averaging 2.7 million between Sept. 25 and Dec. 3 according to Numeris, and frequently giving CTV a one-two-three podium finish on the week.

"It's our story of the year," says Cosentino. "*The Good Doctor* is performing beyond expectations. Our star Freddie Highmore is connecting on so many levels."

Cosentino says the non-violence programming is "delivering more women and families, and we're better year-over-year on 19-to-49 thanks to our strategy and some breakout hits."

While he says the gender split used to be 50/50, an intentionally female-skewing fall lineup brought that closer to 55/45 favouring women.

Leading CTV's marketing charge is *The Launch*, which debuts Jan. 10. The Canadian-made reality show format will see 30 singers and bands audition original songs for industry mentors for a shot at seeing their music distributed across Bell Media's network. Record exec Scott Borchetta will be the face of the show, while artists such as Shania Twain, Nikki Sixx, Fergie and Boy George make appearances

throughout the season.

CTV also landed Shonda Rhimes' latest legal drama *For The People*, about lawyers working high-profile cases in New York. Speaking of Rhimes, CTV is also bringing on her latest *Grey's Anatomy* spinoff, which at press time did not yet have an official title or time slot. Focusing on firefighters in Seattle, the show got a backdoor pilot much like *Private Practice* did in 2007.

Despite CTV's aversion to violence, crime is not totally absent from mid-season. *The Detail* is a Canadian-made drama examining the professional and personal lives of female detectives working major cases; sci-fi drama *The Crossing* stars Steve Zahn (*Treme*) as a small-town sheriff contending with 400 dead bodies that washed ashore; and *Deception* stars Jack Cutmore-Scott (*Dunkirk*) as a disgraced illusionist who aids the FBI.

Any high drama will likely be



offset by Ellen DeGeneres's new primetime offering, *Game of Games*. The program super-sizes the wacky competitions she made famous on her daytime talk show. It received a preview in Dec, but then officially debuted at 8 p.m. on Tuesday, Jan. 2.





CBC

Sally Catto says it's no longer about winning TV's primetime slot. "We're looking at shows' successes in different ways," says the programming GM at CBC. "If you're not watching *Kim's Convenience* on TV, but you're watching online, I couldn't be happier."

Digital has played a major factor in the success of some of the CBC's shows, she says, adding 30% to 40% viewership on top of linear broadcast audiences. And while the CBC, like all networks, wants to win over millennials, Catto says it's not dragging them to TV. With a company-wide focus on digital and a new content-heavy app, CBC is happy to host younger viewers on digital.

Despite that, fall was strong for CBC on linear. While the CBC provided Numeris data that shows TV audiences are down across the

board (weekday and primetime is 11% lower than the same period

last year, and the 25-to-54 audience is down 16%), the CBC's share is strong. Among the 25-to-54 group, its share is 4.2% (up 45% year-over-year), making the recent fall season CBC's strongest since 2013.

It can thank successful fall shows and a rearranged schedule for that, says Catto. Shows *Alias Grace* and *Frankie Drake Mysteries* have been its strongest new fall dramas since 2012 (*Alias Grace* averaged 626,000 viewers until Nov. 23, and *Frankie Drake* averaged 858,000). In unscripted, *The Great Canadian Baking Show* pulled in an average audience of 704,000 viewers.

The Nature of Things, which moved from Thursday to Sunday to turn it into a "documentary night," has grown its viewership by 16%.



Top right: Kyle Mac stars as one member from the dysfunctional family in *Crawford*.

Centre: The CBC's crime show *Caught* stars Allan Hawco as an escaped convict.

Bottom right: *The Detectives* blends scripted re-enactments with real-life interviews.



Dragons' Den's premiere also saw an audience boost (15%) from last season's after a move from Wednesday to Thursday.

Now the trick is carrying that momentum into mid-season.

In keeping with the dramatic theme, it's rolling out legal drama ***Burden of Truth*** (starting Jan. 10 at 8 p.m.), starring Kristin Kreuk (*Beauty & The Beast*, *Smallville*). The strong female protagonist will likely have a big appeal, says Catto, especially for viewers taken in by the leads of *Frankie Drake* and *Alias Grace*.

Caught, debuting in March and starring Allan Hawco (*Republic of Doyle*) is a crime-and-adventure-fuelled mini-series that Catto believes will be "a total romp" and will provide "rich escapism" in its tale of an escaped convict seeking one last big score with an old partner.

In unscripted – or rather, semi-scripted – territory is ***The Detectives*** (arriving Jan. 10 at 9 p.m.). The true crime series combines a blend of interviews with real detectives from featured cases, as well as scripted reenactments. With Canadians becoming more aware of divisive social issues, Catto thinks it will find a strong audience.

Also new for March is ***Little Dog***, a show about a lightweight boxer

from Newfoundland. Catto says that the province is playing a bigger part in the cultural zeitgeist thanks to popular musical *Come From Away*. "The series makes you immediately root for the underdog. We didn't set out to go, 'Okay, we want something from the East Coast because that's really big,' but we know that it's very true to Newfoundland, and that's a big part of its appeal."

Crawford (from *Trailer Park Boys*' creator Mike Clattenburg) features Jill Hennessy (*Crossing Jordan*) and John Carroll Lynch (*The Americans*) as parents in a dysfunctional family. CBC is launching the entire show



online and on its app on Feb. 2 before broadcast in the summer. "We know Mike has a huge following. [It's] more millennial, but also has a few Gen Xers, so that's a great opportunity to do something different like this."



Global

Above: Alan Cumming plays an academic and former CIA operative in *Instinct*. **Right:** *SEAL Team* led Global's fall lineup with impressive numbers. **Bottom:** *Big Brother Canada*'s Arisa Cox.

Corus embraced action during Global's fall season with new shows like *S.W.A.T.*, *The Brave* and *SEAL Team* that are heavy on buff guys with big guns. Launching with a bang, *SEAL Team* debuted as a top five show for Wednesday nights and earned an AMA of 2.14 million nationally, averaging about 1.39 million every week until December.

But when asked if there were any surprises during the fall season, Corus EVP and COO Barbara Williams says it was the comedy blocks that turned her head.

"We took a bigger step into comedy than we have previously, both Monday and Thursdays, and they're resonating particularly with the younger audience."

Thursday programs such as *9JKL*, *Superstore*, *Superior Donuts* and the much-hyped *Will & Grace* "typically skew a bit younger...That helps us from sliding older."

But now at mid-season, comedy Thursday is again surrounded by well-established *NCIS* shows and other military tactical shooters



that serve as the bedrock of the mid-season schedule the rest of the week. *NCIS* and *NCIS: New Orleans* will air Tuesdays at 8 p.m. and 10 p.m. respectively (on either side of *Bull*). *SEAL Team* stays on Wednesdays at 9 p.m. and *S.W.A.T.* stays on Thursdays at 10 p.m.

As press time, there were only two new shows coming to mid-season – one toeing the action/comedy divide and the other making a play to counter the Winter Olympics with a very familiar brand and format.

"Global had a very balanced and stable schedule, with very few holes for new series," says Williams. "We're carrying that momentum and stability into our mid-season, which is anchored by marquee original programs such as *Mary Kills People* and *Big Brother Canada*" alongside those perennial faves like *NCIS*.

The first new show, *Instinct*, debuts Sunday, March 11 at 8 p.m. It stars Alan Cumming (*The Good Wife*) as a professor and former CIA operative who's asked to aid in an NYPD murder investigation. Like *Castle*, the show finds its charm in placing an intelligent civilian among professional law enforcement to turn the standard police procedural into more of a mystery solver.

Once the Winter Games roll around in early February, Global

will also host the first-ever North American version of *Big Brother: Celebrity Edition* to counter the primetime sports broadcasts coming from CBC. It debuts Wednesday, Feb. 7 at 8 p.m. Reality shows have been a strong play for Global this fall. Between *Survivor* and the U.S. version of *Big Brother*, the genre has put the channel in the top five Numeris rankings every week since September began.

After it was announced as being on hiatus during Global's upfronts, *Big Brother Canada* will also return with its sixth season on March 7. Its fifth season routinely found nightly audiences over one million, and ranked in the top 10 for millennials (ages 18 to 34) as well as for adults 18 to 49, according to Numeris



figures. Overall, it placed in the top 20 weekly shows five times during its 29-episode run (always during its Wednesday night broadcast).

Astute viewers may have noticed a change in Global's mid-season plan. In September, the network announced *Superior Donuts* as a mid-season debut after it first appeared on CBS last February and saw its second season drop in late October. The show (based on a Tracy Letts play) stars Jermaine Fowler (*Friends of the People*) and Judd Hirsch (*Numbers*) and focuses on a Chicago donut shop in a gentrifying neighbourhood. It was moved into Global's Thursday comedy block at the end of October instead.



City

Above: *Versailles* invites viewers into an old world. **Right:** City is betting medical drama *The Resident* will be its hottest ticket. **Below:** The channel flies with comedy *L.A. to Vegas*, following the antics of airline staff.

The Rogers Media-owned City network is betting on a handful of mid-season shows that, according to VP of television Hayden Mindell, have an element of escapism.

City's mid-season operates on the idea that "people like to go off into a different world," says Mindell.

Helping those viewers escape, the channel's new series *L.A. to Vegas*, starring Dylan McDermott



(*American Horror Story*), is billed as a workplace comedy, but with a twist that separates it from classics like *The Office* and *Parks and Rec.*

L.A. to Vegas follows an airline crew that makes regular trips

between the two titular cities, and all of their dysfunction both on and off the ground. It's executive produced by Will Ferrell and Adam McKay, among others, and despite no laugh-track, Mindell says there's "something very old-fashioned about it. It's still very fresh, but there's a style and a simplicity to it." It's set to air Tuesdays at 9 p.m.

Also along the escapist bent is *Versailles*, a new period drama about the royal court of France's King Louis the XIV. First announced on Super Channel in 2015, it's set to arrive in primetime Jan. 7 before moving to Sundays at 10 p.m.

Mindell says City's main event is *The Resident*, slotted for Mondays at 9 p.m. The medical drama from veteran Hollywood writer Amy Holden Jones and starring Matt Czuchy and veteran Canadian actor Bruce Greenwood (*Star Trek*) follows several doctors, nurses and support staff confronting issues of malpractice and funding in hospitals.

"There seems to be a hunger for medical dramas," he says, adding that the genre is seeing a heyday reminiscent of peak-*ER* popularity

in the 90's. "Between the resurgence of *Grey's Anatomy* [and] the massive popularity of *The Good Doctor*, there seems to be a major interest in that genre of programming."

Rogers will be putting the lion's share of its mid-season marketing behind *The Resident*, with both in-channel and OOH efforts.

All networks have strategies to capture millennial audiences – whether that's through edgier programming, beefed up digital strategies or younger series leads. Mindell already feels confident in the strength of City's younger audience, and says it is instead looking to diversify in terms of geographic appeal. Toronto is a strong market for City, but "we want to grow out west," says Mindell, without outlining a specific plan for how the network would accomplish that.



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The Indie List

THE HEART OF AN INDIE

WHAT DOES IT MEAN TO BE

INDEPENDENT? The obvious answer is an agency that's privately held by individuals free from a holding company's control.

But what does that mean for the day-to-day operations of most indie agencies? For many, it's a state of mind – a belief in their agility, their nimbleness, their spunk.

Being independent often gives agencies a unique perspective on their client's business problems: small companies know the ins-and-outs of, well, running a business. They know the trials and tribulations of getting new ventures off the ground. It's their money on the line so they understand the stakes and work to protect their client's interests.

Independence also gives creative shops the ability to tweak their offering on a dime. Is a new technology sweeping the nation? They can staff up for it quickly. Is there a growing demand for a particular skill, like product innovation? Indie shops can respond, free from multinational red tape.

And of course, there's the hustle: being independent often means working harder, faster and taking nothing for granted.

For marketers looking to add a little entrepreneurial spirit to their business, it makes sense to consider some of Canada's top indie shops.

From small 12-member outfits to 100-plus soon-to-be-global powerhouses, here's some of the country's nimblest, go-getting and fully independent agencies.





Zulu Alpha Kilo

The global indie

FROM THE BEGINNING, Zulu Alpha Kilo's founder and CCO/CEO Zak Mroueh did not want his new shop to be part of the mainstream agency scene. And he baked his counterintuitive approach into the indie's founding principles – challenging long-held ways of doing business by being unabashedly bold and nonconformist.

To this day, Mroueh personally shares the ever-evolving handbook he created to help guide the agency, entitled “The Zulu Way,” with all new employees so they understand the shop's operating principles and long-term mission.

“There was no handbook on how to start an agency. I just knew I wanted to create a different experience for clients and not follow the conventions and antiquated models that have been around since the *Mad Men* era,” says Mroueh. “Today, most creative leaders live in fear of how they will be judged by their peers instead of their clients. From day one, we believed clients deserve better.”

Client transparency, respect and being counter-culture are well ingrained in the agency, he adds. After nine years, that commitment to values is working. For the second year in a row, Zulu received the worldwide honour of being recognized by *Ad Age*, this time as 2017's International Small Agency of the Year. Competing against over 300 independent shops globally with 150 or less employees, Zulu also won the magazine's Small Agency of the Year in 2016. It was the first time in the competition's history that a non-U.S. shop had ever won the top prize.

As the agency surpasses 100 employees by year's end, Zulu is certainly not small by Canadian standards. After the most recent international accolades, Zulu received offers to sell, open up in the U.S. and even set up shop in Japan. Even with global clients approaching the agency as a result of the wins, Zulu is eyeing international

After back to back wins from *Ad Age* including the title of 2017's International Small Agency of the Year, the Toronto shop has its eye on building a global creative powerhouse.

expansion on its own terms. Mroueh retained an international recruitment firm to help find a globally focused executive creative director to join the team in Toronto. While he's a big supporter of local talent, his reasoning for looking internationally is simple: if Zulu wants to continue to compete on the world stage, it needs the best people, regardless of geography. Other new creative and planning hires have included talent from Brazil, France, U.S. and the U.K.

Closer to home, a well-publicized example of Zulu's disruptive approach is its policy of not participating in creative spec pitches. Everyone told Mroueh it would fail, he says. But instead of hurting the agency's bottom line, it has fueled its growth. “We had to turn away a lot of potential revenue in the early years, but eventually there was a big payoff,” he adds. That payoff included attracting like-minded clients who changed their RFP requirements to accommodate Zulu's position. In recent years, clients are even sidestepping pitches and awarding their business to Zulu on the strength of its track

record and work alone. “While it's almost unheard of, I can see why some clients decide to forego a pitch,” says Mroueh. “Consumers are increasingly drawn towards companies that are open and honest about their values. Brands are similarly drawn to agencies that actually have values they stand behind.”

“It's the industry's dirty secret that an agency's existing clients end up funding the spec work that wins new business. We don't think it's fair to our clients, so we've made it part of our DNA not to do it,” adds Zulu's president Mike Sutton.

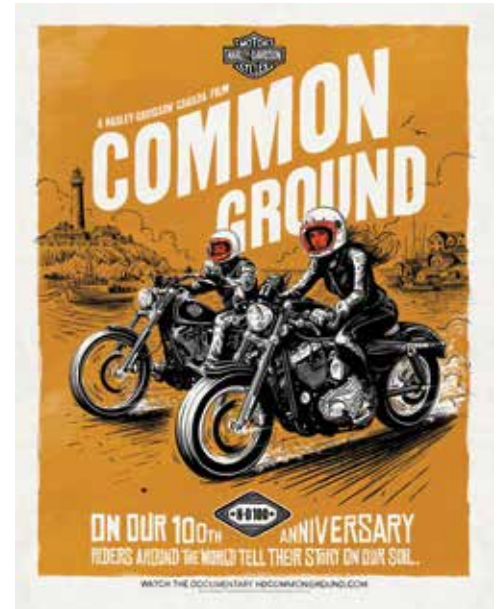
Zulu has turned its focus inwards, as well, looking at ways of retaining top talent. “We're in a demanding industry – everyone works hard to get to great work,” Sutton says. “But talent and culture is a differentiator.”

As such, he points to a number of successful initiatives the shop has introduced to help create a better experience: internal emails are banned between 7 p.m. and 8 a.m. (unless it's a client emergency), Zuligans with five years of tenure get paid “zabbaticals” and even unpaid internships were replaced with its *Employeeship* program that pays graduating students full salary. The agency has also always valued partners and spouses, inviting them to the office Christmas party since day one, says Mroueh. It costs more to do it, he says, but the agency has always believed it's important to include them as part of Zulu's extended family.

Although there are no immediate plans to open up an office outside of Canada, a more global presence is an end goal for the shop. “We just don't want to do it in the same way and make the same mistakes some have made by pitching everything, growing too fast and setting up multiple offices too quickly,” Mroueh says. “Zulu's founding vision was that one day global clients would approach us regardless of where we're located and now that's happening.”



Common Ground was created through the agency's content studio, Zulubot, and got the attention of Discovery channel, which aired the documentary as a one-hour primetime special. The original online series was promoted with retro-style stealable posters that became hugely popular.



Mike Sutton and Zak Mroueh accept Ad Age's International Small Agency of the Year Award in July. It was Zulu's second win in two years.



Instead of offering unpaid internships, Zulu created *Employeeeship*, a one-day paid boot camp. The top students got offers on the spot. Five of ten finalists ended up getting full-time jobs at Zulu.



With Cineplex's "#WeatherOrNot" activation, Zulu built the world's largest popcorn bag, rigged it with a giant lightning rod and placed it in the most lightning prone town in Canada. If lightning hit and popped the corn, everyone participating online would receive free popcorn.



Interac's holiday campaign showed how easy it is to "pay like magic" for gifts without using cash.



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The Toronto agency's entrepreneurial spirit permeates everything from start-ups to multi-nationals to its own business. And it works. Pictured here left to right: Gino Cantalini co-founder and CSO; Alanna Nathanson, co-founder and CD; Natalie Armata, co-founder and CD and Steve Waugh VP, head of client services.

Giants & Gentlemen

The grow or die indie

IN EARLY 2017, Toronto radio station Indie88 was hunting for a new advertising partner.

The local station faced familiar challenges to many traditional broadcast players: remaining relevant in a digital age while simultaneously competing against channels with similar brands. Indie88 is a bit quirky, and like its target demo of young adults, it wants to do cool and fun things. And it needed a partner that just "got" them.

Enter Giants & Gentlemen.

It'd be unfair to characterize the account win as serendipitous. A lot of hard work and smart ideas went into the RFP, says Gino Cantalini, partner and chief strategy officer at the Toronto agency. But the indie agency and the indie station were a match made in, well, indie heaven.

"You just can't fake indie," says Alanna Nathanson, partner and CD.

In late October, the agency unveiled a complete cheeky repositioning, "Declare Your Independence," focused on the little ways people forge their own paths and defy conformity (like using the middle urinal in the bathroom).

Like its client, Giants & Gentlemen has been forging its own path as a scrappy independent. And it's working. The five-year-old office of 27 has eight new client wins this year alone – including the recently announced Global Pet Foods brand – and incremental growth for existing clients, like RBC, Fisherman's Friend and Mac's Convenience (now Circle K). Add to that a gold CMA win and CASSIES nominations (with results pending at press time), and a strategy award for Evolution Strategy for Fisherman's Friend, it's not a stretch to say 2017 has been one of the agency's best years ever.

Giants & Gentlemen's entrepreneurial "grow or die" attitude has been key to the agency's and its clients' successes, not least because being business owners gives Cantalini, Nathanson and fellow co-founder Natalie Armata, a unique insight into their clients' business woes and helps build empathy with their needs, says Cantalini.

But more than that, the shop can be nimble enough to dedicate its resources where it sees fit. "We have fewer layers and we make

decisions faster; and as owners, we can make big decisions on the spot," says Cantalini. "Plus, there are no silos, so again, we make things happen quickly."

For example, recent work with RBC prompted the agency to open Brave Productions, headed by industry vet Rob Tunnicliffe, to facilitate more affordable and quick-turnaround video content.

"Now it's something we use for all our clients," Cantalini says.

Cantalini credits the agency's rapid growth with the shop's decision to fanatically stick to its founding philosophy: Be brave and decent. Kick ass with integrity. Make giants of brands and do it with honour. There are a number of ways this approach plays out, but in the end, it comes down to two defining characteristics.

First, since this industry is built on relationships, respect and decency needs to be at the heart of everything G&G does, Nathanson says.

Second, work should be bold, brave and smart. With so much competing for consumer attention, advertising can't just be wallpaper, Nathanson adds. "We tell clients 'If you're not ready to stand out, don't bother spending your money.'"

But it all needs to be anchored in smart, insightful strategy, which is the foundation for any effective campaign. The ongoing Fisherman's Friend's "Suck it up" campaign is a prime example of this approach.

The well-established brand plays in a crowded and competitive category, says Cantalini. Drawing insight from its founding purpose (to provide dock workers strong relief for their scratchy throats), the agency pitched the idea that the cough drop let people "suck it up" and get on with their day.

"Our amazing client made the brave choice. They went with their initial reaction and trusted us as their partner. They know that we only succeed if they succeed. That's when the best, most effective work gets made," Nathanson recalls. It's since won the aforementioned strategy award, been nominated for a CASSIES and (importantly) helped the brand achieve record sales growth.

Part of the agency's success formula comes down to the shop's focus on its staff.

"Natalie [Armata] and I come from some of the best creative agencies, and one of the main things we learned there was work ethic," says Nathanson. "We were taught to have incredibly high standards when it comes to creative. It's ingrained in us to be perfectionists. And we expect that of our people."

"While we've been able to quickly evolve and adapt our offerings, there are no shortcuts when it comes to finding the right fit with our 'Gents,'" Armata adds. "But the effort it takes is well worth it."

That's more than just talk: Cantalini estimates Giants puts more than 70% of its revenue into its employees to ensure it has the top talent. "We don't settle for just okay," he says. "We want to make sure we have the best possible product and service for our clients."



A TV, OOH and print campaign put Mucho Burrito's freshness at the forefront. The TV spot highlighted the lengths people could go to find fresher ingredients (battling the elements and wildlife), before always coming back to the QSR, while the OOH and print push put the hand-crafted care at the heart of the fresh messaging.



Indie88 and Giants & Gents exhort listeners in Toronto to declare their independence with billboards promoting the little ways people buck norms.



People have been getting sick for years. And they always powered through. But in today's time of #firstworldproblems, it seems like man colds could be a death sentence. Enter Fishermen's Friend with a simple, yet effective message – #Suckitup – which helped the brand grow sales in 2017 by 35%. The new campaign juxtaposes people's modern struggles (like having a bit of a dry spell) with their historical counterparts.



When asked to help create a new product line for a new distillery, using a *Dragons' Den*-style approach, the agency pulled a 24-hour hackathon, with teams presenting their ideas to the brand for selection. Now dubbed "The Gentlemen's Den," the process has been added to G&G's arsenal.



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NFA already ranks among the top three digital agencies in Canada after winning Bronze in *strategy* magazine's Digital Agency of the Year competition.

No Fixed Address

A banner first year



YEAR AGO, No Fixed Address co-founders Serge Rancourt and Dave Lafond made a bet.

Based on their broad agency experience, as well as months of intense conversations with client contacts and industry insiders, they believed that they had identified a huge vacuum in the ad agency business... and they were convinced they knew how to fill it.

"The opportunity was clear to us," says Rancourt. "The agency business has kind of side-lined itself. Clients are asking what they're really getting from their agencies: 'Where is the value? Where is the thinking? Where are the results? Where is the leadership?'"

Rancourt and Lafond, who come with decades of experience at some of the world's top agency brands, felt they had an answer... and it was simple.

Go back to basics. Get rid of unnecessary processes and meetings and give clients only what they need: smart strategy, original and striking insights, custom-made solutions, transparency, breakthrough work, compensation deals that make sense for everyone, flawless execution... and, above all, great people.

And so, Rancourt and Lafond went about creating a company and an environment that would attract the best people... and thereby provide clients with the best service and the best results.

Their philosophy is embedded in the name "No Fixed Address." It implies adaptability, open-mindedness and the ability to find the right home for clients' business opportunities.

One major industry pain point that Rancourt and Lafond identified in their research is an industry-wide homogeneity that they believe applies to both people... and product.

"We felt an urgency to build an agency that has a greater diversity right across the board," says Lafond. "Diversity that applies to everything, from people to discipline expertise to operating philosophy and to where it counts most... in our thinking, our work and our service to clients."

How has the market responded to the NFA offering?

"Our first year has exceeded all expectations. Basically, we have already reached Year Five in our original five-year plan," says Rancourt.

NFA's client base includes Questrade, J.P. Wiser's Whisky, the Canadian Centre for Child Protection, radio station Boom 97.3, Disney, Ryerson DMV, Sunnybrook and its most recent win, the North American home builder Mattamy Homes.

The business gains have allowed NFA to bolster its staffing across all disciplines and well into the senior ranks, including recent CFO, Digital Lead and CMO hires. NFA has grown to a full-time staff of about 60 people.

The agency also earned industry-wide acclaim both domestically and internationally for its work, appearing on the podium at The One Show, CLIOs, Marketing Awards, Promo Awards, ADCC, a Cannes shortlist ... and NFA won a Bronze in *strategy*'s Digital Agency of the Year competition, placing the agency among the top three digital shops in Canada.

NFA's output has spanned a range of disciplines and industry categories. Following are a few examples:

Questrade

Most Canadians use one of the big five banks. So, when Canada's largest independent online brokerage, Questrade, launched its low-fee robo advisor platform, they had a problem: no one outside of online traders had heard of Questrade... and the big banks were outspending 20 to 1.

Research showed that Canadians don't know how much they pay in investment fees and are intimidated by institutional advisors. So the campaign was designed to empower investors to "Ask Tough Questions" about their money.

The campaign drove immediate awareness growth among Canadians and attracted a string of articles in top financial publications. More importantly, Questrade saw dramatic incremental growth across its business.

Canadian Centre for Child Protection

Online sex extortion, also known as "sextortion," is a growing menace and the Canadian Centre for Child Protection (CCCCP) wanted to raise awareness of the issue. So NFA created an integrated campaign with a teen-oriented sense of humour.

An online video discusses the dangers of sending naked images, and suggests that instead, young boys should send a picture of a naked mole rat – a little-known (and oddly phallic) African rodent.

Within days of the launch, social media and traditional press exploded with articles and interviews about the campaign. In less than a week, the campaign had amassed a stunning 3.4 billion impressions.



To raise awareness of online sex extortion, also known as “sextortion,” NFA created an integrated campaign that cut through with a teen-oriented sense of humour. An online video discussed the dangers of sending naked images by suggesting young boys would do better by sharing naked mole rat pics. The campaign became a global phenomenon and was named among The Most Contagious Campaigns of 2017 by the UK-based Contagious organization.



Disney

No Fixed Address took one of the movie industry’s most famous lines... “No, I am your father”... and featured it in a 60-second video that connected Father’s Day with the immensely successful *Star Wars* franchise.

The video was released to a global audience in time for the Father’s Day weekend to celebrate the continued success of *Star Wars*, a movie franchise that has, literally, endured for generations.

The spot tenderly follows playful interactions between fathers and their sons and daughters, demonstrating the generational span of the *Star Wars* story. Interspersed throughout the video are visual and spoken references to *Star Wars* movies.

The video won a Silver award at the prestigious CLIO Entertainment Awards.



Questrade launched its low-fee robo advisor platform with an NFA campaign that was designed to inform, empower and encourage investors to “Ask Tough Questions” about their money.



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Obligatory, heavily photoshopped, partner photo. Left-to-right John Boniface, Brad Monk and David Williams.

Central Station

Where the journey is central

AT CENTRAL STATION, guests are greeted with a message: “Arrive Together.” It’s a common theme throughout the agency, built on the idea that clients should be brought aboard the creative process early, and that everyone should be working towards getting to the same end destination. Located a stone’s throw from the cross of a subway and a rail line in the heart of Toronto, Central Station’s name itself is a nod to that philosophy.

The agency was formed just over two years ago after design and digital shop Zebra Studios merged with creative and strategic house MonkWilliams in a bid to bring together their leadership teams and complementary skill sets for the benefit of their clients.

And it was an impressive client list to begin with. Central Station started its agency life with some big names including Molson Coors, Hudson’s Bay, Nike, Lindt and roofing supply company IKO.

Those big brands and historical relationships afforded the agency the ability to grow purposefully, rather than chase RFPs, says president John Boniface, an approach it continues today.

“We brought together our skills so we could do more and more interesting work for existing clients,” Boniface says. “We wanted to foster even deeper relationships with those clients – not necessarily go after a bunch of new ones.”

That’s not to say the agency hasn’t welcomed new business or participated in some RFPs, he clarifies, but Central Station is selective when it boards a new brand bid, preferring to put resources into existing client work.

Specifically, the agency looks for partners willing to collaborate with the agency throughout the creative process.

“We don’t want to get a brief, go away for two weeks without contact with our clients,” says David Williams, director, strategy. “We don’t like surprises and we don’t believe our clients do either.”

He points to recent work with Molson Coors on its Mad Jack brand. When the beer company approached Central Station for help on a new product launch, instead of simply handing the agency a brief and asking for a new marketing campaign, staffers were brought in early to design everything from the flavours and packaging to the marketing and sampling strategy. The agency even helped inform the end product’s category: neither a traditional beer nor an apple cider, Mad Jack tends to fall in the “other” category in liquor stores. And while many drinkers will default to beer at social gatherings, people often crave an alternate taste so the ‘other’ category traditionally dominated by Mike’s Hard – was ripe for new offerings.

And the bet paid off: despite having a fraction of the media budget of its Molson brand brothers, Mad Jack quickly grabbed a 20% awareness rate among coveted millennial drinkers.

Going forward, the agency feels its “Arrive Together” approach will continue to help it be a leader in the innovation space.

It’s a natural fit for the shop, which invested heavily early on in 3D imaging technology. On the surface, 3D imaging enables the agency to easily showcase in-store renderings to its clients but it has also meant that Central Station has become a go-to partner when clients want to test new innovations. “New products, in-store prototypes, teched-out gadgets: if we can dream it, we can design it,” says CD Brad Monk.

“Most people can’t even tell the difference between one of our renderings and the actual in-store product,” he says.

Seeing positive client reaction, Central Station has invested heavily in its tech team, hunting for and hiring folks with coding and development backgrounds who are also passionate about creative and communications.

The small shop status means that it can be nimble and make these kinds of investments. Without knocking the big agencies (Boniface, Williams and Monk are all FCB alum), Williams says the intimate office of 50 means the agency is more open and less siloed. It’s easy to pull employees in to meetings or get them to weigh in on issues. This not only allows ideas to flow more freely between departments, but it also means the partners have a closer pulse on what both employees and clients need.

“When you get into higher positions at bigger places, you end up spending a lot of your time on the finance, HR and admin side of the business,” Boniface says. “While important, these things take you further and further away from clients and their business – what we all got into this business to do.

“It was purposeful for us to say, ‘We want a smaller environment, we want to work on the business together,’” he adds. “We have a shared belief and understanding on communications. And we’re going to get there together.”



Central Station and Molson Coors successfully launched the Mad Jack brand. From packaging to positioning to national creative campaigns, the beer brand continues to innovate and lead the category with new flavours every year.



This year's annual Humber River charity ball was themed around the energy and excitement of a Havana night. This invitation sourced a "wood grained" paper and used hand illustrations to create the look and feel of a vintage Cuban cigar box.



To leverage the patriotism and passion of hockey-obsessed Canadians, the "See Thee Rise" campaign created excitement and anticipation for the launch of the newly designed Canadian jersey.



Using a mixture of traditional and non-traditional media, Central Station created a look and feel for Belgian Moon that was unique to the category and played up the brand's artistry.



Proud sponsor of the 18th hole at the NABS Canada golf tournament, Central Station sent a message home with participants via this windshield decal.



Lindt leverages social media for major events and in-store specials. This Canada Day animation set record breaking results.



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The Toronto agency has built itself on an optimistic message. In today's Trump/Brexit era, it's paying off.

Cleansheet

The hopeful indie



YNICS BEWARE; Toronto's Cleansheet founded itself on the idea of optimism and hope.

Now 12 years old, the indie shop was originally launched by a pair of DDB alum who saw an opportunity to build a different kind of agency: Neil McOstrich, chief storyteller and Catherine Frank, the chief strategic officer and COO.

"A strategy of baking hope and optimism into the agency has paid off," Frank says. "We started with a simple goal, to do good work with good people." Today, the shop counts among its clients Canadian Tire, Heritage Canada, Janes Foods, Reckitt Benckiser, Eastlink, George Brown College and TVO, and has had a banner creative year on the festival circuit, bringing home four Clio statues, one of only three Effie's awarded to Canadian agencies, a feature in *Billboard Magazine* and a surprise top-10 ranking in the inaugural strategy Design Agency of the Year Awards. Recently, four Gold CMAs were awarded for its "We All Play For Canada" platform for Canadian Tire.

Integral to that success, Frank says, is that the team always sees marketing as having two audiences: the end consumer and the brand's internal audiences.

"The reasoning is straight-forward: anyone can be edgy and stand out but if employees can't get behind a marketing message, then it can't inspire them to live up to the brand," she adds. "We believe people want to be attached to hopeful things. When you motivate the employees, they come up with even more ideas. We've seen our platforms inspire a huge range of disciplines – even things like HR, product development and government relations."

McOstrich points to the Rio Olympic iteration of the Canadian Tire "We All Play For Canada" platform (which Cleansheet first developed four years ago) built on linking the brand to Canadians values, like inclusivity. The "Wheels" TV/online spot follows the story of a young boy in a wheelchair who felt excluded from the neighbourhood basketball game, until the other kids all jump on whatever wheely item they can to include him. The spot, alongside the two other Canadian Tire ads that ran during the Rio Games, ranked one, two and three among all other Olympic ads – besting perennial favs like P&G's "Moms."

And just to show the potency of the optimistic idea, six months after the Olympics, "Wheels" went viral, with four million shares and 250 million organic, documented views on Facebook, making it one of the most viewed ads in the world, says McOstrich.

While the campaign might seem a herculean effort for a smaller independent agency, McOstrich credits the shop's nimbleness with being able to punch above its weight.

At Cleansheet, a lot of effort is placed up front at getting the brand platform just right, and then the partners are free to innovate on its behalf. "It's fun to see partners create with our platforms," says McOstrich. "We provide the keel, and they provide the sails."

The agency is driven to create acceleration for its clients by mining for knowledge and translating it into insights and ideas that inspire – no matter what the category. Its "Travel in Good Spirits" repositioning for the Chi-Cheemaun Ferry, the transportation for vehicles to Ontario's Manitoulin Island, reversed a long-term decline in ridership. The repositioning hit its three-year target in the first year, and the ferry continues to achieve passenger levels not seen since 2008.

For client TVO, building a campaign around the moment of realization when we learn something new helped raise awareness of the organization and its suite of new digital learning products. Post campaign, people were 21% more likely to agree TVO was innovative and 34% more likely to agree "TVO is a company I value."

Across all clients, the agency is investing in mining for consumer insights, as well as in creating content with enduring value; everything from documentaries and TV shows to employee films and CEO messages.

Its indie status means Cleansheet can also play around in new spaces: this year the shop unveiled the CanadaSound Initiative. Launched around Canada's 150th, it is a collaborative idea encouraging the nation to inspire artists by creating a soundscape of iconic sounds from across the country. Canadians are invited to upload their favourite sounds at canadasound.ca, from which artists and musicians can draw inspiration, even using the sounds in their own work. In just six months, 82 artists engaged, with 20 songs created, and one selected as the finale for the Parliament Hill Canada Day opening ceremonies.

Working with Heritage Canada, the Juno Awards, CBC Music and SOCAN, plans are also in the works to debut a digital EP with net proceeds going to a charity that puts instruments into the hands of the kids who need them most.

"I don't know if we'd be allowed to invest as much in a project like that if we were a holding company agency," Frank says. "As an indie, we can choose to invest in clients, in how we invest senior talent and time. We can invest in getting the platform and insights right. And in projects that matter to us."



The “We All Play For Canada” platform helped the brand build purchase intent and emotional engagement – with both external and internal audiences.



Cleansheet used an adorable baby to simulate the “O” in TVO to help promote the channel’s “Never Stop Learning” philosophy.



Working with the Owen Sound Transportation Company, the agency helped redesign the marketing efforts – including an upgrade to the island’s ferry, to help increase tourism.



Packaging for Creemore Springs won four gold medals at Tastings World Beer Championships.



The successful platform, conceived and launched by the agency, is being expanded to work with other brands in 2018 and beyond.



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With a bevy of freelancers and contractors at its fingertips, the Toronto agency punches above its weight.

CO-OP

The networked indie

IN CANADA, an Intuit study found that by 2020 – a mere three years away – freelancers and contractors will make up 45% of the workforce.

And as society moves towards that freelance culture, indie advertising agency Co-op is going all in. The boutique agency of 12 with offices in Toronto and Calgary, operates with a wide network of consultants, ramping up resources and expertise as needed, says James Loftus, VP of strategic communications.

The reasoning is simple, he says. In the traditional agency world, it's not atypical for staffers to work on brands or in categories for years at a time, but when client needs shift, creatives and strategists can be shuffled onto another brand or into a different category quickly, creating a sharp learning curve.

At Co-op, which counts AutoTrader.ca, Midas and Weed Man among its clients, the agency bypasses that learning stage, instead opting to hand-pick custom teams who already have existing expertise in categories to help develop and execute the strongest work possible. The freelancer model also allows the agency to tap into different skill-sets – from PR pros to creatives to media experts – as needed.

The result, Loftus says, is a future-forward creative house that's nimble and able to tap into the best talent across Canada and beyond, to fulfill the needs of its clients.

Going forward, Loftus says client demand for on-going content and fostering relationships with media and influencers is leading the agency to continue to beef up its permanent PR offering, both on-staff and through its freelance network. Over the past two years, the agency has more than doubled its PR-focused client base with no sign of slowing down, he says.

He points to recent PR work with AutoTrader.ca, in which Co-op developed the campaign strategy and hand-picked PR expert, Dustin Woods, to support the brand's 2016/17 PR programming. Woods had established a strong reputation in the automotive category, having previously worked on the Volvo and Harley Davidson business. He was

also working part-time at a media fleet firm that serviced OEMs in providing newly released vehicles to journalists across the country for review. It was a perfect match, says Loftus.

Working alongside its client partners at Trader, Co-op developed a new brand strategy demonstrating the empowering effects the site's tools can have on a consumer's experience of buying and selling a vehicle. Using an "everyman" spokesperson, the creative demonstrates AutoTrader.ca's ease-of-use, in the form of robust tools and features, while still hitting on the brand personality, which is edgy and fun. The campaign was pushed live across a wide variety of platforms, including TV, digital and PR and has since gone on to win trophies at the CPRS ACE awards as well as the IABC Ovation Awards.

Despite the agency's success on the PR front, Loftus is quick to dismiss the labeling of disciplines, emphasizing Co-op's full-service offering. "For us, the strategy dictates the channel, not the other way around," he says. "Whether it's a TV spot, a digital campaign, or even a flyer, we make it happen.

"We're finding our clients are less interested in saying 'On April 7, we'll launch the mass campaign, and we'll be completely silent until the launch,'" he says. "Instead, brands are looking for on-going dialogue with consumers, which requires more consumable content. That means we have to be able to generate quality campaigns regularly and efficiently – which is where a lot of our PR and content creation comes into play.

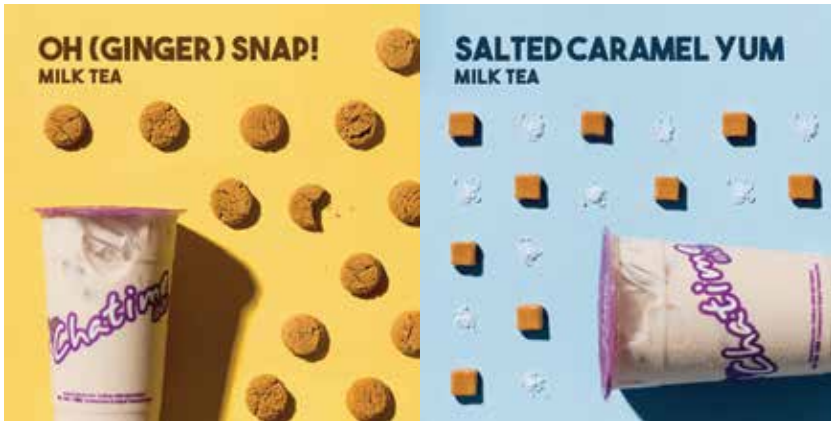
The agency is also beefing up its focus on driving reach and engagement, looking to introduce skills like media buying into the mix in order to give that content the biggest audience possible, he adds. "It's part of our ongoing efforts to be a truly integrated, one-stop-shop for clients," Loftus says.

It's smaller status means the agency is also able to jump on new ideas quickly. For example, Freelancers Unite Awards is a new show developed by Co-op, with the help of its network, dedicated to those same consultants that work on creative projects.

The reality of the industry and awards circuit, Loftus says, is that many talented freelancers don't get the accolades they deserve. But as we move further towards that consultant culture, Co-op felt it was important to praise the people making the creative product possible.

Within six months of the idea first springing to mind, the agency had developed and launched the FU Awards complete with a video, featuring real freelancers, website and PR campaign. Over a four-week nomination period and subsequent event, they received over 300 nominations and handed out 10 "Freelancer of the Year" trophies. Now in its second year, the wider advertising ecosystem is jumping on board, and Loftus expects the nominations to increase dramatically.

"Being independent means we can act quickly when a great idea presents itself," he says. "I'm not suggesting that traditional agency networks can't do that, but they tend to be very process driven. As a result, some great ideas might go by the wayside. At the indie level, we can get ideas off the ground rapidly, without a lot of overhead process."



Chatime's "Zip Up & Sip Up" geometric fall print campaign put the yum (and ginger and maple) in the bubble tea brand.



The agency is working with lawn care brand Weed Man on a responsive website re-design, set to launch in 2018.



autoTRADER: AutoTrader.ca's "The Best Way to Buy and Sell" television campaign introduced Canadians to a new spokesman.



Move over pizza! South St. Burger's "Dinner Just Got Better" campaign gets a bit cheeky with its copy.



The inaugural Freelancers Unite (FU) Awards Show was launched by Co-op in a bid to better recognize the hard work freelance and contract workers provide to campaigns.



EarthFresh's award-winning Carisma potato launch put the tasty spud front and centre in a mouth-watering PR and experiential campaign.



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The Jack Russell Agency helped Bushmills Irish Whiskey reinvigorate its Black Bush brand by appealing to millennial spirit drinkers.

The Jack Russell Agency

The small but mighty

THE JACK RUSSELL AGENCY ISN'T AFRAID to go up against the big dogs to hunt big game. In fact, that's how the Toronto-based creative indie got its start almost two years ago; it pitched for the global Bushmills Irish Whiskey business and beat out incumbent McCann New York.

Just like its canine namesake, the Jack Russell Agency uses the agility its small size affords to great effect – doing the same calibre of work as a large agency, but more efficiently. The shop stays nimble by running lean. It has a full-time staff of five, including founding partners Don Saynor (COO) and Ali Dalfen (managing director), but taps twenty on-call freelancers.

The agency's model lets it scale easily so it can use whatever capabilities are needed to solve a problem for a client, everything from creative and strategy to design and production. Its freelance roster comprises only seasoned talent so it can offer clients increased efficiency with an experienced, hands-on approach.

"Because we're bringing in best-in-class people, we're able to turn work around much faster with far fewer rounds of revisions," says Dalfen.

Its operating model also eschews the bloated creative processes – overcrowded calls and the like – that bog down bigger shops. Marketers are increasingly looking for agency partners who can push work forward while doing more with less say Saynor and Dalfen, both of whom are veterans of large agencies, with experience working on a host of big brands between the two of them, including Air Canada, Walmart, Mazda, Diageo, Canada Bread and High Liner. Over their careers they've felt the frustration of clients contending with agencies suffering from size-based inertia.

"We felt that our clients were getting consistently pissed off at how slow large agencies were," says Saynor. "Based on the new [cost, speed

and efficiency-conscious] reality of marketing and advertising, we felt we needed to change and get much faster."

So, they used their big agency experience to create a small nimble indie capable of keeping up with today's fast-moving marketers and using creativity to solve business problems. It's an approach The Jack Russell Agency's leveraged successfully for Bushmills, plus its most recent client acquisitions, Bridgeport Brewing Company, Trumer Pils and Piller's Fine Foods.

"Clients' budgets have to go a lot further now," says Dalfen. "We tend to be very collaborative and work hard together to identify what the real problem is and then move forward from there."

In the case of Bushmills, the agency helped reinvigorate the brand in the face of lagging sales and a dwindling demographic of loyal users by increasing its appeal amongst a new, younger cohort – thrill-seeking millennial spirit drinkers.

The effort was supported by a 60-second spot, but the bulk was focused on media partner Vice's social and digital channels. Knowing that the target is willing to take risks to experience something new, the agency partnered with Vice to promote the whiskey brand with a series of custom-made videos dubbed Black Bush Renegades. It shared success stories of adventurous millennial risk-takers.

Bushmills' campaign was picked up by markets outside of the US and achieved 1.2 million video views, over-indexing at 160% against an existing benchmark of 750K views, and a total of 9.6 million social impressions, over-indexing at 253% against a 3.8MM target. The videos also achieved an 84% completion rate, over-indexing at 114% against a 74% benchmark. But most importantly, the Black Bush Renegades series also drove sales. In the 12 months post campaign launch, Bushmills' case count increased sevenfold.



The sticks and set called to this renegade drummer in the Jack Russell Agency's 60-second spot for Black Bush called "Black is Calling."



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strategy C-SUITE



Send+receive designed this billboard on behalf of the Marine Stewardship Council to remind people to choose sustainable seafood. The agency launched the brand in Canada.

send+receive

The adaptive indie



WHEN IT COMES TO HOW send+receive sells itself to clients, it's all in the name.

The agency's moniker is an expression of communication distilled down to its simplest terms – you send out a message and it's received by someone else. And in a data-rich digital age, where two-way communication between brands and consumers is nothing if not complex, that's exactly what the Toronto-based indie offers clients: simplicity, plus the wherewithal to make sure the message they're sending is one worth receiving.

"From a strategic point of view, all the data that clients have today is incredible, but it's also a bit of a burden," says Andrew Carty, partner, strategy, who co-founded the agency along with creative partners JP Gravina and Simon Craig 18 months ago.

"We help clients weed through their data, figure out what's important for their business, and simplify the problem so we can simplify the solution."

Whether the solution involves: strategic planning; brand planning; social strategy; innovation strategy; creative; web and app development; or managing social profiles, send+receive espouses a modern agency model designed to meet the needs of today's client, which the co-founders realized was about pivoting at the speed of business.

"The world is changing at a pace where it's near impossible to keep up, and I think that's part of what's re-shaping the industry right now," says Gravina. "We're embracing this change rather than trying to slow it down."

That involved building send+receive as a full-service agency that can work on a per project basis, billing based on output instead of retainer hours, or as an AOR. Whatever a clients' needs, for the indie's founders, the focus is always on being efficient and creatively minded in content creation and making dollars stretch as far as they can. To that end, the agency supports a full-time staff of eight with a coterie of people who boast any number of capabilities between them.

"We're a flexible, malleable agency that can expand and/or contract," says Craig. "Each one of the people we work with is willing to take on any kind of new projects and adapt their skills to the given project at a moment's notice."

The agency recently put its roster of talent to work on an effort for the the Ontario Chiropractic Association that focused on sending Ontarians a simple but effective message: some pain (the chronic kind) isn't normal. The integrated ad campaign send+receive created consisted of TV, online video, digital banners, posters, and assets that Chiros could deploy in their offices. All showing people struggling to do simple things, like picking up car keys, to point out that chiropractors can be used for more day-to-day pain.

And while the agency might preach simplicity in its approach, it doesn't shy away from tackling tough challenges that most advertising agencies wouldn't normally take on, like helping companies attract the right employee talent, for example.

In order to compete in the face of fintech startups and virtual banking solutions, RBC knew that it needed to recruit the best and brightest in the field of technology.

The problem was the bank was competing with new and sexy companies like Tesla, Facebook, and Google.

To help RBC overcome this challenge, send+receive built and branded a multi-channel engagement platform from the ground up called FutureMakers.

The agency oversaw everything from naming, the creation of a logo, design guidelines, collateral elements and the development of a website that serves as both a portal for tech content and an engagement hub. The FutureMakers platform promotes the diverse opportunities RBC can offer prospective employees in innovative fields like biometrics, AI, machine-based learning, and data security. It also positions its technology and operations group as actively working towards a tech-enabled future, highlighting its active participation in the greater tech community while championing individuals in the organization as FutureMakers themselves.

Other clients on send+receive's roster include Armour All/STP, Crave It Restaurant Group (a family of brands, including Burger's Priest and Via Cibo) and the Marine Stewardship Council.



For RBC's FutureMakers campaign, send+receive developed a robust website that detailed the bank's partnerships, as well as commentary, news and events to attract young tech talent from around the country.



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Mass Minority refocused Stonemill Slow Crafted Bakehouse's brand on its core equity as a slowly, naturally fermented bread maker.

To mine that data, Mass Minority created a proprietary tool it calls the Brand Popularity Monitor (BPM). It uses an algorithm to create an overview of a brand's influence by assessing brand sentiment via influencer channels (how the brand behaves in the social market, how it influences the search categories it's in, and how much impact its website has) and comparing that to its exposure (Nielsen data and paid media) for a finite outcome against a key competitor set. It then establishes a ranking system that compares the brand to its competitors – essentially helping to right-size their influence versus their exposure scored to inform better investment decisions.

"What we're discovering is the brands that are doing well have incredibly high influence scores and moderate exposure scores; brands that seem to be declining have an overexposure in media and little influence," says Channer. "The data really helps us understand where the brand sits, and from there, we can start to evaluate where the problems are."

One effort Mass Minority executed put its proprietary methodology to work solving a problem for client Simmons Bedding Company with content that, ironically, focused on sleep fails. The creative technology company's data found that when people are considering mattresses, they're not so much looking for mattresses as they are understanding and facts about sleep and how it impacts their performance the next day. So, Mass Minority leveraged social media to create a series of fail videos to draw attention to the negative effects of sleep deprivation, which drove to a Beautyrest website that let people learn more about the important role a proper mattress plays in providing a good night's sleep.

The campaign, called "Wakeup a Beautiful You," scored a 10-out-of-10 on Facebook's relevance score, achieved 100% better conversion to views from impressions, and all at a fifth of the cost of traditional media CPMs.

To streamline such persona-powered content creations, Mass Minority has invested in proprietary production capabilities, including a roster of on-staff directors, a director of photography, and its own production studio for film and sound. It also employs an in-house data scientist group that collects and analyzes performance data with a direct line to the creative team so content can be optimized in real-time.

Since it started out two-and-a-half years ago, Mass Minority has grown its staff to 35-strong, and recently welcomed the addition of a new president in Brent Rivard, who arrived at the agency from Anomaly New York, where he led the global AB InBev business. It's also developed relationships with clients including companies such as Gropo Bimbo, Joe Boxer, Mother Parkers, Greenspace Brands, HolloGbye Monster Mortgage, Metro and Ancestry.com, as well as Simmons and sister brand Serta.

Mass Minority

The creative technologist

MASS MINORITY WAS BORN when founder and CCO Brett Channer identified a problem in the advertising market – a misalignment between how agencies continue to disseminate the ideas they create and the way consumers now prefer to consume content.

Consumers' consumption behaviour has dramatically changed, impacted by new ways of being entertained and new systems of delivery for that entertainment – think content ecosystems like Facebook, Netflix and YouTube – that have fragmented the media landscape. The industry hasn't really adapted while that's been going on, says Channer, continuing to put significant stock in a model that still largely uses the GRP system to drive brand advertising, banking on paid exposure to propel performance.

The problem, he says, is buying a share of market no longer works; people want to consume content, not ads. With a content surplus that grows greater every minute of every day, and exposure increasingly becoming based on past behaviour and preferences, brands need to rethink the way they build value – by earning it. With Mass Minority it's what people buy into not just what they buy.

"Unless you realign brand behaviours to the way consumers interact and evaluate what brands to choose, that disconnect is going to continue to widen and the failure rate is going to get worse and the industry is going to continue to waste money," says Channer.

Channer created Mass Minority – which identifies as a creative technology company – to bridge that growing gulf. The agency gets consumers to notice brands by informing content creation and distribution with real-time data built around personas – narrow target groups determined based on shared values and belief systems rather than demographics.



The agency created a robust editorial-style website and blog for Simmons Canada's Beautyrest, that aggregates and curates articles, stories, third-party tips and expert-advice on how to have a better day and ultimately a better life by sleeping better and smarter at night.



Mass Minority squeezed the spirit of an icon into a pair of classic Mr. Licky boxers for Halloween. With an unforgettable two-page spread in *Holer Magazine*, Joe Boxer declared, "It's What's Underneath" all of Canada's Halloween costumes, further cementing the brand as one for the wild and irreverent.



Designed to drive awareness and online sales of RealCup Recyclable Coffee Capsules for Mother Parkers Tea and Coffee, Mass Minority created an intentionally cringe-worthy series of videos, part of a large social media and e-commerce campaign.



Mass Minority created a Sleep Care Guide for mattress brand Serta featuring the headline, "You never have the same sleep twice."

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THE AGENCY A-LIST



Jackknife Branding & Design

The engaging independent

JACKKNIFE CONNECTS THE DOTS between brand and experience. Whether building a brand from scratch or rebooting an existing one, the end goal is crafting strategically-designed unique experiences.

Jackknife is building on a brand engagement philosophy following a strategic analysis of the business earlier this year. The concept covers everything about the brands they work with from initial strategy to all consumer touch points and through to the retail experience.

Mikey Richardson, co-founder, creative says, "We take particular pride in the making of stuff and getting things done. We can build a brand strategy and we take the brand to market. We cover the full spectrum of what the brand is and how it attracts people, which for a company of any size is pretty rare. That's something that makes us special. We're a small shop of 20-plus people and we're fun to work with but we can hit well above our weight in our ability to execute."

The agency's abilities are evident in their wide range of work including a branded corporate environment for Nike's Canadian headquarters and creating a visual brand identity for Canadian snowboard megastar Mark McMorris.

Jackknife was co-founded in 2013 by Richardson, Mike Kelar, fellow creative and CEO Marawan El-Asfahani. El-Asfahani was previously co-founder of brand and digital marketing firm, Oxygen Design Agency and Kelar and Richardson had been partners at design firm AmoebaCorp since 1996. John St. acquired a majority stake in AmoebaCorp but in late 2012 when John St. was bought by WPP. The partners chose to remain independent and Jackknife was born.

This past summer, the Toronto-based agency hired Cameron Wykes as its first president to create and fulfill Jackknife's strategic plan. With a background in design and digital, Wykes has built and sold a number of his own agencies, worked at some of the big ones and most recently was chief experience officer at PwC.

Wykes says, "Our biggest growth has come from crafting branded environments and experiential campaigns. Brands are looking for

Jackknife designed a branded environment for Nike's Canadian corporate headquarters that delivers the same consistency that the agency created for the brand's retail executions.

more potent ways to engage their targets, bring the brand experience closer and make it more relevant and approachable."

Jackknife has been very conscious to not be pigeonholed as an agency that just works with CPG, sports or entertainment companies. Right now, its projects range from branding for a pharma and recreational cannabis company, a branded environment for Weston Foods, rebranding a cheese company, packaging for Nestle and a major HR campaign for one of Canada's biggest law firms.

It also recently launched a full strategic platform rebranding and advertising campaign for TruShield, an emerging insurance company focused on the small business market. After taking TruShield through a complete strategic overhaul, the agency revamped the brand with a new logo, fresh colours,

brand guidelines, traditional advertising and guidance for how its digital properties should look and feel. Because TruShield is the challenger in its industry, Jackknife needed to cut through the clutter of a highly commoditized market with an offering that appealed to the entrepreneurial spirit of the target group. As a result, TruShield sales increased by 128% over the previous year.

Richardson says, "We're interested in this union of product design, graphic design, packaging, digital and physical environmental experience. We like to find ways to differentiate ourselves from the rest of the market and be very hands on. I think these are all hallmarks of independently run companies. We're nimble, we're clever, and we're scrappy".



Jackknife reinvented the TruShield brand to help the emerging small business insurance provider break through in a highly commoditized market.



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The Majestic management team: Dave Nourse, managing director; Mario Zelaya, founder and Christopher Halminen, creative director.

Majestic

The entrepreneurial independent

MARIO ZELAYA, Majestic founder, is that guy. You know, the start-up cliché about working out of a garage, Starbucks or, jokingly, their parents' basement. When Zelaya founded the company in 2008, the former banker actually operated from the basement of his parents' home for almost a year alongside a staff of four. In less than two years, Majestic was working with brands like Loblaw's, the agency's first client.

Zelaya says, "We were serving big brands and doing it remotely. We kept getting more and more referrals and projects for technology and marketing solutions. The funny thing is, no one asked where we were located."

Much of what Toronto-based Majestic did in its early days was digital work for other bigger agencies. As those big agencies started taking digital services in-house, Zelaya began transforming Majestic into a full-service marketing innovation agency. Today, Majestic has a fulltime staff of 25, including creative director Christopher Halminen and recently hired managing director, Dave Nourse. Since moving to a client-direct model, the agency roster has exploded to include Pepsi, Scotiabank, Quaker, Maple Leaf Foods, Lay's, Cheetos and GE.

Halminen says, "Technology and marketing innovation are our key differentiators. We know creative but we also know technology. Our clients are coming to us with a desire to explore AR, VR and AI, the latest technology trends. When they talk to us, not only are they getting strategic and creative direction, but we also build everything in-house. No outsourcing. No lack of expertise. No loss of control. Seamless, integrated end-to-end thinking and execution in all areas of new technology. That's always been our model."

An excellent demonstration of this expertise has been the multi-brand site builds for over 10 Pepsi brands and many core brands for Maple Leaf Foods, in addition to the clients' corporate websites. These are large and complex initiatives normally reserved for larger web development agencies. However, Majestic is able to take them on more cost effectively and with a faster turnaround thanks to its agency structure and by leveraging open-source back-end systems such as Wordpress and Drupal to give clients best-in-class CMS platforms.

The agency put all of its know-how to work after Zelaya saw an opportunity for Majestic to develop and market a new group activity brand. The result is Bad Axe Throwing, which was inspired by Zelaya's experience at a bachelor party held at an axe-throwing club. The company launched in 2014 with support that included PR, online registration and booking, social

media and content showing people how to throw an axe. Zelaya now owns 17 Bad Axe Throwing locations in Canada and the US, so it's not surprising that the agency uses the case study often to show clients what it can do for them.

Nourse says, "Bad Axe is a great example of Majestic at our most entrepreneurial. It's how we would launch a brand and what we would do to create a company that would magnify its success. We started by creating an authentic axe-throwing brand that is thrilling but also approachable. We then looked at social, web and offline to make sure we were consistent across touchpoints. The data we collected helped guide us to pivot quickly and get better results.

Some of the agency's other work includes the Scotiabank Hockey Club, an always-on data management and loyalty platform, as well as digital support for the Cheetos Canada national launch of Flaming Hot Cheetos, an online game featuring Chester the Cheetah. For Pepsi Foods, Majestic created the Man Cave Contest and game for a promotion between Ruffles and Budweiser. The agency also handled a corporate redesign for Maple Leaf Foods that ranged from a responsive corporate website, the mobile platform, online banners, email template design, and branding guidelines for all digital aspects of the company.

Nourse says, "People may not have heard of Majestic but they have certainly heard of brands we work with such as Pepsi, Scotiabank and Maple Leaf. Usually when we meet with clients, there are other agencies in the room. They're usually bigger than we are. We absolutely thrive in that environment because we don't have layers or silos. With Majestic, there is no A team or pitch team at the agency. It's just the team."



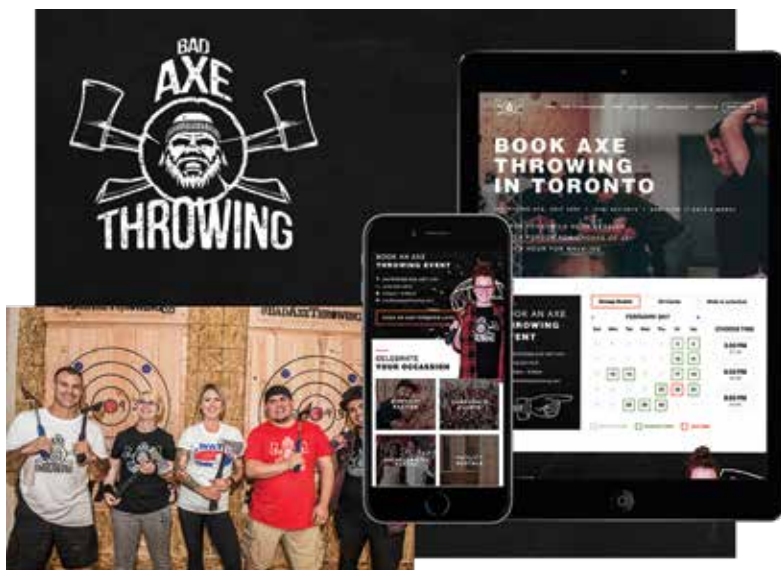
The Scotiabank Hockey Club is an always-on data management system and loyalty platform that rewards hockey fans with an opportunity to win prizes.



Majestic developed the Bad Axe Throwing brand from the ground up. Marketing support included PR, social media, website and online content.



For Pepsi, Majestic redesigned all of the brand sites using a single platform.



Majestic created this online game with Chester the Cheetah for Cheetos Canada's national launch of Flaming Hot Cheetos.



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The partners: (Left to right) Ian Murray, Leigh Himel, Patrick Jordan, Carissa Dougall, Mark Holden, Meredydd Hardie, Jordan Herald, and David Bastedo.

Gravity Partners

The personal independent



WE ARE LIVING IN AN AGE OF DISRUPTION where companies across all industries are faced with reinventing themselves to remain relevant to today's consumer. For Leigh Himel and Jordan Herald, co-founders of Gravity Partners, this is business as usual.

This isn't the first time they have seen the marketing landscape change. Himel has worked in digital since 1997 and Herald started working as an innovation consultant in 2001. Their experiences taught them the importance of anticipating customer needs and market shifts. So, it's no surprise that when Toronto-based Gravity opened in 2011, the most pressing need for clients was to create best-in-class social media strategy and content. The pair very quickly earned trusted client partnerships with marketers who championed digital-first strategy helping Gravity to evolve its services and transform into the lead planning and creative agency it is today.

Gravity's core belief is that Everything Is Personal. Herald explains that brands need to behave in a more human way and earn the right to interact with consumers. To do that, the agency has built a multidisciplinary team of about 50 staffers that straddle both creative and strategy. They work together using the agency's Pulse Collaboration approach, which involves strategy and creative working iteratively and side-by-side with clients to connect marketing and business objectives with better customer and cultural understanding.

Herald says, "Most people are still building brands using models that were created before the internet. Our model is about creating brands that can leverage all media channels to their best advantage."

Gravity uses its proprietary brand development approaches with clients like Sobeys, Coca-Cola Canada, League, Toyota Service Retention and Corby Spirit & Wine. The agency is also helping brands reach consumers by better interpreting data and bringing it deeper into the strategy and creative. Recent examples include the first whisky campaign to leverage Google's new YouTube Director Mix tool and a custom content at scale program for The Glenlivet. Both campaigns break new ground in leveraging individual search affinities and interests to create highly contextual ads.

Last year, Gravity developed the re-brand for Corby's Canadian Whisky

Portfolio of three new specially crafted whiskies. The end results were the Gooderham & Worts, Lot 40 and Pike Creek brand platforms and master brand, The Northern Border Collection.

Herald says, "We spend much of our time understanding people, looking for cultural insights that help us create a brand that's more participatory and personal. That whole range of whiskies was conceived to have people around the world completely rethink Canadian whisky. It's actually one of our first global projects because those brands are being launched into the wider distribution network of Corby owner, Pernod Ricard."

Gravity's work is described by Himel as building platforms where campaigns are connected across all media – both traditional and digital, wherever it makes the most strategic sense. The agency is doing much more TV, OOH and radio than in the past and interconnecting that with a 12-month plan that includes everything from emotional brand storytelling to high performance short format content.

Himel says, "B2C is now B2I (Business 2 Individual) and personalizing requires a huge amount of content and data that is really only manageable using AI. Gravity is developing strategic partnerships with AI companies to optimize the use of this new technology."

She adds, "There is a Blake Ross quote – 'the next big thing is whatever makes the last big thing more usable.' Everything Is Personal isn't a tagline for us. It's an understanding that soon, brands are going to be able to speak to millions of people individually. In this world, insights, strategy and being able to execute creative brilliantly will matter more than ever before. Some fear the change. We are excited by it."



Gravity helped Sobeys shift focus from products to deeper emotional connection and brand storytelling through its 'create a little holiday magic' campaign.



Gravity helped Synaptive Medical enter the U.S. healthcare market with a new brand platform as innovative as their neurosurgery products.



Gravity hosts breakfast discussions to discuss and explore topical marketing shifts, such as AI technology challenges and opportunities.



In-house photoshoot for Absolut Vodka's Canada 150 campaign, featuring a limited edition bottle designed by Gravity in collaboration with Canadian textile and quilting artist Libs Elliott.



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AGENCY OF THE YEAR | 2017

The AOY Awards gala was held on Nov. 9 at Toronto's exquisite Koerner Hall. Since 2017 was Canada's big year, *strategy* decided to add a little nostalgia to the show in the form of an Expo67 theme. Cossette (once again) took home the Gold AOY plane, as did FCB with its own Gold in Digital. Touche! won in Media, Edelman in PR, while Leo Burnett snagged the first-ever Gold in Design.



1. Leo Burnett's Anthony Chelvanathan, Lisa Greenberg and Ryan Crouchman accept the Gold Design award, alongside MOCA client Bettina Goesele | 2. The Expo67-inspired show kicks off at Koerner Hall | 3. The design team at Lg2 pose with one of the shop's two Bronze planes. | 4. Citizen Relation's GM Sarah Crabbe and president Nick Cowling accept the PR AOY Bronze. | 5. Touche's Karine Courtemanche takes the podium after winning Gold in Media. | 6. The ladies at Silver-winning PR agency Colony Project. | 7. Edelman takes home the Gold PR medal. | 8. The show's co-hosts, Fiona Stevenson of IdeaSuite and Max Valiquette of Publicis. | 9. Mindshare's team with their Bronze Media hardware. | 10. Roehl Sanchez and Rene Rouleau pick up BIMM's first-ever AOY plane. | 11. WealthSimple's Jeff Shin and Tucker Schreiber make their Brand of the Year acceptance speech. | 12. The night's big winners, Cossette and SickKids, cram together for a picture with their Gold AOY and Campaign of the Year awards.



STRATEGY AWARDS | 2017

The Strategy Awards was a mini show within the AOY show. Developed with APG Canada and a board of marketing execs, the awards recognize the industry's top planners and their campaigns. Huggies and Ogilvy took home the overall Grand Prix, while SickKids and Cossette snagged the top award in Public Service.



1. Attendees were greeted with a floating Strategy Awards fox head. | 2. Having a laugh at the post-show cocktail reception. | 3. Wavemaker's Anne Stewart and Samsung's Mark Childs host the Strategy Awards they co-chaired. | 4. Twice/DDB's fox poster (inspired by the awards' logo) was one of 14 artworks auctioned off for charity at the show. | 5. Winners at the fox lounge. | 6. Zulu Alpha Kilo team members enjoy the libations after the show. | 7. SickKids and Cossette medal a Public Service Grand Prix for their epic "VS" campaign. | 8. Lg2's Jeremy Gayton, Taylor Johnston, Nellie Kim and Chris Hirsch with their awards haul. | 9. FCB's Shelley Brown juggles a collection of trophies her agency took home for the "Down Syndrome Answers" campaign. | 10. The team behind Huggies' "No Baby Unhugged" campaign by Ogilvy top the night with a Grand Prix win.

CANNES IS CHANGING. BUT IS IT CHANGING ENOUGH?

This year, Cannes will be different. Fewer awards, newer categories, and cheaper passes. That's all great, but while they're listening to the networks' demands, what are they doing for the new kids on the industry block? To help Cannes stay current, **No Fixed Address** has some suggestions for fresh and relevant categories for the newest players entering our business — consultancies.



NEW CATEGORIES TO INCLUDE



Best Use of Loopholes



PowerPoint Craft



Best Use of Jargon



Acronym of the Year



Integrated Cost-Cutting



Excellence
in Acquisition



Policy & Procedure
Manual Over 5,000 Pages



Innovation in
Venn Diagramming



Forecast of the Year



Innovative Budget
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CEO, 48 North

Behind-the-scene challenges
of marketing a cannabis startup in
the race for consumer attention.



Jason Chaney

CCO, Koho

From 0 to 60: breaking through
the clutter in the fintech landscape
at start-up speed.



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One on one:
Two of Canada's top marketers discuss
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