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Canada Goose is talking to adventurous consumers through doc-style branded content, featuring a man who wore its parka on a solo trek across the Antarctic.

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Hitting peak parka

How Canada's biggest brands are luring millennials and stealing global share in the pricey parka wars.

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From sustainable models to smart retail, here's how five brands are evolving to meet the consumer of the future.

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ON THE COVER: Winter is coming. But at least Canadians will look cool as the temperatures drop, thanks in large part to Canada's parka brands' successful repositioning of the functional (and now very fashionable) winter item. Illustrator Ryan Garcia shows the parka atop a literal pedestal because hip, young things want to get their hands on luxe down-feather fashion... no matter the price. Moose Knuckles, Canada Goose and Mackage have all upped their marketing game in recent years, going after different slices of the pricey parka pie via sleek stores, edgy ad campaigns, creative events and partnerships with online and IRL celebrities. Parkas are officially so cool they're hot.

Show your brave face

Earlier this month, nine words and a single headshot prompted a barrage of burning sneakers, store boycotts and calls for protests.

Over the days following the release of Nike's "Just Do It" campaign, featuring Colin Kaepernick, some thought-pieces questioned the brand's alignment with the former NFL quarterback as capitalism piggy-backing on activism. "To be sure, Nike is riding the zeitgeist of athlete activism, not creating it," wrote professors Ben Carrington and Jules Boykoff in *The Guardian*.

While that may be true, it's also not really a surprise. The brand's show of support for a man at odds with the States' systemic racial discrimination is simply Nike being, well, Nike. This is the same company that essentially gave the French Tennis Federation the middle finger in a social post after Serena Williams' catsuit ban. And while it faces (what will be short-lived) consumer backlash, and a weak trading day on Wall Street, it will eventually reap the brand-building results of playing the long game.

Nike has long made a name for itself as brave in the face of social injustice, prejudice and inequality. By believing in that counterculture position – which appeals to millennials and Gen Z – Nike didn't have to sacrifice everything to build on its brand promise. The apparel company long ago found its *raison d'être* and it's rarely steered off course.

We see a commitment to being bold in Moose Knuckles, one of the Canadian-born and global-growing brands featured in our cover story this month (see pg. 10). Born out of the 2008 recession, defiance is in its blood. While Moose Knuckles is building a rebellious brand for the "creative class," Canada Goose has been steadfast in aligning itself with film buffs (which also

harkens back to its Hollywood North roots), and Mackage has come up as the luxe parka for the sophisticated urban-dweller.

They've each carved out a niche for their brands, however Moose Knuckles has been curiously avant-garde with its marketing, setting up alliances with a porn site and getting itself in hot water with videos of fictional "separatist" groups. While not for everyone, it's certainly a strategy that gets noticed, and has legs to grow the brand beyond Canada's borders.

On that note, boldness is not just reserved for the brands facing consumers. It can, and should, be transferred to the leadership within those marketing organizations. Where have all the brave media mavens that take a stand for the industry's plaguing issues gone? That's one of the questions execs gathered to (at times, fiercely) answer at a roundtable discussion for this issue (pg. 54).

The insights and marketing strategies gleaned from this year's crop of Brands of the Year – from IKEA's evolving dedication to people and the planet to RBC's increased investments in innovation – demonstrate their own bravery to commit to something bigger (pg. 15). And while your brand doesn't have to take a political stand or lobby around an altruistic cause, it should stand for something – and it doesn't hurt to be bold.

Jennifer Horn, editor



strategy

OCTOBER 2018 VOLUME 29, ISSUE 6
strategyonline.ca

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SUBSCRIPTION RATES

STRATEGY IS PUBLISHED SEVEN TIMES PER YEAR BY BRUNICO COMMUNICATIONS LTD.
In Canada: One year CA\$80.00 Two years CA\$144.00
(HST included. Registration #856051396 RT)
Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

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POSTMASTER NOTIFICATION

Canadian Postmaster, send undeliverables and address changes to: Strategy, PO BOX 369, Beeton ON L0G 1A0 strategycustomer@brunico.com
U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103 Niagara Falls NY 14304 Printed in Canada. Canada Post Agreement No. 40050265. ISSN: 1187-4309.

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PUBLISHER'S NOTE

How to leap ahead in marketing

OVER BRUNCH, THE TOPIC OF how to find local produce without ridiculous layers of plastic came up, and my brother-in-law asked when stores would realize people care about what country things come from and make shopping easier by flagging it (literally, he'd like flags).

This is just one instance of how it's getting harder to please quick-to-boycott consumers during times of trade wars, zero-waste, health concerns, social and political stances, etc. Each new trigger has the potential for a massive movement or to fizzle out. And that's before you tackle the frictionless, no-cost delivery people have come to expect.

Growing (and mercurial) expectations means marketing roles continue to morph, which was the impetus for the Marketing Evolution Summit – diving into how brands stay relevant for future consumers.

More companies that disrupt conventions are popping up (WealthSimple), as are game-changing categories (cannabis). Longstanding brands, like Maple Leaf, are reinventing. And as our Brands of the Year exemplify, you can stick to your core yet suddenly be in

a different space, such as RBC's tech focus or IKEA's CSR-led positioning.

MES addresses these issues with the CMOs leading the charge, the Strategy Awards showcase the insights and planning behind marcom shifts, *Strategy* magazine dives into the stories behind those brands, and our online news covers these stories daily. But the missing link is the ongoing personal journey. How can marketers pivot their careers as new opps unfold?

Back in the day, with a few other journalists, I helped develop a mentorship program for women in the film & TV industry. We had the contacts and knew what projects were on the go, so we could pair an editor who wanted to be a director with someone who took a similar leap. I recently bumped into someone who was also involved, and remembered how it opened doors.

Extreme career leaps are happening more often now in marketing, so creating something similar for brand execs seemed useful. Bouncing the idea off Kruger CMO Nancy Marcus and Ad Standards Canada (ASC) CEO Jani Yates, as well as Association of Canadian Advertisers (ACA) CEO Ron

"HOW CAN
MARKETERS
PIVOT THEIR
CAREERS AS NEW
OPPS UNFOLD?"

Lund, confirmed that a mid-career pivot mentor program would be welcome on both sides. The program's narrow focus compacts mentoring time to a manageable commitment, and fills a need for mid-level marketers who don't need ongoing counsel, just insights to inform their industry-vaulting plans.

We're happy to launch Marketers X Mentors in association with ACA and ASC, and thank our advisory board of Marcus, Yates and Lund – and John St. for the logo, which captures the initiative's collaborative and entrepreneurial spirit.

The program also has a 360 element. Over the year, in addition to being matched with a relevant mentor, participants will be invited to a roster of *strategy* and association roundtable events with cross-industry execs to add POV breadth to the career leap advice.

And on the coming together as an industry front, we'd love to see you at Agency of the Year next month to celebrate the top agencies and brands (no flags required, but are welcome).

Cheers, mm

Mary Maddever, SVP/Publisher


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PUSHING PROTEIN SNACKS

By Josh Kolm

Above: ConAgra is promoting its protein-based snacks, including the Duke's, Slim Jims and Bigs brands, via unique racks and sampling in Canadian convenience stores.

Canadians today often eat five smaller meals per day instead of three bigger meals. In response to this shift, ConAgra is feeding consumer's appetite for snacks by bringing more of its brands to convenience store shelves.

Research shows that consumers are looking for nutrients they got from big meals, particularly protein, in their snacks. But until recently, ConAgra Canada's snack portfolio consisted of popcorn and pudding.

Last year, ConAgra Brands acquired Thanasi Brands, which had sold the Bigs line of sunflower and pumpkin seeds in Canada since 2012. Further adding to the company's snack business, it reintroduced Slim Jim to the Canadian market in April after a 10-year hiatus. And, in June, it brought Duke's – a Thanasi brand of ready-to-eat sausage sticks – to Canada for the first time.

Aaron Minocha, senior brand manager for snacks at ConAgra Canada, says these products were made for consumption on-the-go, so ConAgra decided to enter convenience and gas retail channels. ConAgra's U.S. counterpart had already made Slim Jim a market leader in its category, with most sales coming through those retail channels.

In Canada, ConAgra has established distribution at places like Gateway Newstands and Canadian Tire Gas Bar. But its biggest partnership is with Circle K. In the chain's Ontario locations, the snack brands were given a custom-built wire rack and extra real estate for signage and promotions. The company was also the first to run on-site sampling programs at Circle K, which ran during back-to-school.

"When consumers go into a convenience store, they know what snack they want. They go in, get it and leave," he says. "The [in-store] demos drive engagement and trial – which is especially important when you're a new product in a new market – and having a secondary placement in the store helps us break through when consumers are used to seeing certain brands."

MARKETING A BRAND NOT AVAILABLE IN CANADA

Earlier this year, billboards began appearing in Toronto and Vancouver making the bold claim that "decreased stress" and "health and happiness" were "not available in Canada."

The ads came from Dosist, a company that sells vaporizer pens engineered to give cannabis users controlled, smoke-free doses. Currently sold at more than 100 dispensaries throughout California, the products, as the campaign suggests, won't be legal in Canada after recreational cannabis is legalized on Oct. 17 (the Cannabis Act does not permit the sale of concentrates used in vaporizers).

"The idea is not just to introduce our brand, but to act as an advocate for pushing the government



forward in terms of allowing vaporizers and concentrates," says Josh Campbell, Dosist's Vancouver-based president.

With its product line and a vaporizer system promoted as offering "safe and accurate dosing" for various health benefits, Dosist's brand positioning is based firmly in the wellness space – one that has become crowded in the months leading up to legalization. Aurora's AltaVie, Vivo's Lumina and 48North are among the many that have also taken a wellness-focused approach.

Before the "Not Available in Canada" ads began

appearing, Dosist had already begun hosting educational events, focused on the broader health and wellness conversation around cannabis. Education has also been the dominant entry point for companies looking to reach consumers unfamiliar with cannabis but interested in trying it following legalization.

Because producers are limited in the kind of cannabis products they're able to sell, Dosist could be at an advantage if the company is allowed to sell its product here – which is ready to go and already differentiated from other offerings.

Dosist's education-focused strategy culminated in September at the Toronto International Film Festival (TIFF). Just a few blocks away from TIFF premieres, it hosted the "Meet Dosist" pop-up, featuring ten days of education around cannabis and wellness, as well as activities put on by lifestyle brands, such as workouts by fitness studio BodyLove, sessions hosted by meditation centre The Quiet Company and meals by cold-pressed juice brand ELXR.

Below: California's Dosist has taken a wellness-based approach to its marketing in Canada, where it hopes its vaporizer pens will eventually be legal.

Advocacy has also become a differentiator for Dosist. The "Not Available in Canada" ads, created by Anomaly, initially appeared without the Dosist brand, instead directing



Canadians to NotAvailableInCanada.com to learn more about the product, as well as why it's inaccessible in Canada.

Campbell admits Dosist took an unbranded approach because it didn't want to push against the rules of what's allowed in advertising (as some cannabis brands have). But he says it also didn't fit with the brand's broader goal, which was to give Canadians access to products that allow them to take more control over their health.

"We didn't want to get on a pedestal and shout Dosist. We want to talk about the bigger message, and encourage people to write to their MP and advocate for having the option to buy our products legally." **JK**

marketers x mentors

SPARKING A CAREER PIVOT

By **Melissa Dunne**

As philosopher Plutarch said: the mind is not a vessel that needs filling, but wood that needs igniting.

Launched in September, *strategy's* new Marketers x Mentors program aims to spark renewed excitement for marketers on both sides of the divide. Mentees can gain valuable wisdom from their *ahem* elders and mentors can gain insights from the marketing leaders of tomorrow.

The year-long Marketers x Mentors program is open to Canadians in a mid-level role at a marketing-driven organization looking to make a change.

"There's more mid-career pivots going on now in the industry, as well as new areas of marketing expertise to dive into – so many marketers could benefit from very focused, very senior-level career guidance," says Mary Maddever, SVP/publisher of *strategy*. "Mentees will be paired with someone who made the leap they want to make. I imagine we may be approaching some cannabis brand CMOs to come on board as mentors."

The program, developed in partnership with the Association of Canadian Advertisers (ACA) and Advertising Standards Canada (ASC), has an advisory board which includes Nancy Marcus, North

American CMO of Kruger Products, ACA CEO Ron Lund and ASC CEO Jani Yates.

"Mentorship is the ultimate added-value gift one can give and receive, especially in our evolving marketing industry," says Marcus, with the ACA's Lund adding: "This mentorship program is a critical element in fostering the mindset shift required when contemplating a career pivot."

Mentees will meet with mentors to further develop a career pivot, whether it's climbing further up the ladder to a more senior role, shift careers entirely or even start their own brand.

There will be opportunity for mentees to get one-on-one time with their mentor, complemented with mentorship from a pool of industry leaders.

Starting in 2019, roundtables with senior marketing execs and experts who have key insights into the qualities of successful CMOs will be held at select *strategy*, ACA and ASC events, where they will share marketing leadership advice with the mentees.

Applications opened Sept. 20 on *strategy's* website. Once applications have been reviewed the Marketers x Mentors program will kick off in the new year.



ENTER THE PARKA WARS

HERE'S HOW THREE CANADIAN COMPANIES ARE TARGETING TRIBES TO BUILD GLOBAL BRAND CRED.

BY MEGAN HAYNES

It's 34C outside, yet three people are browsing Moose Knuckles parkas. Across the hall from the brand's Toronto flagship store in Yorkdale Shopping Centre, two dozen more shoppers wander a Canada Goose shop. A few feet away, seven young women meander inside a Mackage store. Even at the height of summer some are considering buying a winter parka capable of withstanding -25C weather.

Come October, these stores will be teeming with shoppers, says Marty Weintraub, partner and national consulting retail leader at Deloitte.

The demand for these parkas is impressive – especially when you consider the price point (\$800

to \$1,200, easily) and the fact that the overall fashion retail sector has declined 2% in Canada since 2017, according to the NPD Group (coats, specifically, declined 10% during that same time period). Coupled with the uncertainty about changing climates, it's equally impressive that the luxury outerwear market hit \$11 billion USD globally in 2017, up from \$8.7 billion in 2011, according to Euromarket.

Luxe parkas are (literally and figuratively) hot. These coats have gone from functional puffy pieces that keep wearers toasty-warm in the winter to fashion must-have statement pieces, says Weintraub. And Canada, with its long history of being, well, freezing cold in the winter, is leading the charge.

Canadian born-and-bred brands, including Canada Goose, Mackage and Moose Knuckles, have aggressively marketed parkas to young Canadians via sleek stand-alone stores, eye-catching campaigns, as well as collaborations with Hollywood celebrities and Insta influencers.



Clockwise: Cool kids stay warm in Moose Knuckle parkas; Women shoot 'money guns' at an event; Ben Saunders wears Canada Goose; Moose Knuckles collaborated with Mary Katrantzou; the hip brand serves up burgers; Canada Goose's light coats extend its reach beyond winter; a Mackage parka.

Toronto's Canada Goose, founded in 1957, has emerged as a serious competitor to Italy-based Moncler, founded in 1952. While Moncler brought in approximately \$1.5 billion in fiscal 2017, Canada Goose generated close to \$600 million in revenue during the same period. Canada Goose's e-comm site also operates in 11 countries and the brand has physical locations across Canada and the U.S.

Montreal's Moose Knuckles has also gone global, with stores in the world's fashion capitals, including Milan, Italy, and New York City, and is selling its wares globally in 30 countries. And Mackage, also based in Montreal, has caught the eye of fashion and celeb heavyweights, including Meghan Markle and Madonna, and is now available in 20 countries around the world.

"If you think of these brands, the fit and fashion are not the same," says Weintraub. "They're all parkas, but put them on and you'll see some fit tighter, some are puffy, some are slimmer."

They all have personalities, too, he says, adding that the pricey parkas appeal to younger buyers, who are the primary driver of luxury parkas (not to mention the luxury market in general).

"We're seeing a lot of fragmentation in the luxury parka market – the category itself is not a one-size fits all anymore," he says.

Take nine-year old Moose Knuckles, the brand for the "creative class," according to Steph Hoff, CD at the brand. These are the kids (largely millennials) who skipped college to launch their own entrepreneurial ventures, are shooting feature films on their iPhones and finding fame on YouTube, she says.

"We're targeting that generational mind-set – [the people] who say 'F--k the gatekeepers,'" she says. Moose Knuckles' approach to marketing is straightforward: "We don't pander to buyers and wholesaler partners and we aren't afraid to push boundaries."

That boundary pushing includes "catfishing" people

at Milan Fashion Week in Feb. The brand created fake Tinder accounts to lure these social and fashion stars to a party in honour of its Milan showroom opening. More than 90 people (alongside a handful of journalists and bloggers) showed up. Attention-getting marketing stunts have gotten the brand in hot water in the past. In 2014 after it launched a seven-minute digital video of faux Quebec separatists, in which "sexy hipsters" call Quebecers to arms and plant Quebec flags in beaches – all loosely based on the FLQ separatist group. The stunt caused FLG Sports and La Maison Simons to pull Moose Knuckle's jackets from their shelves. Though Simons is currently selling the Canadian brand on its website.

Moose Knuckles is also one of the few brands to advertise on Pornhub. In fall 2017 – after Hoff and her team had a beer with a friend who worked at the porn site – the two brands collaborated on an animated campaign (Moose Knuckles didn't want to use real actors on the site), promoting a special edition Pornhub-branded jacket. The video itself, animated by Toronto's Max Piersig, is a risqué (but mostly SFW) mix of parkas on scantily-clad ladies who alternate between licking and biting things.

"Are we fans of porn?," asks Hoff. "Not necessarily. Our decision to collaborate with Pornhub wasn't about porn. It was about understanding consumer behaviour and finding new places to engage them, wherever and whatever they may be doing."

And it worked: the ad, created in-house (as is all of its marketing), garnered more than 20 million impressions on Pornhub, while the dedicated landing page was visited more than half a million times, netting 330,000 visitors to the Moose Knuckles brand.

Now, in what might seem tame in comparison, the brand is rolling out a horror-themed fall push based on the growing popularity of the spooky genre in theatres. Launching in October, the campaign includes a *BuzzFeed*-style "What stereotypical horror cliché are you?" quiz (jock, nerd, virgin) and a party in Berlin

ahead of one of the world's biggest fright film fests.

The brand is able to be edgy largely because it has a strong direct-to-consumer business through its online web store, as well as pop-ups, showrooms and flagship retail locations, says Moose Knuckles CEO Noah Stern. That gives the brand the flexibility to try things, even if there is distributor push back, he says.

That take-it-or-leave-it approach also means that Moose Knuckles is able to push its retail partners on things like product placement, he says. Retailers should never position the parkas next to other outerwear, for example. Rather, Moose Knuckles must be on display in

"We're seeing a lot of fragmentation in the luxury parka market – the category itself is not a one-size fits all anymore."

the fashion section. And while its partnerships with luxury retailers, such as Nordstrom, Saks and Holt Renfrew, are key – the company will soon have three more standalone stores, with another 10 locations within the next few years.

Its store openings are a big to-do, Hoff adds. She points to the Yorkdale launch last year, which drew Canadian singer Roy Woods and Kylie Jenner's BFF Jordyn Woods (no relation). It was all about a high-low approach (which, she says, is a great way of viewing Moose Knuckles as a whole): waiters in tuxes served cheeseburgers; limos shuttled guests to the party where exotic dancers delivered pizza; and champagne was served next to pizza. Not only is this all very Instagrammable, it's also a way to reach millennials, as they've bought in to this high-low approach to fashion, Hoff adds.

"[Millennials] drink \$1,000 bottles of champagne and eat McDonald's cheeseburgers. It's mixing Gucci sneakers with your favourite vintage T-shirt," she says. "Luxury brands are trying to find a pathway to this massive middle class that are shopping 'up' to buy luxury goods... There's lots of silliness [to our brand]. But we're also really well-made beautiful luxury items that'll last. And you look like money when you wear it."

For Mackage, it's all about being that "final layer," a piece of urban cool that consumers can wear anywhere and everywhere, says Marianne Lauzon, CMO of Mackage owner APP Group. The brand, which is largely geared to women between the 25 and 40, has nurtured a fashion-forward "you too can be an Instagram superstar" appeal through its relationships with influencers (which it connects to via New York and London-based PR firm BCPM). Mackage's target demo tends to be urban, better educated, more affluent and diverse than the typical parka shopper, Lauzon adds.

Mackage, founded in 1999, has grown organically over the years, Lauzon says. It spends very little money on building awareness through advertising (though this year, it's nominally ramping up that digital media spend to help make the brand more top-of-mind). The



"Mackage has nurtured a fashion-forward 'you too can be an Instagram superstar' appeal."

he says. "These brands have typically taken a more storytelling approach and that's resonating."

The younger generation wants to associate itself with specific types of brands, says Weintraub, ones that reflect their own values. And even millennials in their 30s still gravitate towards that cool/hip/hot line. But what is considered cool, hip or hot is evolving.

Just look at Canada Goose. The brand, while often donned by movie stars both on- and off-set, has a dedicated community of followers who see the utility of the jacket (capable of withstanding extreme temperatures) as an enabler of their adventuring spirit, says Penny Brook, CMO of Canada Goose.

As such, the company often opts to tell the stories of its users. She points to a recent partnership with Ben Saunders, who trekked across the Antarctic solo in 2017. The journey was filmed and housed on YouTube. Saunders now regularly attends Canada Goose store events to speak with consumers about the experience. A recent event in London's trendy Shoreditch neighbourhood was at capacity, filled with a decidedly

awareness it tries to build is often via the 200 or so influencers it works with in any given year, or on re-targeting existing customers. The reasoning is simple: brand advocates are far more effective at bringing in new consumers than ad campaigns, she says.

Most of its new shoppers come via recommendations. In fact, one in three are direct results of friends and family referrals, she says. And once the shopper is in the funnel, they'll often buy multiple Mackage jackets (the brand carries spring and leather jackets, as well as parkas).

To continue to bolster its advocacy approach, this year, the brand is working with five influencers to form a Mackage crew, who will work with the brand to create content that can live on both the brand's owned and social stars' channels. That work is set to roll out in the late fall.

It's a fitting move, since content is the primary way millennials and Gen Z connect with brands, says Weintraub.

"For these generations, things like emotional connection and context are really important,"

Left: Mackage aims to provide that "final layer" of urban cool.

Right: Explorer Ben Saunders on his solo trek across the Antarctic for Canada Goose.

hipster crowd, says Brook.

"If we look to 15 years ago, [Saunder's trek] would have seemed a little bit nerdy, and very niche," she says. "But now the world has changed. Storm chasing, stargazing, understanding mindfulness – this is becoming more important to people. And people are really striving to get more meaning from life."

Canada Goose still benefits from its varying celebrity endorsements. The symbiotic relationship began almost by chance: as Canada became a popular filming destination, local film crews would don the jackets to stay warm. Stars began asking for their own, and voilà, Canada Goose made its way into the closets of celebs. Then when Kate Upton donned a Canada Goose parka (and little else) on the cover of *Sports Illustrated* in 2013, the Canadian brand got global attention.

It still nurtures that A-list connection, often working with the likes of the Sundance Film Festival to get its gear into the right influential hands.

But Canada Goose also embraces that film connection in its marketing efforts, Brook says. She points to a U.K. push it did last winter, in which the brand hosted outdoor moving screenings in the frigid weather. Movie-goers in Milan, Berlin and London were provided jackets, cocktails and canapés while they watched a new film (often with some sort of Canada Goose connection) outside.

Brook says the events were Instagrammable, but also a way for shoppers to take the product out for a test drive. It plans to launch a similar push here in Canada and in other markets this year. "You give people a very aspirational experience, but it's facilitated by the product and its functionality," she says.

The company is supplementing this with a global winter ad campaign from New York agency Spring, being developed at press time. The push will be a continuation of its "Out There" campaign, launched in 2015, with the ads acting as mini films and featuring beautiful, rugged landscapes – perfect places where

the coats can be used.


The campaigns are global, Brook says, because the brand found its consumer base around the world is more alike than dissimilar, despite their cultural or physical differences. "Goose people are global. It's more about the approach to life," she says. As the brand continues its global push, she says marketing has become even more streamlined because globalization has made consumer patterns more predictable.

Factors outside of marketers' hands, like climate change, may impact the luxury parka category, but there is still plenty of room to grow, Weintraub says. According to a global luxury survey from Deloitte, millennials and Gen Z will account for 40% of the overall luxury retail market by 2025, so brands getting those spenders in their funnel now are more likely to be rewarded.

The red-hot parka market shows no signs of cooling yet, as the luxury market is still very underserved, says Weintraub. Plus, the recent additions of Saks and Nordstrom to the Canadian retail landscape means there are now more opportunities for local consumers to be exposed to these luxe parkas.

Canada's brands have invested heavily in areas beyond retail such as direct-to-consumer, which is a big opportunity to reach shoppers who aren't in proximity to luxury retailers – not to mention global shoppers, he adds. Canada Goose, for example, grew its direct-to-consumer business 121% between 2017 and 2018.

And many parka brands have broadened offerings for those days when it's not -25C out. Mackage sells leather jackets, while Moose Knuckles has an assortment of T-shirts and hats. Canada Goose has also invested in new lines of knitwear and lighter outdoor jackets, part of an effort to extend its reach with consumers in the off-winter months.

"It's helping keep people in the brand family," Weintraub says. "There will be a ceiling. There's only so many dollars to spend. But right now, the demand is still there and they have a fair bit of runway." 



"You give people a very aspirational experience, but it's facilitated by the product and its functionality."



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BOY R A N D S OF THE YEAR 2018

THERE'S MORE TO THE BRANDS OF THE YEAR THAN MEETS THE EYE. The hard work that goes into building a successful brand might be imperceptible at first glance, but we dig deep into this year's BOYs to find out what exactly goes on behind the scenes. Over the next few pages, you'll see how Greenhouse started out as a Toronto shop selling cold-pressed juice, and now, almost five years on, its co-founders are in the midst of building a national brand. On the other end of the spectrum, Canada's biggest bank, RBC, is finding clarity in innovation and tech. And just like IKEA, both brands are deepening their connection to Canadians through richer CSR programs and ties to communities. Chevrolet's road to marketing with emotional underpinnings and Ricardo Media's path toward a multi-layered indie empire are also show-stealing strategies that landed the brands on this year's list. Before landing on the top five, the *strategy* editorial team scoured the market for candidates across retail, financial, media, CPG and auto categories. Then, we consulted with industry experts, debated a long list, and finally narrowed it down to the brands featured on the next few pages. (Note: the BOYs do not appear in any particular order.)





Growing Greenhouse

The Toronto-based brand started small and is now set to sprout up across Canada and beyond.

BY MELISSA DUNNE

On Yonge Street there's a near-constant din of screeching tires, honking horns and dinging bicycle bells. But turn off the busy street and into Greenhouse's tiny peak-roofed house, and one feels as if they've walked into the soothing calm of a health store by the ocean. With its wood floors, white-tiled walls and rows of drinks in almost every hue under the rainbow, the brand's first shop feels like something out of California, not Toronto. That's no coincidence.

Co-founders Emma Knight and Anthony Green were living in L.A. when the pair decided to export the cold-pressed juice craze to their hometown. Greenhouse started making and selling cold-pressed juice out of its little shop in January 2014. Since then the brand has grown a cult-like following in the Greater Toronto Area (GTA) and is now on the cusp of becoming a national brand. By 2020, Greenhouse aims to have 1,500 points of sale via its stores, as well as through distribution deals with shops both big and small, across Canada and beyond.

While some juice brands have floundered over the years, Greenhouse blossomed because of a unique retail strategy that saw it team up with like-minded brands. Much of the company's success in creating awareness for its brand stems from dedicated Greenhouse counters that it placed in unexpected places, like flower shops, indie cafes, bookstores and yoga studios. "We want to be everywhere our customers look," says Knight.

Along with pop-ups in places like the Art Gallery of Ontario, the brand (with Knight as its director of brand and marketing, Green as the company's CEO, and third co-founder Hana James as operator) now has 16 points of sale and employs approximately 120 people. Greenhouse handles marketing in-house. The creative department includes Knight, two copywriters, a designer, a photographer and a stylist. It also hired a field-marketing expert to bring all direct marketing in-house earlier this year.

By mid-2014, Greenhouse started offering online retailing,



fermented drink and cold-pressed juice space in the past few years.

The Canadian company's Cali-cool look, from its stores to its bottles, has always been key to the brand's success. The original glass bottles, featuring a simple line drawing of its first store stamped on silver-hued lids became synonymous with Greenhouse (the logo also appears prominently on the windows of some of the specialty stores that stock its products). Each bottle featured a fun flavour name, like Gold Rush, and its ingredients were listed on the front of the bottle.

Greenhouse debuted new bottles this year, which now have brown-paper labels, with the names and ingredient lists intact. The original branding, packaging and environmental graphics were conceived by designer, Sarah Dobson, and won a *Wallpaper** magazine design award in 2015. Dobson's designs made Greenhouse instantly Instagrammable. The brand now has more than 40,000 followers on the social media platform.

"Word of mouth really helped us," recalls Knight. "And on Instagram – it was a photogenic, brightly-coloured product, [so there was a] kind of digital version of word-of-mouth."

But Knight and Green aren't only focused on products that look good, they want them to taste good and make customers feel good, too. Making high-quality drinks using only natural and organic ingredients allowed the brand to sell its products at a premium. When Greenhouse first launched, its products sold for between \$2 for a shot up to \$16 for a bottle of cold-pressed juice.

A broad range of city-dwellers from hip millennials to Baby Boomers were willing to shell out, says Knight. And as the company expands outside Toronto, the co-founders are confident Canadians in smaller, suburban markets will also have a thirst for Greenhouse products. Knight, who is the voice behind the brand, takes great pains to speak to a broad base of potential customers. The ex-journalist has a knack for writing snappy copy that appears on everything from store chalkboards to email blasts to its Instagram feed. Knight's goal is to communicate that Greenhouse is a brand that welcomes everyone.

"There's been a concerted effort to just be honest and forthright and do it all with a singular voice," says Green, who used to work in the film industry in California. "At the end of the day we had initial success just by being who we are and it's just like, let's stay true to that."

In L.A., Knight didn't like the vibe of the city's many juice shops, which she felt subscribed to a militant "all-or-nothing mentality." Greenhouse aims to be inclusive and open-minded – no sanctimonious vegans in sight. Its shops have a community feel, where customers are warmly greeted, and questions and sampling are encouraged.

While the store design and the product packaging have been important to the brand's success, sampling at its locations has been crucial to turning curious lookie-loos into paying devotees. Knight explains winning over skeptical shoppers means she and other staff have spent lots of time "talking about what the product actually is, how we make it... It's really just been we're in the business of explaining." Knight will soon be doing more explaining thanks, in part, to Greenhouse's new 35,000-square-foot facility in Mississauga, Ont.

Back in 2014 the market was flooded with cold-pressed juice brands. Not all survived. Toronto's Union Juice shuttered in 2016. And in the U.S., Organic Avenue closed permanently in 2017.

subscriptions and delivery. Online purchases now account for about 10% of sales. And the brand has eight bricks-and-mortar stores, Greenhouse products can also be found in specialty stores, such as Pusateri's Fine Foods, The Big Carrot and Highland Farms. And recently, it began distributing its products in 24 GTA Loblaw stores.

Slowly but surely, Greenhouse has evolved into a functional beverages company, selling drinks in six categories, including: cold-pressed juices, nutmilks, probiotic tonics, hydrators, boosters and cleanses. Functional beverages are generally defined as any drink that claims to provide a health benefit to the consumer, such as kombucha. The global market for functional beverages is set reach an estimated \$105.5 billion USD by 2022, according to Research and Markets.

Greenhouse used to compete mainly against other local juice shops, such as Elxr Juice Lab, Refuel Juicery and Village Juicery. But, as the Greenhouse brand grows and expands into new categories, it's now in direct competition with more established brands. California-based GT's Living Foods' kombucha drinks, for example, are sold alongside Greenhouse's pink-hued kombucha at Loblaw stores. The Toronto-based brand is also up against global behemoths such as Starbucks, PepsiCo and Coca-Cola, which have bought into both the

Above, clockwise from left: Bottles of Greenhouse's Almondmilk wrapped in its new packaging, featuring brown-paper labels; The brand offers six types of functional beverages, including mini bottles of boosters; Wood replicas of Greenhouse's first little shop near Yonge Street, which inspired the brand's logo and name.



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But, there's still money to squeeze out of the cold-pressed juice category. In the U.S., the market is set to reach \$8.1 billion USD by 2024, according to a report from Wintergreen Research. There are no readily available comparable stats on Canada's cold-pressed juice market, but Canadians are increasingly purchasing 100% natural juice products versus "juice drinks" (which contain up to 24% actual juice or nectars), says a Euromonitor International report.

The co-founders also want to feed customers plant-based bites, as well as drinks. There's an increased appetite in Canada for plant-based food. A 2018 poll for Dalhousie University found 7.1% of Canadians consider themselves vegetarians, and 2.3% say they're vegans. To feed this demo, Greenhouse now sells plant-based snacks. And its Union Station shop teamed up with Foodbenders to sell healthy meals.

While Greenhouse remains focused on functional beverages, Knight co-wrote *The Greenhouse Cookbook*, to help position her company as an authority on healthy eating (and drinking).

As a result of its diversification efforts, earlier this year the brand debuted what it's dubbed "Greenhouse 2.0." While it was originally branded as "Greenhouse

Right, from top: Emma Knight, Greenhouse's co-founder and director of brand and marketing, co-wrote a national best-selling, plant-based cookbook; One of Greenhouse's sleek stores, located in the heart of Toronto's financial district.

Juice Co.," new bottle labels simply read "Greenhouse," helping to clarify that the brand now sells everything from juice to kombucha to protein bars. The simple line drawing inspired by the store that started it all remains. The brand redesigned its packaging for national distribution, adding both French and English, nutritional information and bar codes. While there is more text on the packaging, the Cali-cool aesthetic remains.

And as the brand goes from a cult following to reaching a mass audience, its co-founders knew they had to drastically reduce prices, while still maintaining quality. So the company, backed by a government loan, developed a new manufacturing method called "light filtration," which ultimately means Greenhouse drinks now have a much longer shelf life and lower price tag. Its beverages are now approximately 40% cheaper, ranging from \$2 and \$8. Greenhouse new bottled beverages will be sold in several big and small stores outside of Toronto, from national grocery stores to indie shops.

"Our mission is to offer widespread access to plant-based products of the highest nutritional quality," Knight explains.

For now, the co-founders are laser-focused on bringing Greenhouse to the masses here in Canada. But eventually they'd like to open stores back in California, where the idea for a little cold-pressed juice shop was first planted.



RBC banks on the next generation

Canada's largest bank is embedding itself in communities by deepening its CSR, community ties and innovation. BY JOSH KOLM

Things are good right now for Canada's Big Five banks. Consistently strong earnings have been rolling in quarter after quarter for several years, often exceeding analyst expectations. RBC is no exception. Canada's biggest bank reported a record \$3.1 billion in net income in its most recent quarter. The Royal Bank of Canada also leads in market share when it comes to personal and business loans, credit lines and mutual funds.

But despite its strong financial performance and the sector's rosy outlook, the bank has been preparing itself for the future. It's investing more in its brand, driving deeper connections with communities and finding new ways to add value to the lives of Canadians.

"We live in an era of transformation, and brands need to work much harder at the connectivity between real people," says Mary DePaoli, EVP and CMO at RBC. "Bringing heart and that emotion and humanity to the brand is critical in a world that's increasingly digitized. All of this transformation is happening around us, but it's also happening to our consumer. Having a human connection amidst that is the thing we think is going to help us stand apart."

Many of RBC's competitors have seen that need too, emphasizing their

accessibility and friendly disposition to change people's perceptions of a traditionally stodgy category. But RBC has been striving to go beyond the individual customer and their financial transactions – instead, focusing on the communities in which they live.

"Our purpose... is helping clients thrive and communities prosper, and our promise as a brand is anchored in relentlessly improving human experiences," DePaoli says. "It's not just client experiences, it's human experiences. That extends to their entire lives, their communities, our charitable partners and any stakeholder that may or may not be a customer of RBC. It's a very holistic view, and that needs to start at the top of our house."

DePaoli says the marketing team at RBC has grown by about 15% over the last three years, ever since it recognized the role that disruption would play in its business and how its brand would weather the storm.

In the spring, RBC released its first campaign behind "Future Launch," a new CSR platform with a \$500 million investment over 10 years to help prepare Canadian youth for the future job market. The campaign, by agency BBDO, explained the "looming crisis" for Canada's young people and how the program teaches valuable skills in a transformation-driven

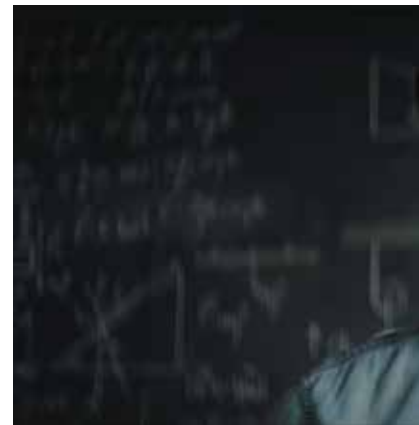
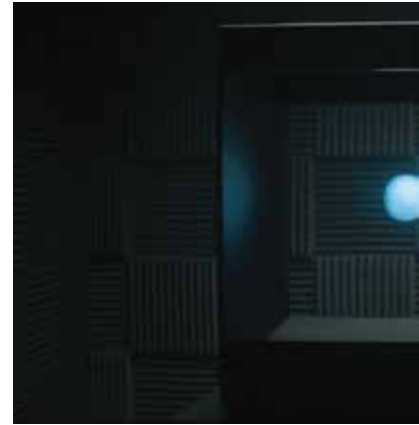
marketplace, as well as how it's supporting Indigenous youth and other disadvantaged groups in the job market. It fits with RBC's aim to connect with communities because helping Canada's youth face disruption will benefit the areas where they live for years to come.

But the work that helped get the CSR program off the ground and connect the brand with Canadians began to seep into the rest of RBC's marketing organization –

Left, top to bottom: RBC's 'Future Launch' CSR platform, which marked a new focus on supporting youth.

Right, top: Its in-house startup incubator ups the bank's tech cred.

Right, bottom: Its Olympic ad celebrated exceptional Canadians.





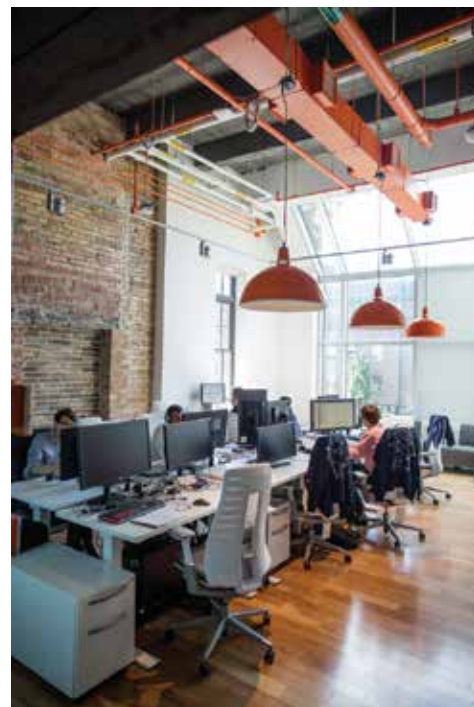
and because it needed to reach a younger target, the bank doubled down on its data, content creation and social media capabilities.

"We are getting the attention of people through mediums the bank has never been focused on in the past," DePaoli says. "We've really needed to pivot to understand how we can get in the path of a young consumer, as opposed to assuming they'll just visit our sites to get information. And that has changed the way we develop all of our marketing and advertising tactics."

On the content front, RBC has worked with HGTV and Live Nation, as well as renewed its partnership with the Toronto International Film Festival (TIFF). It has also been running concerts with high-profile

artists through its RBCxMusic platform, giving online banking customers access to special ticket offers. Since 1947, RBC has been involved with Canada's Olympic athletes, and for the 2018 Winter Games, the bank used its "Someday" platform to delve into the athletes' backstories. But instead of looking solely at the athletes that would be participating in the PyeongChang Games, it also expanded its Training Ground program (which is focused on providing support to Canada's future Olympians), incorporating content from Training Ground events into its Olympic media buy.

"We aren't telling stories about our products, but rather about how RBC is there for the athletes and for the communities that got them



there,” DePaoli says, adding that among Olympic advertisers, RBC performed best in unaided recall globally.

Creating a human connection has become table stakes for bank brands and so, too, has investing in emerging technology.

During a conference call in June, RBC announced its plans to spend \$3.2 billion on technology, digital products and online platforms in 2018, part of an ambitious goal to gain 2.5 million new customers in Canada by 2023. It also launched RBC Ventures, a new unit of the bank that quietly started last year as an in-house startup incubator. It creates companies that are within the realm of finance, but outside the transactions banks traditionally handle.

Many of the companies were created by RBC’s own staff: Ownr, which helps users start a new business, was co-founded by Shadi McIsaac, RBC’s former director of digital innovation before being brought into the Ventures team, and Jacqueline De Sousa, a product analyst. Get Digs allows tenants to pay their rent through various methods and was founded by Megan McQuillan, RBC’s manager of strategy and transformation, and Rachael Carswell, who previously worked on the account team at Brightworks and Mirum before being hired

as a director for the Ventures team last year.

“The mindset of Ventures is what sets it apart,” says Martin Wildberger, EVP of innovation and technology at RBC. “It’s about RBC getting out of just being in the traditional banking business by thinking more broadly and appealing to clients that aren’t traditional bankers. How do we deliver value in a digital world, build a new customer set and, down the road, maybe connect them back into the mothership?”

Users don’t have to be RBC customers to use the apps and services developed by Ventures, and Wildberger says having those users one day consider becoming an RBC customer is second on the priority list. First, he says, the bank wants to build an entrepreneurial culture that embraces the kind of design thinking that drives innovation at more tech-focused companies, as well as build services that aren’t directly connected to its traditional lines of business.

Borealis AI was established in 2016, evolving out of the RBC Research Institute. Over the last year, the artificial intelligence (AI) arm of the institute has expanded from Toronto to Edmonton, Montreal and Vancouver, where it capitalizes on the talents and expertise of local universities and researchers. It’s also meant to be more

Left: Ownr was co-founded by RBC’s former director of digital innovation and is now part of the bank’s startup incubator.

Right: One of RBC’s four artificial intelligence-focused Borealis labs.

practical, with teams mandated to identify applied uses for AI, working side by side with theoretical researchers.

Instead of acquiring an existing AI startup, Borealis was built from the ground up. That way, Wildberger says, the staff is immersed in the culture and guiding principles from the start. It’s also increasing the bank’s brand value within the tech community, he adds.

“One of the exciting things about having a bold ambition is we have a vision of expansiveness of where this transformation can go,” Wildberger says. “We want to leverage our size and might. Let’s use momentum and speed of execution to our advantage. We’ve done a lot of innovation inside the bank using dev ops so we can operate faster and deliver at the speed the next generation of client expects us to.”

Balancing that innovation and humanizing RBC is an ongoing juggling act.

“We’re constantly [trying to find the] balance between incredible innovation and humanizing all these services and this new use of data,” DePaoli says.

“Marketing and brand come in to humanize it in a way that is relevant to the customer, and marry technical advancement with what it means to a consumer’s life.”



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IKEA comes full circle

The retailer is taking a more purpose-led approach with its marketing to better reflect its core sustainability model. BY JENNIFER HORN

IKEA was born out of a hate for waste. The late Ingvar Kamprad wrote in a company memo in 1973 (exactly 30 years after he founded the Swedish home furnishings brand) that wasting resources is a “mortal sin” and should be considered “one of the greatest diseases of mankind.”

It wasn’t uncommon to see the world’s once-eighth richest person – who passed away at 91 in January – fly economy class, drive a 1993 Volvo, buy shirts at flea markets and regularly indulge in \$4 meatballs. An audacious man, with little time for bureaucracy or other status symbols such as “fancy cars, posh titles, tailor-made

uniforms,” Kamprad spent decades modelling the company with his own personal values at its core.

So it’s no surprise that his founding vision of “creating a better everyday life for the many people” has not gone to waste. While the mantra is most commonly identified with the retailer’s democratization of design (providing aesthetically-pleasing furnishings at low prices for the masses), it’s evolved further to connect the brand to its long-standing sustainability efforts, which is deep within its DNA.

“The better the balance between environmental, economic and social impact, the more people will have the chance at a better life within the limits of the planet,” says IKEA in its 10-year *Sustainability Strategy* report that details environmental efforts, beyond offering reusable bags and flat-packing furniture to reduce its shipping footprint.

And of all the markets that IKEA operates, few have been as gung-ho in fulfilling its global HQ’s sustainability plan as Canada. However, it’s not been very boastful about its contributions. It’s not well-known that every year, since 1996, co-workers gather to plant thousands of trees in dozens of communities. And few may be aware that the company also owns two wind farms in Alberta and that it produces enough renewable energy to exceed its total cross-country consumption. Beyond its environmental efforts (which also includes re-using textiles, installing waste diversions and sourcing sustainable cotton), the team also gives back to marginalized and displaced communities, from hiring refugees to funding programs for at-risk youth.

But little of these efforts were ever communicated in mass marketing – at least not until early 2017 when the brand underwent an in-depth positioning exercise, driven by the marketing team, to determine where to take the retailer next, says Lauren McDonald, IKEA’s country marketing manager. The brand was previously bashful about communicating its good

deeds to the masses because “one of our values is humbleness” and so the instinct wasn’t to proactively publicize those efforts. “But we realized that, actually, so much good comes of it if we talk about it and take a leadership position on these topics. It helps build momentum in the entire retail market and the broader environment.”

Beyond doing good, it also helps to distance the brand from competitors, who had been found adopting emotion-driven messaging similar to IKEA’s “Long Live The Home” campaign. The long-standing platform had an obvious commercial lens, with its products clearly driving the ads that showed IKEA furniture in

everyday home settings. But when faced with an increasing need to differentiate from competing retailers like Lowe's, HomeSense, and even Walmart, McDonald says the decision was to pivot toward being more overtly purpose-led.

"There was a bit of a sea of sameness. [IKEA] saw that as a brand they can stand for so much beyond just the product and price," says Caleb Goodman, partner and managing director at Rethink, the agency behind the nearly year-old "Beautiful Possibilities" platform.

When its new positioning was introduced last year, the idea was to present a brand rich in "possibilities," says McDonald. For example, its 2017 launch spot showcases a world (as seen through the eyes of a little girl) in which opportunities to be more mindful of the planet and its people exist. Its most recent fall 2018 push is driven by ads that tell the story of an IKEA lamp that was used in a 2002 commercial, previously being discarded but then brought back to life in the spot that launched in Sept. The latest ad shows the lamp being recycled and reused by the girl in the original spot to demonstrate IKEA's efforts to become a "circular business."

That circular goal extends as far as the kitchens in its showrooms (where its Kungsbacka cabinet doors are made of recycled plastic bottles and wood) to the kitchens in its bistros (where it recently committed to eliminating straws, plates, cups, freezer bags, garbage bags and plastic-coated dishware by 2020). It's other global commitments include designing products using circular principles so that they can eventually be repurposed; phasing out virgin fossil plastic from products by 2030; and aiming to have all packing materials be made from recycled material by the same date.

In its report, IKEA also admits needing like-minded partners to share knowledge and ideas to meet its goals and "co-create a better world." It's been co-creating with social enterprises in Canada through things like the Återställa collection, which saw it work with the Setsuné Indigenous Fashion Incubator to design limited-edition textile products from salvaged waste. Those discarded materials were "upcycled" into 2,000 items typically found in a traditional Indigenous kitchen. It's also collaborating with the LGBTQ+ community through programs like "DRÄG," inviting designers to create fashion wardrobes using its textiles. And further outside of sustainability (and beyond Canada's borders), the retailer regularly partners with innovators in distant categories to create a "better everyday life" for its customers. Whether that's joining forces with Adidas to better integrate sport and fitness in the home; Lego to encourage people to introduce more play into their lives; or Sonos to explore how music can affect moods inside the home.

"I think that because it's an organization with such a high degree of integrity in everything that it does, from its culture to its business practices, it makes it really easy to market," says Goodman. "There are just so many great stories to be told about who they are as a brand and their products."

Its stories around people and the planet have been shared across media, from TV spots to in-store signage and even within its catalogues. "When we started talking about where 'Beautiful Possibilities' can go, we realized it has legs," says McDonald. She adds that there are two layers to its marketing strategy, all of



Left: The retailer collaborates with the LGBTQ+ community to present a more inclusive brand

Right: IKEA's new commercial demos its "circular" business; "Beautiful Possibilities" kicked off its purpose-led strategy; IKEA's wind farms in Alberta

which ladders up to the same platform: "There's the brand building perspective in the spots. But from our retail perspective, we've got commercial events like the kitchen event, or the bedroom and bathroom event. Those are still connected to the product and the role that it plays in people's lives."

With only 11 people to handle branding and marketing for IKEA Canada's \$2 billion business, McDonald and her lean team work across three sub-departments: consumer and market insights; marcom; and media and CRM. "Our agency partners are seen as an extension of the team," she says, adding that the shops (Rethink on creative, Jungle Media on media and Wunderman on CRM) recently joined the marketing department for a week inside one of IKEA's stores, working across departments from the restaurant to returns.

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Above: The Swedish retailer has long practiced sustainability, even within the architectural design of its global HQ
Centre: The Korken bottle that was featured in IKEA's 2017 holiday ad

“‘Reality happens on the shop floor,’ as our founder said, ‘it doesn’t happen in ivory towers,’” she explains.

“We have 9,000 articles that we sell, and when you’re in marketing, you’re not really experiencing those,” adds McDonald, noting that as a result of the “anti-bureaucratic week,” her department is now learning to better support its stores and share information quicker internally.

“So, for example, our [‘Beautiful Possibilities’] holiday campaign with the Korken bottles and the little boy – we should have given the stores more lead time and told them well in advance that it’s going to be the hero product and give them the license to do more activities in-store and create a more interconnected consumer experience.”

Even though home furnishings has been growing at a rate of only 0.8%, IKEA consistently outpaces the category. During the 2017 fiscal year, for example, it posted a 5.9% growth, which it achieved via only 14 stores (it just opened a Quebec City location), six pick-up-



and-order points, as well as 14 Collection Points and an ecomm site (which itself has seen a 350% growth rate over the last three years).

“We always want to do more every year, and because we’re getting so much traction on this platform, we’re growing sales,” says McDonald. “[Beautiful Possibilities] is a departure, yes. Every time you take a bold stance and you choose to depart from the old (which was arguably also working, but was close to running its course) you run a risk of having a dip. And while I can’t speak to the numbers specifically, I can say that we are very much on a positive growth trajectory with in-store sales, e-commerce and visits for 2018.”

“The things that they’re supporting now – those things are really right in the DNA of the brand,” adds Sheri Metcalfe, VP, co-managing director at Jungle. “They’re massively outspent in the market – there is this notion that you drive by 12 Canadian Tires before you get to one IKEA. Share of heart is something we always talk about, and they managed to overcome that challenge by having a connection and being super smart with their messaging.”



Chevrolet drives the Canadian Dream

The auto brand is posting impressive growth thanks to an emotionally driven masterbrand platform that's rarely seen in automotive marketing today.

BY JUSTIN DALLAIRE

Gord Bickle loads boxes into a trailer hitched to his Chevy Silverado pickup truck. Soon, he's crossing Manitoulin Island, in scenic northwestern Ontario, delivering fresh produce as a volunteer for a non-profit food charity.

Bickle is retired and now fills his days with charitable work. Driven by a sense of duty towards others, he serves as inspiration to those around him and to Chevrolet Canada, the car company that made his selfless retirement project possible.

That's the message behind a documentary-style ad supporting Chevrolet's "Canadian Dream" masterbrand platform, launched in May 2017. Others tell a similar tale, including one about Carol Ellyn, a project manager with musical aspirations who treats her Chevy

Cruze as a mobile recording studio; and one about the Parkin family, who trekked from P.E.I. to the Yukon in one year, seeing 80,000 km of Canadian backcountry through the window of their Chevy Equinox.

While the promise to "Find New Roads" has guided Chevrolet's communications at a global level since 2013, Chevrolet's "Canadian Dream" set a dramatic new tone for a brand accustomed to putting its vehicles at the forefront of its marketing. Moving forward, it would be the Bickles, Ellyns and Parkins of the world – in other words, everyday Canadians – who would drive messaging for the brand in Canada.

Chevrolet's new emotionally driven masterbrand campaign is an approach that's rarely seen in auto marketing today. The category has seen big brand campaigns in the past, but Robert Karwel, senior manager of JD Power Canada's automotive practice, believes they are poised to return in a big way as manufacturers look to improve the consumer experience with the goal of "generating loyal customers for life." As a result of companies offering increasingly similar types of tech and engineering, he says, "the strength of the brand is only going to increase in its importance going forward."

After years of focusing on marketing product innovation, Laura Pacey, brand director for Chevrolet at General Motors Canada says the automotive industry had lost "a little bit of our humanity." Chevy had also fallen out of favour with Canadian drivers, even as it continued to pump out a steady stream of vehicles. What's more, says Pacey, because the country's demographics have changed over Chevy's century-long existence, many new Canadians did not have



Right: Chevrolet Canada's "Canadian Dream" masterbrand platform has revved up sales for Chevy.

Left: The auto brand's Good Deeds Cup rewards the peewee hockey team that has the best season off the ice; Chevy sponsored an "Emerging Artists Showcase" at the Boots and Hearts country music fest.

strong childhood associations with the brand.

Its brand health – measured in terms of awareness, opinion, consideration and "net-momentum" (a short-term metric used internally by Chevy) – was flat. It wasn't that people were saying bad things, rather, the underlying sentiment was one of "indifference."

The company turned to its long-standing agency partner, Commonwealth/McCann Canada (with the additional help of Carat on media, Momentum Worldwide on experiential and Weber Shandwick on PR), which found inspiration in the findings of its 2016 "Truth about Canadians" study. The research "uncovered an entirely new level of diversity where Canadians see themselves as individuals within the patchwork of a mosaic and strive for success, but not at the expense of others," McCann observed at the time.

Those insights were the starting point of the brand strategy designed to help Canadians imagine themselves in a Chevrolet vehicle, navigating the road towards fulfillment of their everyday dreams. McCann's research showed that the "Canadian Dream" is defined by the ideal of collective progress, and a simultaneous respect for individualism and diversity.

For Chevrolet, the new platform has resulted in marked brand improvements: it has seen four consecutive quarters of a brand health uptick and record levels of likability and credibility, which is typically on par with or below industry averages, according to Pacey. On favourability and consideration alone, Chevrolet has seen double-digit growth since launching the platform.

Through the first quarter of 2018, Chevrolet sales have grown by 12% in Canada, making it the third top-selling brand in the market (behind only Toyota, which posted a 5% growth rate, and Ford, which saw a 3% decline). It is currently on track to see its best year in sales since 2006, with growth strongest in the pickup (38%) and SUV (24%) segments. Chevrolet sales are well above average in cars, having grown by 16% despite a category decline of 10% in Canada.

The "Canadian Dream" launched last year with a two-minute manifesto, highlighting the aspirations of modern-day Canadians as documented by a film crew during a 27-day, cross-country trip. The film focused exclusively on the brand and on defining the "Canadian Dream" and made no mention of Chevy vehicles. But the stories of the people the crew encountered along the way – Bickle, Ellyn, the Parkin family and many others – were eventually teased out over several months in spots supporting individual models.

"It was never our intention just to lift the brand," says Josh Stein, ECD at McCann Toronto. "We recognized that there were some great cars and trucks that we needed to sell, and we got to that."

However, Pacey says the strategy came more into focus following the release of the dream manifesto. "We were just trying to give a voice to our brand that was going to be a larger social strategy and platform to jump off of," she says, "but we didn't know at the time that we were going to expand it as we have."

With the automaker's manifesto now in play, Chevrolet began rolling out a series of campaigns supporting its core nameplates, including the Silverado, Cruze and Equinox. Unlike the anthem spot, these model-specific ads were linked to values inspired by each vehicle's core customer segment. The Silverado (represented

by Bickle), for example, embodied the idea that truck drivers are "the salt of the earth, very humble people," says Pacey. While the category focuses on towing capacity and "being tough," the Silverado ad embraced "fewer ladders, more helping hands."

For the Spark, which skews younger and more urban, the company focused on the aspirations of young city dwellers, with most of its media spend in the Toronto, Montreal and Vancouver markets. Pacey says the marketing placed the car in the context of "city dreams," reminding customers that the automaker is "inspired to build vehicles that are about your dreams when you're a young person just getting started in the city."

The message underlying "Canadian Dream" served as a broader campaign promise that Chevrolet would fulfill across all its communications, from its product design to its sponsorships.

"It needed to be broad enough and strong enough that we could hold ourselves up to it almost like a litmus test, demonstrating the Canadian Dream and how Chevrolet is inspired by it," says Pacey.

On the sponsorship front, for example, Chevrolet has been working with *The Amazing Race Canada* on show integrations for the past six years. The series' 2017 season drew an average audience of 1.76 million viewers per episode, making it the most-watched



Canadian program of the broadcast year, according to CTV. Pacey says the partnership comes with the chance to do brand and content integrations, a key aspect of Chevy's overall sponsorship strategy.

"We can show off the tech and the diversity of our product, but we're also positioning our brand in a fun, accessible way," she says. "We have our overall campaign messaging, but we feel like those partnerships allow us to get closer to the community."



**IN THE CANADIAN DREAM,
CHEVROLET IS INSPIRED TO...
CELEBRATE
SUPPORT
HELP
AND SAY
THANK YOU!**

Thank you **Commonwealth/McCann, Momentum and MRM (McCann), Carat (DAN), and Weber Shandwick** for your partnership!

We are honoured to be selected as one of **Strategy's 2018 Brands of the Year** and humbly share this recognition with you, our Partners who are helping us build our brand and support the Canadian Dream every day!

CHEVROLET
FIND **NEW** ROADS





Above: An ad from the “Canadian Dream” platform, showing Gord Bickle fulfilling his retirement dreams.

The automaker’s sponsorship activities have not been limited to the hit show. In addition to sponsoring an “Emerging Artists Showcase” at the Boots and Hearts country music festival in Oro-Medonte, Ont., and a cultural events series called “Chevrolet Indie Fridays” in Toronto’s Yonge-Dundas Square, it is also a premium hockey sponsor, and over the last year, the notion of supporting dreams has been used to support the Good Deeds Cup, awarded to the peewee hockey team that has had the biggest impact on its community, through volunteering at a food bank or raising money for charity, for example. The winning team is awarded \$15,000 from Chevrolet to donate to the charity of their choice. The winners also play host to a ceremony in their home town and are featured in a TV broadcast.

Extending the platform into the grassroots sponsorship program has enabled Chevrolet to

make a tangible contribution to the dreams of Canadians – in the case of the 2018 winners, The Pas Huskies, that dream was helping to save the only homeless shelter in their local Manitoba community.

“We feel like we’re just getting started; we have a long way to go,” adds Pacey.

“We’ve seen some great success, but at the end of the day we want this brand to be one that people are proud to be associated with. And that’s a big, ambitious goal.”

Having completed the first year of the platform, Chevrolet is now focused on building upon the notion of “social connection and social affiliation” through initiatives like the Good Deeds Cup, she says. It is also continuously assessing the values at the heart of the “Canadian Dream,” because “things change over time.”

When it comes to supporting Canadians’ dreams in the long-term, Pacey says Chevrolet must be steadfast in making its “actions speak louder than our words.”

GREAT THINGS HAPPEN WHEN YOU FIND NEW ROADS



CONGRATULATIONS ON
BRAND OF THE YEAR!

FROM YOUR FRIENDS AT



Ricardo's recipe for success

How Ricardo Larrivée is expanding his media empire through digital platforms and smart retail.

BY BREE RODY-MANTHA



Above: Espace Ricardo opened in 2014 and sells food products that are featured in Ricardo Media outlets, as well as the company's proprietary kitchen accessory line.

In a year that's seen print publications move to digital and cut costs in an effort to keep their heads above water, it may come as a surprise that Ricardo Media, the publisher behind *Ricardo* magazine, isn't just surviving, it's thriving.

Chef Ricardo Larrivée arrived on the scene when he starred in his first television show (titled *Ricardo*) in 2002 on Radio-Canada. That same year, he introduced *Ricardo* the magazine, and before long, Ricardo Media was born. He's since published six cookbooks on topics ranging from decadent desserts to the art of slow cooking, established a line of merchandise and is currently expanding retail locations. Larrivée and his wife, Brigitte Coutu, remain the owners of the Ricardo Media, a growing indie empire.

As of January, *Ricardo* magazine had an average of 1.22 million readers per print issue, according to Vividata. When factoring in digital, its footprint expands to 1.78 million per issue. Its competition includes *Coup de pouce* with 1.35 million readers, the French-language version of *Chatelaine*, which has a total footprint of 873,000 readers per issue, *Vivre mieux* with 995,000 readers, and *5 ingredients, 15 minutes* at 441,000 readers.

Besides having the bragging rights of owning a media company that boasts more readers than its conglomerate-owned competition, Larrivée himself is beloved in the Canadian food scene, particularly among Quebecers. In 2014, Larrivée was named to the Order of Canada, and for years he's appeared on various Quebec networks

to provide his perspective not only on food, but also on revitalizing the country's school systems and keeping one's marriage fresh.

In recent years, Larrivée has focused on diversifying revenue for the media business. But he assures *strategy* that this isn't a post-recession effort to recover costs as ad sales plummet – it has always been a part of the game.

"[People] know what they want, and they will buy magazines as fits their needs. At the same time, even in the beginning, my wife and I always knew we would not put all of our eggs in one basket."

But back when it launched, eggs in multiple baskets meant standard celebrity chef fare – cookbooks, TV shows, hosting gigs and a digital recipe hub. Today, Ricardo Media is less about Ricardo the man and more about Ricardo the brand, encapsulated by its "Eat Together" positioning.

Unlike many legacy media companies, which recoup costs through custom content or from sponsor-driven events Ricardo has opted for tangible, in-person experiences.

For example, it has a bricks-and-mortar strategy with Espace Ricardo, which first opened in the Montreal suburb of Saint-Lambert in 2014, carrying food products featured in Ricardo's print and TV content, as well as the company's proprietary kitchen accessory line (first launched in 2011 and selling more than two million items to date). Two years later, it opened Café Ricardo in Montreal, a sit-down eatery featuring menu items made from recipes inside the magazine (as well as retail items for sale). In 2017, it opened a second Montreal eatery.

Later this year, Ricardo will open its first eatery location in Quebec City as part of a massive new food hall project by Oxford Properties in the Galeries de la Capitale mall. The new 9,000 square-foot location will be the largest yet for Ricardo (seating a total of 140 people between the indoor

Top: Ricardo Media branched out into cafés, featuring menu items that also appear in its magazine.

Bottom: Ricardo Larrivée holds a copy of his eponymous magazine, which complements the “Eat Together” positioning.

space and the patio) and will be the first with an express counter. The overall retail expansion represents an investment of nearly \$2 million and will employ 60 people. There are also plans to open a café in Ottawa next year.

Ricardo worked with Aurora Consultants on its bricks-and-mortar expansion strategy, and invested heavily in tracking the habits and motivations of its customers. The data included where people were coming from (with its first two locations, the company noticed a high number of its customers were from out of town, prompting greater geographic expansion) and how much time they spent in different areas of the space.

The cafés and restaurants are meant to feel luxurious, yet welcoming, and feeds into its “Eat Together” brand messaging, which also informs its content, adds Larrivée.

To get to its current “Eat Together” positioning, the company commissioned a survey in 2016 through research firm Leger. Speaking to 3,000 Canadians, the study found that Ricardo’s core Quebec audience consume more breakfast, drink more wine and eat more at home (instead of at restaurants) than the rest of the country. It also found that meal prep is a family affair – three-quarters of Quebec respondents said their children helped with dinner (compared to one-third of the whole country). The study also found that most (91%) of Canadians want to eat healthy, balanced meals, but only 10% felt they achieved that.

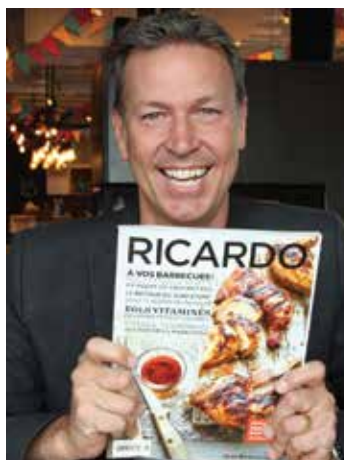
From those findings, the magazine set out to ensure it always contains family-friendly recipes that are easy to prep and have simple ingredients. While entertaining and putting on spectacular dinners is great, says Larrivée, many of the recipes focus on “pantry” meals – things that are easily assembled with ingredients people already have. “Eat Together” also positions Ricardo as a way to get people to connect with each other in real life, not just online.

While the French publication has seen some losses on the print side (according to Vividata, between the first quarter of 2017 and 2018, print readership fell by 8.4%), its digital product has been rising steadily. As much as 10% of that digital

traffic comes from Europe. Larrivée says the featured recipes appeal to more European culinary sensibilities – a strong emphasis on colour and aesthetic and plenty of fresh vegetables and herbs (a trend that Larrivée believes helps solidify Ricardo as a distinctly Canadian media company).

strategy, while making its web content more mobile-friendly, short-form and social media-friendly.

“Distribution remains a big problem in the magazine industry,” he says. “Grocery store space for magazines is diminishing – they make more money on a pack of gum



He says as a primarily Quebec-based publication, Ricardo doesn’t face quite the same squeeze as other Canadian publications. “The language barrier, in a way, protects Quebec from American competition,” he says. Nevertheless, it’s not immune to the effects of changing consumer behaviour, which is why it’s focusing on ensuring it has a better multi-platform

than on a magazine at the checkout. Even Indigo is reducing the number of magazines. I can’t do anything about that pack of gum being more profitable, but I have to ask, how can I get our content into readers’ hands?”

The magazine’s indulgent-yet-practical culinary aesthetic will continue to complement the current “Eat Together” positioning, but refining the magazine for a more “consultative” approach is key to its on-going evolution.

“We want to take a position of, ‘How can I help you? How can I answer you?’” he says.

Larrivée adds that he’s looking to boost the company’s Toronto sales team and expand the footprint of the English magazine. And he’s not ruling out the possibility of more editions.

Being open to new possibilities, whether they may in print, retail or digital, has helped Ricardo the man and Ricardo the brand not only survive, but continue to thrive in a tough media climate filled with celebrity chef competition.



strategy awards

92 COUNTRIES. 46 LANGUAGES. 5 FOXES.

PFLAG and FCB/Six got five fox-shaped awards, including the Grand Prix and four golds, after using the iconic Pride flag in a data-driven and design-friendly campaign, aptly named “Destination Pride.”

Its parent agency, FCB Canada, also made a few stage appearances at the Strategy Awards gala, which followed the Marketing Evolution Summit (MES) in Toronto on Sept. 20. It picked up a total of five prizes for “The S-Word,” a humorous cause campaign created for the Canadian Down Syndrome Society (CDSS).

These, and 21 other brands, from beer to grocery and retail, presented work that a jury of strategists and planners – both from agency and brand sides – evaluated based on their ability to lead a shift.

Developed in association with APG Canada and an advisory board comprised of senior planning and marketing execs, the third annual awards celebrate the ideas that strategists contribute.

Turn the page to learn more about the campaigns' wide-ranging strategies that led to a wide range of stunning and innovative results.

2018
BY MELISSA DUNNE

GRAND PRIX

Data as a source of pride

The LGBTQ+ community has come a long way, baby. Here in Canada, same-sex marriage has been legalized, Ontario had the first openly gay premier in Canada and a tiny Quebec town recently elected its first openly transgender mayor.

While these milestones are something to celebrate, they can give the impression that the fight for LGBTQ+ rights has been won. But that would be wrong, because both here and abroad, there's still a lot of work to be done.

Things like marriage equality, adoption, blood donation, military service rights, and so on, are governed by local public policies and laws. There is a lot of legal data around the things that profoundly impact a person's life, and navigating that data can create confusion. PFLAG Canada and FCB/Six decided to draw attention to the fact that inequalities still exist, while bringing scale to the organization's mandate and engaging with the LGBTQ+ community.

The Pride flag has always been a source of pride. So, the team used that potent symbol to make a serious point about the progress still to be made when it comes to LGBTQ+ issues. The agency used the purple, blue, green, yellow, orange and red stripes of the iconic flag to make a dynamic bar graph that was housed at DestinationPride.org.

The global effort launched in 92 countries and 46 languages, with the organization creating 109 unique Facebook ad campaigns targeting people who were interested in LGBTQ+ topics and travel. Ads ran in local languages, and were contextual to local news events, such as the cancellation of the Pride parade in Uganda.

At DestinationPride.org, people could search any town, city, province, state or country. The algorithm automatically calculated six key measures of acceptance, such as marriage equality, sexual activity laws and real-time social sentiment. Using that data, it generated a Pride flag visualization to provide a quick snapshot and point of comparison for how far a destination is on its journey to LGBTQ+ acceptance.

"Destination Pride" was a resounding success. In its first month, PFLAG engaged users from more than 150 of the world's 195 countries – and inspired calls to action among tourism offices, business leaders, politicians, celebrities and mainstream media. The team also got an invite for their striking data visualizations to hang at the Design Museum's retrospective on design and political messages in London.

The creative campaign garnered more than 135 pieces of media coverage, including *Fast Company*, *Huffington Post*, *Lifehacker*, as well as industry and LGBTQ+ publications from Brazil to Norway. There was a 1,226% increase in social mentions of PFLAG Canada during the campaign period and more than 85,000 flags were generated.

Online advertising achieved a click-through rate as high as 12 times the industry benchmark. The campaign achieved more than two million likes, comments, shares and re-tweets on social media, and an engagement rate as high as 60%. All of this positive attention led to "Destination Pride" becoming the most shared and discussed communication platform in PFLAG's 45-year history.



GRAND PRIX + Cause/Public Service **GOLD** + Connection Strategy **GOLD**
+ Data/Tech Strategy **GOLD** + Niche Strategy **GOLD**



CONTENT STRATEGY

Creating content for social isn't an easy nut to crack. Posting stunning photos on Instagram, snappy tweets on Twitter and compelling videos on Facebook just doesn't cut it these days. Few brands have been able to turn a series for social into an hour-long documentary for TV.

Harley-Davidson makes creating truly exceptional content look a little too easy.



Blazing a new road

Not many ads become documentaries.

Social posts can sometimes be seen as throw-away content. But not for Harley-Davidson. The iconic motorcycle brand teamed up with Zulu Alpha Kilo to create compelling content with legs.

In recent years, motorcycling has been seen as a hobby for over-the-hill white guys. The team aimed to change that commonly-held view with *Common Ground*.

In 2017, two big birthdays were being celebrated – Canada's 150th and Harley-Davidson's 100th. So the brand and Toronto shop decided to celebrate both milestones in an ambitious 12-part online series. *Common Ground* created a foreign exchange for bikers that would celebrate two icons, as well as get the message across that the rider community comes in all genders, ages and ethnicities.

The agency paired riders from New Zealand, Mexico and India with those from Nova Scotia, Quebec and Alberta. A documentary film crew followed them as they ventured on six-day journeys across Canada, visiting communities, meeting people and exploring landscapes.

Starting as strangers, they forged bonds through the common ground that connects them: the open road.

To reach younger riders, the campaign presented a century-old brand in decidedly contemporary environments, through short and long-form content tailor-made for YouTube, Facebook, Instagram and the Harley-Davidson website. Social videos, along with Instagram Story promotions and wild postings in urban centres, drove awareness. Dealership collateral and POP featured the *Common Ground* story, and CRM initiatives helped the brand retarget active followers.

The compelling *Common Ground* series stayed with people and received international press. And in an unusual detour, Discovery Canada approached Harley-Davidson to showcase the series as a one-hour primetime show that drew over 475,000 linear viewers.

Running from June to Sept. 2017, the campaign achieved over 47 million impressions. It got more than 8.7 million views and more than 415,000 engagements. What's more, the brand also rose 1.9% in market share.

Content Strategy GOLD

EVOLUTION STRATEGY

When the paint on the walls starts to peel and the carpet starts to fray, you don't burn your house down and start from scratch. No. You build on that solid structure you already own. And so it is for brands looking to position themselves a little differently in front of audiences. Here we look at how **SickKids**, **The Salvation Army**, **Molson Coors** and **Penningtons** evolved to further build on foundations at home.



Going all in

SickKids is in need of a refresh. Not the brand, but the hospital. While the SickKids Foundation leads the way in its sector in terms of brand health, the actual building for the Hospital for Sick Children in downtown Toronto needs work.

Built in 1949, what was then the world's largest children's hospital is showing its age. The challenge lay in creating a sense of urgency as \$1.3 billion was needed to rebuild the hospital. The "VS" campaign needed to evolve to ask more people to join this new fight.

The foundation teamed up with Cossette to raise funds for the redevelopment of the current building – plus the construction of two new buildings. Instead of starting from scratch, the agency decided to take its award-winning "VS" platform, and apply a hyper-local lens to it.

Toronto has long been known as a city of neighbourhoods. Cossette used that legacy to inform its "SickKids VS – All In" campaign, which launched last October with a stirring film. In it, children are running through neighbourhoods grabbing everything from lightbulbs to bricks. The kids descend on a vacant lot and then implore viewers to help with the efforts.

After the video launched, Cossette targeted Toronto neighbourhoods, from the Danforth in the East to the Junction in the West, calling out patients who lived in the area.

Social and e-mail marketing told the story of each child's journey and were geotargeted to their local neighbourhood. Wild postings and OOH murals featured call-outs as well. The CN Tower became "SickKids blue," the Toronto sign at Nathan Phillips Square was also lit up in the foundation's hue, and Toronto Mayor John Tory designated Oct. 27 as "SickKids VS Limits Day" – all helping rally Torontonians to be "All In" for SickKids.

There was a 22% increase in website engagement, the film was tweeted every three minutes and 13 million media impressions were generated. The foundation broke its record, reaching \$100 million in donations. There was also a 54% increase in donations year-over-year.

Evolution Strategy **GOLD** + Cause/Public Service **SILVER**
+ Connection Strategy **BRONZE**

'Tis the season of giving



It's really not the holiday season until you hear the ring of a bell and are asked to add some spare change to one of The Salvation Army's (TSA) iconic red-and-white kettles.

Since the non-profit first started its work in Canada back in 1882, it's been associated with people who need shelter and help with addiction issues. And while it does help those people, The Salvation Army also helps the working poor.

Through interviews with TSA caseworkers, Grey found that one in



10 Canadian families live in poverty. Many of these families have a place to live and approximately half are employed, yet they rely on the TSA to live. And it's not only families: one in three single, working-age adults live in poverty.

Many Canadians believe the solution to poverty is for people to "get a job," even though some people work yet still struggle financially.

The "Working Struggle" campaign challenged the stereotype that people living in poverty are lazy and unemployed, instead highlighting the realities of hard workers who still need help to get by.

A short film for TV and online shows an older waitress cleaning up a plate with a half-eaten sandwich. The twist comes when she looks over her shoulder and takes a bite. The ad ends with the words: "Poverty isn't always easy to see," and then encourages people to donate to TSA. The same message was communicated in radio ads.



While online donations remained flat year-over-year, the campaign achieved a 1.2% growth, while kettle donations surpassed goals by 15.5%, reaching \$23.1 million for the year.

Evolution Strategy **SILVER**



Cheers to Molson Export

Nothing says Quebec quite like rows of Molson sitting on the shelves of dépanneurs.

While the beer brand and the French local convenience stores were seen as beloved symbols of La Belle Province, they were also in need of a little TLC. So Molson Coors Canada teamed up with Sid Lee to give them a refresh in exchange for some much-needed brand awareness. With the city celebrating its 375th birthday in 2017, it was the perfect time to spruce up these two iconic symbols.

For years, Molson Export was an official sponsor of yet another Quebec icon: the Montreal Canadiens. But since Export was benched as the beer of the NHL team, the popularity of the classic beverage had waned.

The agency also found that Export drinkers were those that came of age during Montreal's Golden Age in the '70s and '80s. A whopping 71% were over the age of 45, and were mainly working class, drinking more than seven beers per week. In a bid to attract new Export drinkers without alienating its loyal fan base Sid Lee decided to restore both Molson Export and the city's dépanneurs.

Twenty-five dilapidated convenience stores were chosen for the "Molson Salutes the Dépanneurs" campaign. The striking new stores, featuring bright, retro designs and images of the Export's stubby beer bottle, got locals talking.

With no traditional media placement, the new storefronts are set to garner 259 million impressions over the course of 2018 for an equivalent media value of \$840,000. And since the storefronts are set to stay in place for at least five years, 1.3 billion impressions are expected by 2022.

The limited-edition Molson Export stubbies sold out fast and the 25 dépanneurs saw sales increase 84.8% in the month immediately following the launch and then 18.8% over the next three months. Media at the time of launch exceeded 1.3 million owned social impressions, and over 10 million earned traditional impressions.

Evolution Strategy **BRONZE**

The long game

Penningtons is focused on the long game, and over the years, the retail brand has been slowly and steadily refreshing its messaging.

In 2016, it set out to support women in a sustainable and meaningful way. It needed to empower its customers beyond its product and store experience by breaking the social stigma surrounding women who wear clothing size 14 and up.

Penningtons, aimed at women age 30 to 55, first jumped on the body positivity bandwagon back in 2016 when it launched a conversation-sparking video featuring a woman practicing yoga that broke the rail-thin yogini mould. The spot was the first to introduce Canadians to its #iwontcompromise ethos.

Then, in 2017, a second social video with the same hashtag, and featuring a seasoned triathlete and half-marathoner, was released.

Finally, in 2018, a product-focused campaign was launched



directly promoting its new d/C Jeans collection and using the by-now familiar #iwontcompromise hashtag.

A series of empowering spots featuring Akira Armstrong, the founder and CEO of a New York-based “full figured dance company,” were finally launched. And a 30-second spot shows Armstrong literally fighting with a pair of jeans, revealing that the denim line features: “Denim without compromise.”

Despite the focus being on building awareness in 2016, the campaign drove a rise in sales (39% in Jan and 25% in Feb). In 2018, in-store sales were up 31% and online denim sales were up 86%. Also, storewide sales rose 5% and the number of new customers rose 23%.

Evolution Strategy **BRONZE** +
Niche Strategy **BRONZE**

CHALLENGER STRATEGY **BRONZE**



THE POWER OF A SINGLE BILLBOARD

Pay Less. Get less. That was the bold message in Public Mobile's “Less for Less” campaign.

Consumers looking for a cheaper phone plan are generally not loyal to one brand – they’re willing to spend their time looking around in order to pay less and will jump ship when they find a cheaper option.

In a bid to not only lure new customers but retain them, the Telus-owned brand and Cossette opted to be upfront with value-conscious customers after the team’s research found Canadians feel telcos don’t respect customers, many of whom are fed up with stale plans and familiar voices.

The strategy with the “Less for Less” campaign, which ran from June to November 2017, was to speak to customers who think of frills that come with wireless services as a badge of incompetence, not savviness.

The brand launched a simple, low-budget campaign celebrating how far it can stretch its dollars. There were online ads showing actor audition tapes, rather than wasting money on fancy production; hand-drawn social posts instead of expensive photography; as well as one billboard (instead of several). The single OOH ad had a year’s worth of messaging, so instead of the visually stunning ads of competitors like Bell, Rogers and Freedom, Public Mobile stood out for its cluttered, text-heavy billboard. The ad reminded customers: “[W]hen you see the next billboard from for your mobile company... remember who’s paying for it.”

“Less for Less” provided Public Mobile more for less, increasing activations by 70% and delivering 253 million impressions.



CAUSE/PUBLIC SERVICE

As more cause brands crop up, the challenge in getting consumers to dig deep in their wallets has become ever-more difficult. Digging deeper for insights is the solution. **CDSS** and **Kids Help Phone** threw traditional strategies out the window and took bold creative risks to get people to think differently about an issue and their brands.



No apologies

The Canadian Down Syndrome Society (CDSS) partnered with FCB Canada to get people to think twice before saying “I’m sorry” to new parents of a baby born with Down syndrome. While well-meaning, saying sorry comes off as downright insensitive, so the CDSS encouraged people to excitedly welcome newborns (with or without Down) using the same degree of gushing enthusiasm.

In 2017, about 9,000 babies were born with Down syndrome in North America, making the community relatively small. The team needed to create a campaign with big impact to get Canadians talking about issue.

FCB knew leaning into clichés about empowering people with disabilities would fail to rise above the din. So it opted for humour as a way to pull at their heartstrings.

The integrated digital campaign launched with the social video “The S-Word” in November 2017, featuring people with Down syndrome dropping actual s- and f-bombs to underline the message that “the only bad word is sorry.” The agency also launched a docuseries featuring families affected by the word “sorry.”

CDSS targeted top YouTube videos with the first-ever language warnings. The “S Warnings” featured people with Down syndrome warning viewers of the inappropriate language they were about to hear.

Every piece of the digital campaign drove traffic to the campaign microsite, where people could share more colourful welcomes that were “Anything but Sorry.” Using email, the organization connected directly with parents of kids with Down syndrome, prompting them to “re-do” their child’s Facebook birth announcement, turning painful memories into celebratory ones.

The bold strategy paid off. The campaign earned 1.3 billion impressions from 106 pieces of international coverage across TV, radio and digital. The video also generated 365,000 total views on social media, with just \$1,200 spent on Facebook. There were 64,000 social shares and all of the attention sparked a 350% increase in requests for educational material to be made available in schools.

What’s more, the campaign also drove a 330% increase in donations to the CDSS. And it even inspired one couple to share the “Anything but Sorry” video on Facebook to announce to the world that their baby had Down syndrome – eliciting many congratulations and zero apologies.

Cause/Public Service GOLD + Creative Catalyst GOLD
+ Social/Conversational Strategy GOLD
+ Connection Strategy SILVER
+ Evolution Strategy/Keeping it Fresh SILVER



Getting teens to talk

How was your day? Eye roll. You Ok? Big sigh. Are you hungry? Dramatic exit.

Anyone who has ever tried to get a teen to open up about anything knows how tough that can be. Kids Help Phone enlisted J. Walter Thompson to get kids and teens to see it as more than just a crisis line.

The agency was tasked with changing Canadians'

perception of the Kids Help Phone, presenting it as a service that can help youth with a range of everyday issues and not just emergency situations. The "Unfiltered Posts" campaign aimed to encourage kids and teens to call the help line about school pressures, relationship problems, mood disorders, as well as bullying.

With a \$50,000 budget, the agency knew it couldn't rely on paid media alone, so it focused on creating

awareness of the brand's services where most young Canadians spend a lot of their time – social media.

The "Unfiltered Posts" campaign aimed to get teens to discuss the unfiltered reality of their daily lives and struggles. The agency created a series of Instagram videos that looked like real filtered posts, juxtaposed with unfiltered audio. For example, a post of a confident-looking teen in a bikini with the caption that read "Enjoying the #BeachLife" is in stark contrast to the audio, which reveals an insecure teen who worries she might have an eating disorder. The videos end with the reminder: "You can share with us what you can't share with everyone else."

Its message resonated with youth. Calls to Kids Help Phone increased 146%, and its website tracked 3,713 visitors. The brand also achieved above-average ad recall, with one in five Facebook users remembering the spots after just two days of exposure.

Cause/Public Service **BRONZE**

LAUNCH STRATEGY **BRONZE**

REAL BEAUTY FOR THE NEXT GENERATION

Dove had dabbled in the baby category in Canada for the past 10 years with very little growth. But with the current baby care market worth \$55 million, and projected to grow by 2%, the brand saw the opportunity to take the jump and launch its own dedicated line of Baby Dove products.

The Unilever brand has long been celebrated for its "Real Beauty" campaigns and so it decided to use that strong legacy to create the "Beautifully Real Moms" campaign that took aim at the "perfect mom" images on social, letting Canadians

know that "there are no perfect moms, only real ones."

The idea was to target millennials on social media, where many of the filtered, unreal images of perfection lives.

The team hired several world-renowned female photojournalists to follow six moms around for three days and nights to capture images of real motherhood. The resulting 120 photos were placed in an online gallery and showed unfiltered images of real mothers doing everything from shopping for discount groceries with their kids to blocking their toddler from sticking their hand in a socket. Moms were



invited to post their own #BeautifullyRealMoms photos online.

The online gallery of real moms received over 140,000 visits, more than double the goal, and outperformed the average time on a webpage by 76%. The social posts had an average engagement rate of 7%, exceeding the category

average by 5%. And media outlets, such as *Today's Parent* and *Cityline*, covered the campaign.

The first year on the market, Baby Dove captured 9% share, while its closest competitor J&J Baby lost 3%. Dove achieved an ROI of 4:1 and added over \$5 million worth of sales to the Dove business.



CONNECTION STRATEGY

Truly connecting with people takes time. Thanks to social media, brands can quickly reach Canadians online. But posting a meme is not enough to truly connect. The **Canadian Paralympic Committee** and **SickKids** show how forging connections with Canadians and converting them into ambassadors can break through the barriers of inertia and the barrage of messages to bring more people to their brands.



Creating new networks

Instead of going big, the Canadian Paralympic Committee and BBDO went small. The team decided to sidestep the large television networks and turn individuals into social broadcasters.

The PyeongChang 2018 Paralympic Winter Games was expected to receive a ton of media coverage, as per usual. Unfortunately, the same could not be said for the Paralympic Games.

Paralympic events usually don't get the same level of media attention and do not draw as large of an audience. BBDO was tasked with changing that. The agency found part of the problem was that even if Canadians wanted to watch the Paralympics, they couldn't. That's because less than 10% of the Games are broadcast on traditional TV.

The team realized it didn't need the broadcasters to grow viewership: Facebook and Twitter are two of the biggest national media channels. It needed to get people to realize that they, too, are broadcasters.

So the organization created the Become a Broadcaster app, allowing attendees to share Paralympic Games by signing up in advance to live-stream events directly to their Facebook or Twitter feeds. BBDO focused



on identifying people who were already Paralympic fans by drawing up a list of criteria for candidates, including people that were following Paralympians on social, had visited the Canadian Paralympic website, or sought out Paralympic content. The agency then targeted those people to sign up for the app and become a broadcaster.

"The Paralympic Network" campaign launched a week before the Opening Ceremony when enthusiasm was at its peak,

rolling out three online videos that highlighted the inspiring stories of Canadian Paralympians. Social posts and online banners were targeted to fans and drove them to the Become a Broadcaster site.

The app meant there were thousands of individual broadcasters, with fans signing up to broadcast 22,000 events. This led to more than 990,000 video broadcast views. The campaign generated 15,843 hours of online views for an increase of 11,464% compared to the previous Sochi 2014 Paralympic Winter Games.

Connection Strategy GOLD
+ **Social/Conversation Strategy SILVER**

We are all connected

The SickKids Foundation had a problem most non-profit organizations wish they had. Its “VS” campaign was so successful in converting people into donors that the foundations’ prospect list was quite thin. Cossette was tasked with changing that.

The agency found that people see SickKids as more than just a hospital – for many of its patients, it’s like family. Also, people with a personal connection to the hospital are more likely to become donors. Those people all have friends, family, classmates and colleagues. Cossette realized all those people connected to patients are also part of the SickKids

family through deeply-rooted connections that reach far beyond the hospital walls. From that insight came the “SickKids Family Tree.”

An online hub was created to connect members of the SickKids family, from patients and staff to those who had previously shared SickKids content online. The tree was about gathering data, not donations, so when people signed up, it asked them to identify how they were connected to SickKids, so the foundation could grow a meaningful list of new prospects.

To underline the family theme, the platform

launched on Family Day weekend, and targeted existing donors by asking them to join the tree. That was followed up with advertising on social networks, including Facebook, Twitter and Instagram, in a bid to get new people to join the SickKids family tree.

Members of the digital tree could track their unique branch in real-time and watch it expand through data visualizations.

The platform led to five times as many donor leads as originally targeted, and the SickKids’ family tree generated 14,500 individual branches.

Connection Strategy **SILVER**
+ Data/Tech Strategy **BRONZE**



DATA/TECH STRATEGY **SILVER**



CREEPY COOKIES

Many Canadians see ads stalking them everywhere they go on the internet as creepy.

When Svedka Vodka teamed up with Bensimon Byrne last fall, it decided to turn that creepy feeling consumers get from a curse into a blessing.

The “Svedka Banner Curse” campaign was built around a survey finding that showed millennials spend more than four hours per day online. To stand out online, Svedka would have to get creative.

The agency targeted millennial web users by “cursing” them with a cookie and continuously haunting them with re-targeted banners in the lead-up to Halloween.

The imported vodka brand’s ad got creepier and creepier as programmatic triggers for the campaign were developed and the ads followed people with contextual and site-relevant ads. In all, there were 70,000 Svedka dynamic banner ad variations.

By scraping social feeds, the team was able to target people based on their conversations, and the images they posted. Meaning, if people were caught watching a video on their mobile in NYC, Svedka would call them out with a banner ad stating: “I heart following you around New York.” Browsing incognito? The brand knows that too, delivering the message: “Browse incognito if you want. I’m still watching.”

The curse could be broken by visiting the Svedka website and sharing something scarier than retargeting banners – click-bait social articles.

The campaign led to the brand’s best Halloween results to date. Campaign traffic to the site increased four times over the previous year. Millennials liked feeling creeped out by the “Svedka Banner Curse,” which may have turned off other demos, driving baseline gains by 41% for brand favourability and 14% for purchase intent versus year-over-year.



GAME CHANGER

Speaking up about things that are difficult can, well, be difficult. But tackling old problems in new ways is what can yield meaningful results if you want to make a difference. Both **Casey House** and the **Ontario Ministry of Health & Long Term Care** changed the game with campaigns that spoke out about issues that some might choose to ignore.



Fail to succeed

Smoking kills. Most people know this, yet 600,000 young people in Ontario still smoke. Even more contradictory is that 80% of regular smokers age 18 to 34 think “a lot” or “sometimes” about quitting, according to research by the Ontario Ministry of Health & Long Term Care.

But BBDO Toronto found a study that revealed smokers in Ontario tried quitting an average of 29.6 times over the course of three years. People want to quit, but failing over and over again is discouraging.

Over the years, public health ads often talk about the importance of quitting smoking, however they don't necessarily speak honestly about how hard it is to kick the habit for good.

The agency decided the “Be a Failure” campaign would let young smokers know it's okay to quit over, and over, and over again. Because the next time might be the last time.

The “Be a Failure” campaign reached millennial and Gen Z smokers on another item they often have in their hands: a phone. To intercept the habit of social browsing while smoking, the campaign appeared in Facebook and Twitter feeds, reinforced by influencers

campaign tracking reported that the key behaviour change metric (“seriously intend to quit”) improved 20% above health ministry norms. Average time spent on the “Quit Resources” website was over three times above government norms, and the campaign generated a 17% lift in immediate intentions to quit. Eighty-seven percent of those who saw the ads accepted that it will take double the amount of attempts to quit before they succeed. The campaign also generated a 17 point lift in intention to quit among regular smokers and one-sixth of the 600,000 target indicated serious interest in exploring quitting resources.



who generated their own posts on the topic. Static and digital posters were also placed on campuses and in resto-bars. Digital video provided a thumb-stopping option while browsing, and mobile-optimized display appeared alongside age-relevant content.

Embracing failure was a success. Post-

Game Changer SILVER
+ Niche Strategy SILVER
+ Cause/Public Service BRONZE
+ Research Mastery BRONZE



Appetite for change

Speaking out about things unsaid led to big change for a campaign with a tiny budget.

Bensimon Byrne, Narrative and OneMethod worked with Toronto's Casey House to bring the message of acceptance to the masses with a media budget of only \$35,000.

Even though HIV/AIDS has gone from a death sentence to a manageable chronic disease, public perceptions have not kept pace. There is still a tremendous amount of stigma attached to HIV/AIDS. The "Break Bread Smash Stigma" campaign grew out of trying to change that.

Discussion and debate often happen around the dinner table, so to get people talking about this tough topic, June's Eatery was born. The pop-up restaurant was staffed by 14 HIV positive Canadians, who were trained to become chefs, and the supporting #SmashStigma hashtag was created in honour of Casey House founder, June Callwood.

To get media attention, jars of soup prepared by HIV-positive chefs were sent to press and featured provocative phrases like "Test how positive you are about HIV. Dig in." and "Swallow Your Prejudice."

June's Eatery opened in downtown Toronto for three days and media were able to interview the participating chefs during an intimate dinner. The campaign

took to social media, where the team fought biased statements with facts using the #SmashStigma hashtag. The journey of the chefs and the dinner event at June's was captured in a deeply personal film about stigma.

Breaking bread and speaking frankly about HIV brought global attention. More than 515 stories drove 926 million impressions. And more than 100 media members attended the launch event, while 300-plus people attended the three-day event, raising \$100,000 for Casey House, an organization supporting those with HIV/AIDS. The social campaign garnered over a million impressions on Facebook, and 900,000 impressions on Twitter. Among the 12,000-plus social engagements, 27% of the audience became advocates for the cause by responding to negative comments. For every two negative comments, one advocate jumped in to "smash stigma." And HBO execs found the resulting documentary so powerful, it decided to distribute it nationally in 2018.

Game Changer **SILVER**

+ Social/Conversational Strategy **SILVER**

+ Creative Catalyst **BRONZE**



CREATIVE CATALYST

Fail to plan, plan to fail. It's the foundational insights and strategy work that leads to slam dunks for brands. While creativity may seem like it springs out of nowhere, there's plenty of work done by the planner before the big idea is revealed. Here, the strategy teams for **Tourisme Montreal** and **President's Choice** are recognized for providing the spark that led to brilliant emotion-tapping campaigns.



The lure of l'amour

After celebrating Montreal's 375th birthday in the summer of 2017, Tourisme Montreal expected there would be a drop in hotel bookings for the 2018 winter season.

The decision was made to go after residents of Quebec City, which is in easy driving distance from Montreal.

The city would proclaim that it had changed, flaunting all the new attractions that were recently developed for Montreal's anniversary. But residents of the two cities, less than a three-hour drive from each other, don't have close feelings for one another, the agency found. Montreal brings up feelings of jealousy, rivalry and hate among many Quebecers, but underneath it all there's a little love. Lg2 opted to be honest about these complex feelings by anthropomorphizing both cities for the campaign.

The geo-targeted integrated campaign was rolled out via billboards, newspapers, television and radio. To invite Quebec City residents to rediscover Montreal in all its renewed glory, the agency sent 100,000 letters to Quebec City homes letting residents know Montreal was set on winning back Quebecers' hearts. Montreal's new attractions were highlighted through video messages. Quebec City's journalists also received surprises from Montreal, with love.

The efforts stoked renewed passion. With more than four million impressions, over one million video views, billboards all over the city and more than 100,000 personalized messages in Quebec City homes, the campaign became the talk of the town and doubled its value thanks to positive press coverage. It generated 138 media articles, and contributed to a 34% increase in visits to the destination's website.

The plan of getting people to fall back in love with Montreal worked. While hotel bookings were expected to drop, thanks to the campaign, bookings went up more than 4% in a historically slow season.

Creative Catalyst SILVER
+ **Niche Strategy SILVER**

All the lonely people

President's Choice (PC) brought people to tears because it tapped into something uncovered in the planning stages. It found that 40% of adults report feeling lonely. What's more, 42% of meals are eaten alone (which is up from 38% in 2012).

Eating together is a simple and universal way for people to connect, yet we live in a society where technology and cultural tensions are increasingly pulling us apart.

So on New Year's Day in 2017, PC and John St. released a short film that was about the power of eating together and which became the most shared piece of promoted content in Facebook Canada's history. Heading into the second year, the team built on that momentum with

another emotional film. It showed a girl growing into a young woman, eating with friends and family, and ending with a scene of her eating lunch at her desk and listening to "I Got You Babe." She is surrounded by other people, yet completely alone as everyone in the office eats at their desks. The spot ends by encouraging people to #EatTogether in 2018.

To further its movement, the brand held the first National Eat Together Day in 2017, where people were encouraged to eat with friends and family in a series of challenges. Then, this year, the agency enlisted local filmmakers to create short films depicting the power of eating



together for the 2018 event.

The first Eat Together Day resulted in thousands of Canadians posting their own #EatTogether moments on social. In addition, over 500 stores and 71,200 colleagues participated in the events across Canada.

Creative Catalyst BRONZE

TURNAROUND STRATEGY

For brands, reputation is everything. Three well-established brands, **No Frills**, **Mark's** and **Buckley's**, decided to turn what some considered a weakness into a strength – ultimately turning around the brands' reputation in the process.



Lampooning frills

Watching your pennies used to be something to feel embarrassed about, but today it's something many shoppers brag about.

Forty years ago, No Frills was one of the first brands to introduce Canadians to discount grocery. But heavy discounting from competitors like Walmart has chipped away at market share and crowded the "low prices" arena. Simultaneously, brands like IKEA increased average consumer expectations on value for money. As a result, No Frills started to see weakening brand health perceptions, particularly on food quality.

To lure the next generation of price-conscious shoppers into No Frills stores, John St. launched the "Get the Frill Out of Your Bill" multi-platform campaign, spanning social, TV, digital video, OOH, radio, and in-store.

In one thirty-second spot a dad carrying his young daughter wants to know where the cereal is when an eager beaver in a stylish apron pressures the dad into signing up "for our farm-to-table-to-fork-fork-to-mouth-mouth-to-stomach newsletter." The ad ends with the dad walking out of the store with an "artisanal condiment boutique" into a No Frills store, where "the prices can't be beat." Two other spots lampooned the silly frills other stores have.

Simple text-based pre-roll extended the campaign with statements like "We want your money. Just less of it." A social playbook helped guide the in-house social team to build engagement through a swaggering, direct brand tone in posts like "Overpriced salami is bologna." Radio and Spotify ads followed in the same vein. A mobile OOH truck attended events like Toronto Ribfest with relevant headlines like "We know a thing or two about bare bones." Wild postings near No Frills locations pointed out "Frills are for underpants, not grocery stores."

The campaign performed six times better than Facebook's benchmark, digital click-through rates were almost three times the average at 1.43%, and social engagement increased 91% over the previous quarter.

Turnaround Strategy **SILVER**

Never forget your roots

At its heart, Mark's has always been a store for blue-collar workers.

But as the retailer expanded into new markets and offerings, it also moved away from its roots. Continual deep discounts helped retain older customers, but those customers' kids dismissed Mark's as a place for their dads, not them.

When Taxi looked at the brand's roots, it found Mark's has always been associated with hard work. And hard work is a value Canadians of all ages hold dear.

The "Well Worn" campaign celebrated Mark's gritty history. A minute-long spot features a rugged-looking man in a garage explaining "What we do defines who we are." The stirring video then shows a series of shots of hard-working Canadians, from a woman wrangling horses to a man cutting down a tree,



to a chef sweating in a tiny kitchen, all of which are “well worn.” The message was also told via shorter 30-second TV and digital ads, as well

as through a massive OOH presence.

More than 85 Mark’s stores were remerchandised to reflect the distressed look and feel, while the Mark’s store in the Toronto Eaton Centre was fully transformed into the first “Well Worn” concept store. The agency also worked with Canadian country music star Brett Kissel and other influencers to get the word out about Mark’s new identity. It also amplified the “Well Worn” message via direct, social, flyers and display ads.

Celebrating its blue-collar roots hit a nerve, particularly with younger Canadians. A Google Brand Lift study showed that among 25- to 34-year-olds, the “Well Worn” videos had a 4,102% lift in interest and a 25% lift in ad recall. “Well Worn” received over 60 pieces of media across print, radio, and TV, totaling six million organic impressions. Additionally, over 75 media influencers mentioned “Well Worn” during the launch. A digital analysis showed Canadians had an overwhelmingly positive sentiment towards “Well Worn,” finding it to be authentic and relatable.

All of this positive attention resulted in an increase in same-store sales of 3.4% and solidified Mark’s number one position for jeans sales. E-commerce revenue from emails increased 209%.

Turnaround Strategy **BRONZE**



It doesn’t taste awful... and it works

Most Canadians know the Buckley’s slogan: “It Tastes Awful. And it Works.” And while that equity continues to power Buckley’s cough syrups, it has actually been an obstacle for the brand’s extension into a flavourless pill format.

Saatchi & Saatchi found that Buckley’s users equate the awful taste and immediate impact of the syrups to the product’s efficacy. Not only did Canadians’ not transfer this legacy over to Buckley’s capsule products (that do not taste awful), many didn’t even know Buckley’s Liquid Gels existed (despite being on the market for more than a decade). In fact, Buckley’s Liquid Gels was experiencing a 7% decline in sales.

To turn things around, the team used Stuart, the same bespectacled pitchman from other Buckley’s ads, and dressed him up in a giant, orange pill suit while holding a Buckley’s pill box. In TV and online ads, Buckley’s featured him barely containing his rage about having to dress up as a pharmacological mascot and bemoaning the fact that no one seems to know that Buckley’s is available in pill form. He was infuriated that drastic measures – such as dressing up a man in a pill suit – were sadly in order.



The commercials ran throughout the cough and cold season in English and French Canada. No other media or in-store materials were utilized.

The “Pill Suit” campaign resulted in sales bouncing back from a dismal performance in 2016/17 to a massive 15% gain in 2017/18. Dollar and unit share of market also grew 0.5 points during the recent flu season. And Buckley’s Liquids Gels became the fastest growing pill in the cold and flu category, with a 15% increase (versus the 4% category growth), all thanks to Stuart angrily dressing up as a pill.

Turnaround Strategy **BRONZE**

SOCIAL/CONVERSATIONAL STRATEGY

Social was easier when it was a less cluttered canvas versus the current finding-a-needle-in-a-haystack odds of discovery. While their objectives couldn't be more different (getting people to be more polite vs. selling more gum), **Go Transit** and **Juicy Fruits'** strategies managed to beat the odds, creating shareable content to get Canadians to directly engage with their brands online.

Book of #Fails a winner

"Hell is other people." Anyone who has ever ridden public transit knows that common saying should actually be: Hell is riding public transit with other people.

Go Transit and DDB Canada aimed to turn more public transit riders from devils into angels with the launch of the *The Unwritten Rules of Public Transit Etiquette Written Down* in January 2018.

The book was the culmination of a campaign which started in 2016 to educate riders about transit etiquette, called "#EtiquetteFail."

This first phase resulted in a 36% drop in bad behavior, ranging from manspreading to feet on seats to nail clipping (really). Plus, complaints to GO's customer service centre dropped by 80%.

In 2017, DDB Canada built on that success with a \$70,000 media budget. First, riders of the regional transit system were invited to submit their #EtiquetteFail stories. Then, through a series of online

polls, riders actively provided content for what became a 100-page book.

The Unwritten Rules of Public Transit Etiquette Written Down was then introduced with a book launch at Union Station.

An e-book version was made available on a campaign microsite. And to drive continuous engagement with riders, parts of the book's content was used for social media. The campaign hit a nerve, gaining widespread media coverage, and the online poll became Twitter Canada's top 2017 poll.

The printed book sold out in a few hours, while after three weeks of going live, more than

10,000 e-books had been downloaded, exceeding the goal by 50%. Both paid and organic social media content consistently exceeded engagement rate benchmarks. #EtiquetteFail had 3,500 uses on Twitter, with 3.4 million users reached and 56.2 million impressions.

Talking about the riders being bad was good for the public transit service, with overwhelmingly positive social sentiment at 84%, increasing from 42%.

Social/Conversational Strategy **SILVER**



A G.O.A.T.-worthy gum ad

Juicy the Goat chewed through online noise.

Gum sales have been falling for years, so Juicy Fruit wanted to make its existing partnership with the NBA and Toronto Raptors extra sticky online.

The Wrigley brand and agency Momentum realized NBA fans who were watching the game were also watching their phones. So they dove into the heated online debate about which basketball player is the Greatest of All Time (a.k.a. the G.O.A.T.).

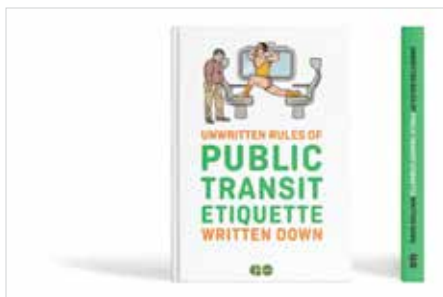
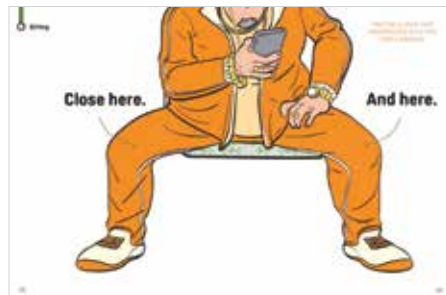
The team then made an actual goat the mascot of "The Real #GOAT" campaign (because goats are always chewing things, plus they're infinitely GIF-able).

The campaign had Juicy head-butting into the #GOAT debate with fans: he intercepted conversations on Twitter and Insta, and hijacked online All-Star voting, claiming the votes as his own. During the regular season and playoffs, the buck engaged fans with memes, #goatmotivational messages, and trash talk.

As Juicy became more recognized in the online NBA world, Raptors players and voices surrounding basketball culture interacted organically with Juicy, via shout-outs, retweets, and interactions online. To wrap up, the brand aired a TV spot with Delon Wright, who screamed for the Raptors alongside Juicy and solidified its new relevance for NBA and Raptors fans.

Engagement rates doubled the industry average, at 5.2%, and the campaign achieved 97% positive sentiment. Oh, and Juicy Fruit sales rose 16%.

Social/Conversational Strategy **BRONZE**





CANADA 150 STRATEGY

Brands from coast-to-coast-to-coast were singing Happy Birthday last year, so standing out in the sea of maple syrup and cake was a unique challenge. Campaigns by **The Salvation Army** and **Cleansheet** rose up to not only unite Canadians, but call them to action, creating a deeper connection beyond wearing red-and-white on Canada's big day.

Donation-driving discoveries

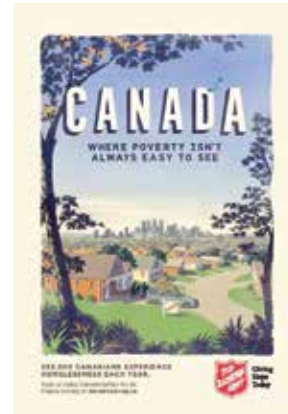
Canadians like to brag, well, humblebrag, about the Great White North. But, Canada isn't so great for everyone.

The Salvation Army teamed up with Grey Canada on the "Canadian Discovery Tour" in a bid to get Canadians thinking about the struggles of others during the happy Canada 150 fanfare.

Research found Canadians are a proud people, often referencing how their home and native land is ranked as one of the best countries to live. That's true, but so is the fact that 1 in 5 Canadians skip meals to make ends meet, according to the Salvation Army.

The "Canadian Discovery Tour" set out to show this darker side of Canada via bright, retro-style tourism ads. One of the ads shows kids playing hockey surrounded by stunning snowcapped mountains, but off to the side there's a kid sitting alone on a bench. The copy of the ad reads: "Canada. Where Poverty Isn't Always Easy To See."

The series of ads opened Canadians' eyes to the poverty around them. The campaign also included a tour bus, where tourists and Canadians alike were shown the country's beauty, as well as its inequality. The reactions of passengers were filmed and shared on



social, as well as used in radio ads. A virtual tour revealed the hidden poverty in communities across Canada. The film was shared over 5,000 times on social, generating 2.7 million video views. Website donations in July rose 106.3% year-over-year, while call centre donations grew 249.5%.

Social/Conversational Strategy **BRONZE**

Crowdsourcing for Canada

What sound says Canada to you? The call of the loon is an iconic sound, but what about everyday sounds, like toonies and loonies jingling in your parka pocket?

Canada was caught up in sesquicentennial fever, so to stand out in sea of red-and-white ad campaigns, Cleansheet created a country-wide crowdsourcing platform. It worked with a bevy of partners on the "CanadaSound" project to collect uniquely Canadian sounds and then have artists use them to create music.

CanadaSound.ca invited Canadians to submit their favourite sounds of Canada and draw inspiration from others' submissions. Next, the creative shop partnered with the JUNO Awards, CBC Music, the Society of Composers, Authors and Music Publishers of Canada (SOCAN) and Heritage Canada, to curate the sounds in



the CanadaSoundbank™, and made them available to artists, rights-free.

This large project had a small budget of \$274,000, but the agency managed to get more than \$2.9 million worth of pro bono time and media to get the word out.

To get Canadians to participate, experiential booths were set up to capture their sentiments about the country, while CBC Music promoted the project through podcasts and musician/CBC host Rich Terfry (a.k.a. Buck 65) created original tracks using the CanadaSoundbank™ each week.

Specials aired nationally on CBC Radio and artists invited Canadians to collaborate via social media.

In all, 81 artists signed on and submissions ranged from a four-year-old to an 84-year-old. CanadaSound generated over seven million earned media impressions and weekly site visits averaged 140,000 each week.

Social/Conversational Strategy **BRONZE**

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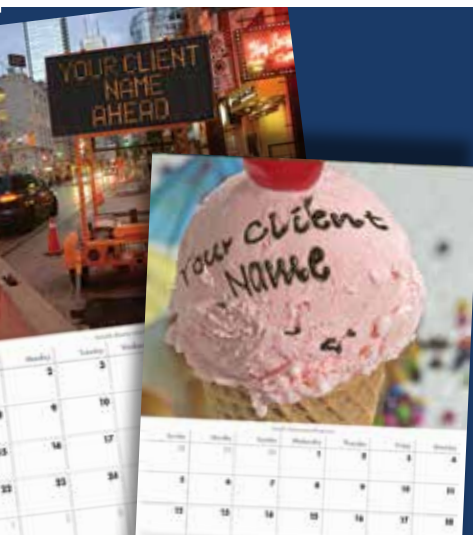
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The art of media leadership

EVERYONE SEEMS TO KNOW MEDIA THESE DAYS. AGENCIES. CONSULTANCIES. EVEN MARKETERS ARE BRINGING IT IN-HOUSE. HOW WILL MEDIA SHOPS RECLAIM THEIR LEADERSHIP ROLE AND TAKE BACK THEIR TURF?

ROUNDTABLE MODERATED BY JOSH KOLM & EDITED BY JENNIFER HORN

When it comes to addressing the industry's biggest issues, should leadership be shown by media agencies or clients?

Initiative's Noah Vardon: I think media leaders should be part of the conversation. I do think that a lot of these challenges are global, so what impact do they have on regulations within our jurisdiction?

We're setting a lot of standards here in Canada that global markets are looking at. We recently held a digital summit with our clients from all of our agencies at *The Globe and Mail*. We talked about issues with digital, we had a panel with our clients, it was a very frank

discussion. We even brought Google and Facebook into the conversation, because we didn't want to be talking about them without their point of view, and I think that's leadership. We were the first to come out and say YouTube needs to have a third-party verification system that was equivalent to what we would hold standard, and we were public about that. So I think these things are happening.

Media Experts' Kris Davis: I think media obviously has to take a leadership position – yes, there are higher-level deals, but I think it's ultimately the people who are on the frontlines executing them on behalf of their clients that

need to be leaders. And I think if you have programmatic buying and that type of execution, you need smart people who are empowered and who are keeping an eye on things. So leadership's got to come from the top, but it's also got to come throughout the organization.

One of the things we need to think about in this conversation is Facebook and Google. Are media agencies too close to them to address issues when they come up?

Havas' Alexandra Panousis: When you work in self-interest, you make decisions based on self-interest. And if agencies are making money on two sides, where they make money from clients and they make money from other brands, it's hard to be pure.

Cossette Media's Wes Wolch: I think the challenge with the Googles and the Facebooks of the world is not so much on our side. I think we have an overall decent working relationship with those partners, but I think the challenge is the relationship they have with the clients. If I'm working at a beer brand, [those companies] are also going down the street and talking to my competitors, and it's usually the same team. And we've given them a front-row seat at the table to some of the most strategic discussions that we have. You wouldn't tolerate that from an agency to work with a variety of clients in the same field.

What opportunities are there for media agencies to provide value and show leadership for clients?

Wolch: I don't think people realize the opportunity we have. Media agencies have 80% of the budget. We have data to deliver big insights. And we have the first look at all the latest innovation. That's an amazing position to be in. But I've never worked in an industry with so many people that have strategy in their title that cannot find an intake for the life of them. And we get into pitch after pitch and we talk about efficiency, efficiency, efficiency. It's like I can buy you a whole bunch of cheap stuff, but it doesn't mean that it's actually going to be effective.

Panousis: There are few people today that have that Rob Young [at PHD] knowledge base. We don't value that skill, or we can't afford that skill, and we're not training in that skill.



1. **WES WOLCH**, CSO, Cossette Media
2. **ANDREW SAUNDERS**, chief revenue officer, *The Globe and Mail*
3. **DOMINIK MAJKA**, VP, programmatic, Starcom
4. **KRIS DAVIS**, SVP, Media Experts
5. **NOAH VARDON**, VP, client advice & management, Initiative
6. **ALEXANDRA PANOUSIS**, president, media, Havas
7. **SHANNON LEWIS**, president, CMDC

Wolch: No, we're not selling that skill.

Panousis: Potentially. But what we've done is we've commoditized. What are the trends right now? It's that consultants are taking over and clients are bringing a lot in-house. So if they felt that we were adding value and doing a great job, why are they doing those things?

Wolch: Because they understand the value of data.

CMDC's Shannon Lewis: They do, and I think that's why media agencies are hiring data scientists and more content teams. The value is how you drive that insight. We're the closest to consumers.

If you look at the Accentures of the world – yes, they're getting into programmatic buying, but at the end of the day, we're the ones who are coming up with compelling campaigns and personalization with scale.

Panousis: I'm optimistic too, but I want to encourage more movement. The problem is we're not open to having the other side of the conversation. The industry is not great. There's been fraud, growth is down, 30% attrition is the average – according to most CEOs of media agencies in Toronto – and on we go. So the reality is that there are problems. But the good thing is we have incredible opportunities. Media agencies can see the connecting content, tech, data and innovation in really interesting ways. That has to start to rise and what we have to stop doing is



charging \$85 an hour and throwing content in for free. Accenture doesn't do that.

Wolch: Nobody does that, except for media. Because, again, it's a procurement-based decision. The same people that determine where they buy their staples and their paper are the same people that determine where 80% of their budget goes.

Vardon: As a previous client I can tell you that in a lot of cases there is procurement-led decisions, but a lot of the pitches were not procurement-led. I think certainly procurement helps drive costs down because that is one of the KPIs. And there are some global clients that look to procurement to lead their media decisions, which I don't think is the right call, but there are a lot of clients that look for value.

Given the Canadian market's realities, are there areas where agencies should show leadership on global issues?

Starcom's Dominik Majka: I think the opportunity for us is measurement, because measurement can be localized in a lot of cases. With measurement we can talk about improving that client brand safety conversation. You can talk about technology that's driving the execution. You can talk about decisions that are being made here in Canada, which, from a global scale, is a local market. That could help shape the conversation and maybe give us a little visibility outside of Canada.

Vardon: I don't find there's an appropriate forum – other than free press, we don't have a lot of opportunities. We've certainly talked about it at the IAB. We talk about issues, and obviously that helps form our collective point of view, but I don't think there's enough of that. There's

a lot of that in the U.S., and then there's opportunity for those forums to become public and discuss them. And I think a lot of this is happening, but we're just not getting the exposure that we perhaps have in other countries.

Panousis: It's very Canadian to not talk about a couple of things.

“WE DON'T STOP AND
EDUCATE OURSELVES AND
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COLLECTIVE... I THINK WE
NEED TO DO MORE.”

Noah Vardon, Initiative

Lewis: Associations are dealing with a lot of local issues right now. I've been in the thick of [Bill S-228], writing letters to ministers all day, because it's something that affects our industry. It would mean 30,000 jobs will be gone and \$1 billion slashed in advertising spend, so it's a massive impact. That's a local issue that we have to look at collectively. We need to join forces on the big issues that you can't talk about, and that we need to take a stance on.

Wolch: I think as leaders, we also need to do better jobs with our teams, and actually deliver a real strategy for our clients, because the communication role has never been as fragmented as it is. We have the data to inform, to personalize messages, but we have to totally retrain

staff about a whole new way of thinking and approaching it. I guarantee you, go into any of our shops, most of the planners will think that their job is the blocking chart and it ends at the blocking chart. And I just think we need to do a better job of setting our industry up for success.

Panousis: Skillsets are really interesting. I did an analysis of one agency and I found it fascinating, my job was to just go in and talk to people about their skills. And one of the things that I found was most of the media planners didn't understand how to evaluate a point of view on a newspaper versus a point of view on television. They didn't understand how to do a channel mix optimization. And this was a well-intentioned, super smart company.

Davis: But I think a little bit of it is structural. Give me a smart, connected team of curious minds, who is close to and understands their client's business, and they'll get there. I don't care whether they're in data science or planning or buying or wherever they come from.

Vardon: We don't stop and educate ourselves and ask for opinions and just get better as a collective. And I would like to be optimistic and say it's about us just being too busy, but it's hard, because every day there is something that crosses my desk and I need to form an opinion on it, and need to make sure that I'm up to speed on it. But I think we do need to be more.

Panousis: You see, but here's the problem with the way media agencies are operating today. They're required to really understand technology. I will say this as a former CEO of a media agency that is very digitally forward – when I left, I learned to code and doubled down on tech, I had conversations and depth and understanding. The level of training that you get on an online Twitter-like



centre thing or Google's whatever – take a hacker course at Lighthouse Labs for 12 weeks for 10 hours a day and watch your mind expand. These are the skills that we need, you can't take surface-level, you can't go to one session. You need a depth. Mark Sherman [CEO at Media Experts], Sunni Boot [former CEO at Zenith], they had a depth. Lauren Richards [principal at Pollin8], she studied innovation. I think that idea of persuasion is a lost art.

I do believe that we understand some of the technical sides of the business, but I think it's pockets, I don't think it's deep. And this is why clients are like, "Okay, well I don't know, do I bring it in-house?" All of them are investigating bringing certain things in-house, which is why they are creating centres of excellence for search, for tech, for innovation.

Lewis: But sometimes the agencies are running those centres of excellence, and they're the driving force, which is beautiful when you talk about media leadership.

The Globe and Mail's Andrew Saunders: I think there are transparency issues, which is part of the reason they

want to bring some of it in-house. Who owns the data? Who doesn't own the data? What are the financial terms? Is it transparent all the way through the entire contract arrangement? It's not about viewability, it kind of runs deeper than that. There are some major challenges that I think are important to bring to the table, and the CBC is working hand-in-hand with the ACA in that capacity. It's not just a fraud issue, [it's] whether its 10% or 20% of my campaign is or isn't being measured effectively.

Lewis: And the ACA are now running pitches. They're really trying to educate clients on the pitch process, so we don't get into the debate about value versus procurement. We do get caught up in the day-to-day, and I think the same thing happens to marketers. So when a pitch comes up, they're looking for guidance.

Is there anyone in Canada who is a steward for the industry today?

Panousis: If I look at the creative agencies, there are two mavens that I think about. One is Judy John [CCO and CEO at Leo Burnett], who is creative excellence. The other is Zak Mroueh [CCO at Zulu Alpha Kilo]. Calling the industry out on no spec work, putting an issue that nobody talked about in the forefront, inspiring the ICA to actually publicly go after some pitches. Now why aren't we seeing that on the media side? It's way harder to do, yes. I truly believe it's a margin play. We're basically in a marketplace where it's not like there are net new industries that are coming in.

Lewis: We still have some incredible people as leaders.


Panousis: And I'm not suggesting we don't. We do, we're just quieter.

Saunders: But in some respects it's personality versus depth. Because some of the industry leaders we have

conversations with are incredibly bright. The business acumen is at a higher standard, and they've redesigned their agencies, brought in programmatic, retooled and built a new culture. Some of the leaders are bright, intelligent and business-minded and not to take anything away from the previous generation, but the context of those conversations didn't have the depth that some of the leaders of today do.

Lewis: I'm with you Andrew. You look at Joseph Leon [president at Vision7], who came from a start-up digital background in the U.K., so he has global experience, and he's a brilliant mind. But he's not going out to get publicity – that's just not his style, that's his personality, but he has so much depth. And then we have Anne Stewart [CEO at Wavemaker] who's focused on culture and she's really hit the mark on the top places to work. We've got different personalities, and they make up depth in their own right.

Wolch: One of the things that nobody teaches whether you're at a creative shop, a PR shop, a media shop, is to be brave. Because of the transient nature you see with clients, there is this fear that if you are brave, then you could upset and lose that client. And what I try to empower my team with is, 'you don't work for the agency, you don't work for the client, you work for the brand. Your job is to put the brand in the best position. What is the true value of that relationship at the end of the day?'

Panousis: I think when we talk about value, it's a one-two punch. The first punch is the business. And then there's the art. That's why I came into this. I loved the idea of having both sides. I think we lost a little bit of that in this skating dance for buying inputs and outputs and things that aren't necessarily core to what the CMO or CEO are looking for. I would suggest that that's one of the issues that we have, and the brave media mavens focused on that. That was their thing. 



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OOH'S NEW BAR

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THE EXPERTS ARE SAYING OUT-OF-HOME MEDIA SPENDING WILL BE HIGHER THIS YEAR THAN LAST YEAR. And higher again in 2019. In its latest mid-year media forecast, global agency network Group M projected 2.1% OOH growth in Canada for the current calendar year, and another 2.9% bump in 2019.

But as spending inches upward, so too do client expectations.

Technology has unalterably changed the so-called “oldest medium in the world.” It’s taking what we might have once called a staid industry into incredibly competitive territory. OOH companies are investing in tech, converting inventory and embracing new metrics in a bid to stay relevant.

The industry as a whole recognized this and formed the Canadian Out of Home Marketing and Measurement Bureau (COMMB) in March (by merging the Out Of Home Marketing

Association of Canada and the Canadian Out of Home Measurement Bureau). One of its key mandates is the creation of more robust metrics that compete with what the online world offers. That means real-time customizable and verifiable audience data for every billboard, poster and bus shelter display.

So the business of selling OOH is no longer just about location, location, location. It’s about what you can do to engage consumers in those locations, and what you can tell advertisers about the eyeballs they seek. That requires big change from OOH players.

The evolution strategy at Astral and Newad typify the push to deliver richer experiences, and illustrate the opportunities to realize better insights and better results by investing in innovation.

Astral's creative approach to innovation

Delivering big new ideas and opportunities is the strategic fuel behind tech investment

Much has changed in out-of-home media over the last few years. The industry has gone digital, audience data has become a huge priority, and what was once a purely traditional format has become a technological arms race.

But for Astral, one idea steers the company through this disruptive time: creativity breeds success.

"Creativity is the content of our business," says Karine Moses, president of Astral. "It shapes everything we do. It's the fuel of our business."

This will ring true for anyone who's seen the company's Carte Blanche competition, which just completed its ninth annual contest. It judges competitors from the creative side of the industry on the strength of the ideas they design for Astral clients using its networked inventory.

But creativity goes deeper than what appears on billboards and digital screens, Moses says. It means new ways of thinking about out-of-home, trying new things and utilizing every advantage to deliver big ideas to clients.

In February, for example, that manifested as a cross-platform integration for automaker Infiniti. In Toronto, Astral worked with Bell Media radio stations CHUM FM and Virgin to coordinate ads appearing on highway billboards with radio spots airing in the cars that drove by – a new product called From Radio To Road. So as a Bell Media radio listener commuted to work in the morning and heard an Infiniti ad, the roadside digital boards would receive a signal to display Infiniti campaign creative for that model.

Another recent campaign for a line of beard care products relied on facial recognition software to identify when a bearded person was within view of a given facing. Only then would it call up the campaign's creative, ensuring it reached the target consumer.

Creativity and tech are clearly linked, so Astral has invested in being at the forefront of innovation. That's no small commitment at an organization as far-reaching as Astral's – it has 31,000 facings in five provinces that fall into five main lines of business: outdoor, large-format digital, street furniture, airports and transit.

Ten per cent of the company's facings are currently digital, but the push is on to convert more static inventory to connected, adaptable, data-rich media. Moses says it's her goal is to double that percentage in as short a time as possible.

While digital signage offers more to advertisers in terms of the types of ads they can develop, a connected digital board allows for the collection of better audience data – a major priority for Astral.

In December, Astral launched a self-serve programmatic offering through a partnership with Hivestack. Advertisers can now conduct automated buys against more than 120 large-format Astral digital boards in five major cities, with more inventory to become available as Astral conducts its digital transformation.



Astral worked with Bell Media so that when a commuter drove past an enabled billboard while listening to an Infiniti ad on a partnered radio station, the board would display matching OOH creative.



Approximately 10% of Astral's inventory is digitized, but more traditional signage is converted every day. This allows for better creative campaigns and better data to measure effectiveness.

"It's a new way of selling and doing business in out of home," Moses explains. "Our focus when it comes to innovation is to drive attribution and results."

But Moses says that as essential as technical innovation is to media creativity, that investment must be matched by an investment in talent. "We want to diversify the skill sets we have in-house," she says. That means bringing in leadership not just from other parts of Canada's media industry, but from other industries altogether. For example, TV buying experts have arrived from media agencies, code specialists have arrived from the online world and a number of operational experts have all expand Astral's expertise.

Regardless of where technology steers the industry next, Moses says she knows Astral can stay ahead of the curve. Beneath its deepening technology credentials and diversifying skill set is Astral's philosophy that creativity is the key to staying relevant. It seeks out new ideas, forges new partnerships and engages Canadians in new ways.

"Astral's business is the creativity business," she says. "That's what's made us successful so far. And I don't think that will change, no matter where the industry goes next."



Karine Moses
President Astral
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Newad brings digital precision to indoor out-of-home

Using tech to engage audiences, inform advertisers and elevate the industry

The indoor Out-of-Home (OOH) advertising business was built on data that was a lot like the traditional inventory it sold: static. Info about who was exposed to ads inside a venue was often self-reported. A resourceful OOH media company might have surveyed people in these venues to get more detailed demographic data, but the information was rarely updated more than once a year.

The explosion of digital media has increased advertisers' expectations. OOH data must now be much more detailed and easily accessible. Newad stands at the forefront of that change, investing in new tech, converting a growing number of its more than 40,000 facings to digital screens, and providing clients with refined information about who is seeing their campaigns.

"Newad has been in the OOH industry for over 20 years," says Michael Reha, Newad's president and CEO. "We're not particularly fond of the term 'trailblazer,' but we think in this case, it is a good fit."

Newad launched in Toronto in 1995 and has since expanded through acquisitions and organic growth. With offices in Montreal, Quebec City, Vancouver, Calgary and Edmonton, the firm focuses on three major lines of business: restobars, arenas and campuses.

Reha says that these networks remain an effective way to reach Canadians at scale, since 86% of influential adults have visited an eat-in restaurant in the past month alone. People love to go out, and this isn't going to change any time soon. Clients are asking for more robust audience data and dynamic ads, and Newad is continuously evolving to meet those needs.

The company now reinvests approximately 10% of its revenues into digital innovation, says Reha. That means converting inventory to digital screens, upgrading the hardware that links those ad faces to ad servers, and finding new ways to engage venue patrons with a full-time R&D team. Tech is not only a priority, it also serves as a strong engagement tool. Newad recently added a new generation of motion sensors in its digital boards allowing a passerby to interact with an ad, selecting different colours when previewing a new car model, for example.

The ultimate goal with these latest efforts is to customize data moving in both directions along the media chain, which is obtaining detailed audience intel for advertisers, creating better ads to serve to consumers and maximizing the interaction between brands and their target audiences.

By way of example, a recent campaign for Transat leveraged data from its partnered establishments to serve World Cup-focused ads to specific bars during game broadcasts. Transat targeted Canadians of Portuguese, English and French backgrounds (three countries in contention at this year's tournament) by targeting venues that served as hubs for these communities in Toronto and Montreal.

When it comes to feeding audience data back to clients, Newad is rolling out a new audience segmenting system driven by mobile data. Profiles are obtained from mobile devices that are seen within Newad's locations. Advertisers can now tap into a dynamic portrait of current behavioural insights insuring that they reach their target audience.

Perhaps the biggest innovation in Newad's business has come with the introduction of programmatic buying. Working with Campsite since 2016, Newad has



Newad is shifting additional inventory to digital formats to provide clients with better data and also invests 10% of its revenues into digital innovation.



A recent World Cup campaign for Transat targeted venues that served as hubs for Canada's French, Portuguese and British communities. Signage delivered ads for flights to those countries while the teams' matches played in the venue.

been putting a growing percentage of its inventory up for auction through its Demand-Side Platform (DSP).

"OOH impressions being one-to-many instead of one-to-one, like online, clients expect the highest concentrations of their target audience. They want to monitor everything every day, just like they do online. Programmatic is the best way to deliver that," explains Marie-Christine Fournier, director, strategic planning and programmatic sales at Newad.

"There are new local advertisers who haven't considered digital OOH before, but are now looking to try it out," Reha adds. A recent report from Campsite showed that 55% of the advertisers which Campsite brought to Newad had never executed a campaign with Newad inventory before.

In that same report from May 2017 – one year after Newad partnered with Campsite – Newad reported a 9% growth in overall digital sales.

"Innovation is the key to success in this business," Reha observes. "And Newad is committed to keeping its business way ahead of expectations."



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