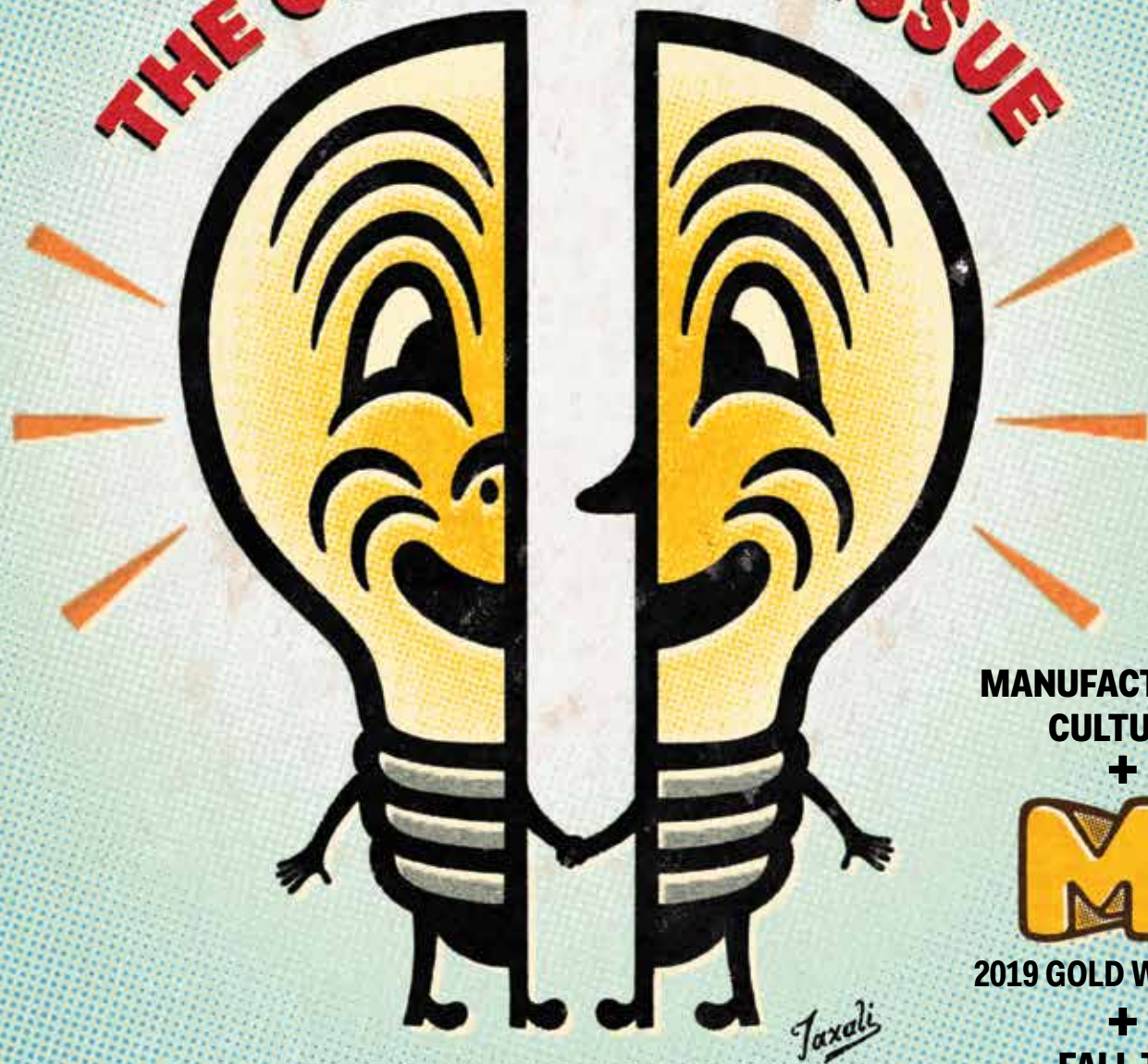


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ON THE COVER: Acclaimed artist Gary Taxali tackles the tricky topic of fostering workplace culture by dissecting the nucleus of creativity: ideas. Manufacturing culture is a taxing task for any agency following a merger, acquisition or painful restructurings. Agency-wide changes can threaten to stifle creative thinking, which means collaboration is paramount. Because creativity should never take a back-seat to cost-cutting and consolidation.

The makings of strange bedfellows

Just as the brain demands many, many bits of information to curate, process, and spark ideas: teams require divergent backgrounds, experiences and, you guessed it, cultures to spark creativity. Yes, this notion isn't new. But did you know that the creative process is rendered utterly useless if not followed up by the convergent thinking that comes from homogenous teams? Meaning, you can have bright ideas up the wazoo, but without innovation – a standardized way of implementing those ideas – you're just walking up a down escalator. That's the consensus behind professor of business psychology at University College London Tomas Chamorro-Premuzic's meta-analysis of the workplace.

It got me thinking about the news of creative powerhouse Droga5 merging with the suits at Accenture earlier this year. Not only did David Droga give away his shop's independence (which he swore he'd never do), but he gave it to the very thing that could be a threat to creative agencies worldwide. Many believe consultancies are eating ad shops' lunch, and – alongside AI, data and all things efficiency-driven – have been deemed a creativity killer. And that may very well be the case. But what's done is done, and now we all wait to see if Droga5's right brain plays well with Accenture's left.

Because that's the question on everyone's mind, right? How does a fiercely free-thinking culture not buckle under a machine of rules and formalities? How does a creative culture exist in an agency and firm that are poles apart?

This question of balance is one that all agencies facing a merger must face. Some unions are not as disparate as the aforementioned, such as when the traditional

creative thinkers at J. Walter Thompson and Juniper Park were mandated to mix with new digital-driven mindsets of Wunderman and TBWA, respectively. However, the challenge remains the same, which news editor Josh Kolm explores in our cover feature on manufacturing culture in a manufactured biz (see p.14).

Only time will tell how the cards will fall for Droga5 and Accenture. If done right, the union could actually be a case study for brands that are navigating the complexities of folding in-house creative capabilities into their marketing best practices (which, ironically, is also eating agencies' lunch). For any shop facing the seismic task of learning to play in a new sandbox, remember this: culture clashes exist when fools rush in, so take it slow and steady – as Chamorro-Premuzic likes to say, "too much diversity is a problem... everything is good in moderation."

Jennifer Horn, editor



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BRANDS COURT MODERN MEN

By Josh Kolm

Many marketers will remember this year's Super Bowl as the one when Gillette added "toxic masculinity" to their vocabulary. Its "We Believe" ad examined the ills the epidemic causes, calling on men to set a better example for future generations.

Some consumers have bristled at brands critiquing masculinity. But many of those companies helped establish the cultural images associated with masculinity today, and therefore have a responsibility to fix it. Grooming brands have warmed up to "modern" portrayals of masculinity, and recent examples show the creative strategy is here to stay.

"If you are your dad's masculinity brand, that's a problem, because you are probably not the same kind of man as your dad," says Max Valiquette, CSO at Toronto's Diamond. "There's an appetite for something different. We're consuming so much more, we get bored. We didn't need to see another fighter pilot shaving... And there's a lot to like about the Gillette ad, but I don't think it's the only way to go about it."

Last fall, Schick created its purpose-driven "The Man I Am" platform, showing men of different body types shaving in a bathroom, before revealing their true selves as they beat-box and dance in home videos. A Canadian adaptation this year showed former NHL tough guy Gary Roberts and current Toronto Maple Leafs player Zack Hyman talking about how hockey impacts family life and fear of leaving the game.

"Millennial men define themselves through their personality, not

Left, top and bottom: Gillette has been gaining attention for taking on "toxic masculinity," but it isn't the only brand updating the way it portrays men.

their gender," says Christine Jew, brand manager for Schick at parent company Edgewell. "They accept all types of men and celebrate all facets of masculinity. They understand there is no 'one-size-fits-all' type of man."

Unilever's Axe spent the last four years "growing up" as part of a strategic shift. In April, a Canadian spot showed Toronto Raptor Kyle Lowry sharing his brother's advice to "stay chill" instead of reacting negatively during embarrassing moments from his youth. The ad had the brand telling its young, impressionable target that healthy confidence is something that's built over time, and not tied to their ability to seduce women (as it previously had).

And the "Future Dads" platform from Dove's Men+Care shows dads emotionally talking about parenting in a push to normalize paternity leave. Beyond a non-traditional portrayal of openness in men, it connects to a larger societal issue.

"There's a huge difference between calling out the toxicity of traditional masculinity and showing [it] in a non-toxic way," Valiquette says. "Gillette is saying 'This is a problem.' Axe and Schick aren't talking about the problem [or] claiming to fix it, but they also don't embrace the toxicity."

After making a bold statement in January, Gillette released a more understated look at the portrayals of modern masculinity. A video by Grey Canada was posted to social channels in late May, featuring a transgender man learning to shave from his father, a formative moment between a dad and son.

Concerns about "backlash" against Gillette ended up being unfounded – parent co. P&G said sales following the ad were "in line with pre-campaign levels," and even went up for its subscription service. Having P&G's flagship shaving brand make that bold statement also fits into its broader marketing priorities. After years of cutting prices for many of its brands to compete for value-conscious consumers, the company has been slowly raising its prices again – joining other CPG co.'s in betting consumers will pay more for brands with a strong, trusted identity.



SWIMMING UPSTREAM

By Bree Rody-Mantha

Above: Bell looks to ensure Crave viewers stay engaged following its *Game of Thrones* boom.

Bell Media, Corus Entertainment and CBC all operate digital streaming products. Each has a different model and a massive content library, but are their marketing strategies doing them justice?

Corus' StackTV is the latest offering, revealed during this year's Fall TV Upfronts. Positioned as a "virtual BDU," it offers streaming on multiple "channels," both live and on-demand, as an add-on for current Amazon Prime subscribers. It will go live in the fall. Over at Bell, cable subscribers can view its shows digitally via TV Everywhere and its separate SVOD, Crave. CBC, meanwhile, offers a mix of digital live-streaming and on-demand shows through Gem, introduced recently.

They're the Davids to U.S.-based Goliaths. Netflix and Amazon don't release official Canadian numbers, but a 2018 MTM study puts penetration at 60% and 12%, respectively. Crave's official subscriber count as of February was 2.3 million. CBC would not disclose numbers for Gem.

Sarah Thompson, CSO at Mindshare, tells *strategy* the deck is stacked against homegrown players. "When you look at the top app downloads for media, [Canada] isn't

even in the top 20. The value proposition for Canadians needs to be clearer."

Tim Knapp, senior director of marketing at CBC says following Gem's initial push, "we realized marketing an OTT service is a 365 days a year exercise." The streamer taps CBC's existing research team and targets segments most likely to engage with certain shows, such as *Northern Rescue*. It will typically use performance data to reach viewers on digital, he says.

But Havas chief of media Alex Panousis, speaking to *strategy* from the Banff World Media Conference, says that industry conversations reveal the message may not be getting out.

"We were talking to a group that loved *Workin' Moms*, but had no idea it was on the CBC. They found it on Netflix."

Netflix persistently markets to its subscriber base through digital ads and ongoing email marketing. And while the SVOD appears to be the most effective at employing D2C marketing techniques of building extensive CRM systems, Panousis says mass can be just as effective.

"Amazon did an OOH push this year for the show *Hanna*. Did it work? It got me to

sample."

Bell Media uses mass and targeted channels to position Crave as a destination for big TV moments, says Jon Arklay, SVP of Bell Media agency, brand, creative and marketing. For example, jumping off the popularity of *Game of Thrones*, it debuted its "Big Moments" campaign on TV and digital two weeks before the series finale. On top of mass, Arklay says it's in "constant communication" with subscribers through email and targeted social marketing.

"Growth [for streamers] is going to come from getting mass awareness behind 'cultural moments' content like *Game of Thrones*, supported by targeted conversion strategies," says PHD managing director of marketing science Matt Devlin.

Corus hasn't yet unveiled its marketing plans for StackTV. But Drew Robinson, VP of content distribution, says Corus chose to partner with Amazon because of its data and reach capabilities.

"They have a marketing powerhouse behind them," he says.

Devlin says he'll be watching StackTV's marketing strategy intently, but adds that, overall, broadcasters need to embrace these services full-force.

"[They] arguably have more depth of compelling content. What they maybe don't have yet is a full commitment to making the platforms grow. Balancing legacy revenue lines with emerging ones is a tricky proposition," he says.

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A GROWING NUMBER OF BELOW-THE-LINE DISCIPLINES ARE BEING CALLED UPON TO DELIVER BIG IDEAS.

BY JUSTIN DALLAIRE

If Toronto Fashion Week is about making statements, models representing Osteoporosis Canada would have fit right in this year. The non-profit used the occasion to launch “Bübl x David Dixon,” a fashion collection featuring bubble wrap that visually represented the two million Canadians affected by osteoporosis.

As the org’s agency partner, Edelman’s role may have once been limited to promoting the effort through PR and social. But this time it managed all elements of the campaign, including creative. For Andrew Simon, Edelman’s CCO, it’s just one example of the kind of creative-led, channel-agnostic work more clients are asking for.

Today, the number of canvasses at creatives’ disposal has grown tenfold. Shops traditionally specializing in

shopper, PR, UX, design, AR or VR, mobile, CRM and other disciplines are increasingly being called upon to put on their thinking hats and deliver big ideas that fit seamlessly into the creative mix.

Jessica Willis, VP and ECD at Mosaic North America (an agency with roots in shopper) believes the stigma once associated with being a non-traditional or below-the-line agency has largely eroded.

“In the past, you went to your above-the-line agency for ideas and below-the-line agency for tactics,” she says. “There’s no longer the omnipotent agency that actually has to hold the idea themselves.”

In fact, through an existing relationship with Labatt, Mosaic was named AOR for the Stella and Corona brands in 2018, and it recently picked up Andrew Peller’s business as well. Both clients were looking for big creative ideas that could be transposed into the tactical retail environment, she says.

Over the last couple of years, Mosaic has executed several full-spectrum campaigns. For Dave’s Killer Bread, it created Club Fed, an immersive Toronto pop-up (staffed, in part, by former convicts), leading creative, PR, influencer, production and design. And, in early 2017, it oversaw digital, production and content for the “BMO200 Fountain,” an interactive sculpture allowing users to make a wish through a digital coin toss.

Speaking from Dave’s Killer Bread’s perspective, Rachel Leung, senior brand marketing manager at Weston Foods, says that – as consumers are bombarded with messaging on social, and as they begin to spend more on things like experiences and travel – her company’s advertising needs have changed.

She believes that below-the-line aspects of marketing are now “critical to deliver those meaningful more grassroots authentic experiences and engagements.”

The Club Fed activation, Leung adds, was a good example of Weston’s need to create a “remarkable story to connect with,” as more brands are needing to anchor their storytelling in “a universal human truth that hits upon a cultural tension” – something she says Mosaic achieved by being channel-agnostic.

Simon concurs that there’s been “more recognition of how all these different aspects feed into the power of the brand.” Customers interact with brands in a growing number of places, be it in-store, on social or on mobile, incentivizing marketers to invest more in those spaces, says Willis. Bringing creativity into those channels enables brands, particularly those with limited budgets, to leverage their creative concepts with maximum impact.

It’s also about bringing a level of consistency to client work, says Ryan Booth, creative director of design at Zulu Alpha Kilo. He says clients appreciate design teams’ ability to help bring a consistent tone and voice to various elements of a campaign. “We can come in and take these disparate parts and find a visual language that ties them together.”

Today, Booth notes that Zulu’s design team is at the table much earlier than traditionally expected. “I’m involved in crafting strategy, helping with briefs,” he says. “I spend time in strategy, development with clients and our larger strategy and account team. And that’s not specifically on design projects.”



Opposite page: Creativity holds no prejudice, as once-specialist shops give birth to big ideas, like Edelman's bubble clothing line for Osteoporosis Canada.

Above: Mosaic ventures beyond usual tactics with immersive creative for Weston and BMO.

Changing demands have expanded agencies' remits, and Matt Di Paola, managing director at digital shop Huge, says the most important thing is keeping the customer at the centre. "The more an agency can approach the work from the way a user wants to interact with a brand," he says, "the better the work."

Simon claims Edelman was among the first PR agencies to recognize it had to "up our game in the area of creativity" and has since made creative thinking a major investment focus, both in Canada and abroad.

Simon first joined Edelman as ECD for Canada in 2015 (replacing Jordan Doucette, who first held the role in 2014) and has since led creative projects for clients including Dove, HP, ASICS, Adobe and retailer REI. And in February, Edelman named former Leo Burnett Canada CEO and CCO Judy John as its first global CCO, a move Simon says will help "supercharge" its efforts to deliver a more creative-led communications offering.

Simon says the shop's looking for the right talent mix. Finding a balance, he says, means looking for people with diverse backgrounds,

like journalists and other storytellers.

To ensure ideas are properly executed, Willis says the agency looks beyond the typical writer-art director pairing, opting instead to match creatives with specialists across retail, experiential, package design and other disciplines. This enables the agency to create teams best suited to answer any given brief, she says, rather than "sticking to those silos."

Over at Huge, Allen Oke arrived from Zulu Alpha Kilo in 2017 as its ECD. Once known for its strengths in UX, product and digital product design, Huge's offering now includes six design disciplines. Since the hiring of Di Paola in October 2018, the agency also continues to grow and bolster its ability to deliver new kinds of experiences for brands – a move that requires heavy upskilling.

Hiring the right talent to deliver on its new strategic focus is not easy, however. Oke says he compartmentalizes creative disciplines into two buckets, to help identify the resources needed. On the one side, there's creative work that is


"felt and experienced" but ultimately never "seen" by the customer, such as UX and conversational design. On the other, there's more traditional forms of creativity that are visible to the end user, such as design, art and copy.

Today, Huge peddles in both forms. Over the last year-and-a-half, he says, the agency has been increasingly asked to deliver work that runs from brand identity to in-store experiences.

This requires leveraging teams from both creative "buckets": the traditional skills needed to build brand identities (the visible) eventually tails off into more UX-focused disciplines (the invisible), returning to more tangible creative during the go-to-market phase.

"In my old days, advertising would come at the end [of branding]," Oke says. "These folks are now part of the whole process, so they understand intrinsically how the experience is, and when they... come up with concepts for how it should go to market, it makes sense for the entire program."

One may be tempted to characterize the evolution of creative disciplines as "creative creep," but that would miss the mark, insist both Simon and Oke.

It's not so much a creeping as it is redefining of what creativity means today. It's creeping in the sense of expanding agencies' remits and the definition of creativity itself, Oke notes. "But it's an expansion of creativity that needs to happen for the way the world has changed to the needs of the users." 



Samantha O'Neill

Chief Marketing Officer for Canada

Sun Life Financial is pleased to announce the appointment of Samantha O'Neill to the company's Client Experience Office Leadership Team in the role of Chief Marketing Officer, Canada. In this newly created role, Samantha works with Sun Life's Canadian businesses and the Global Marketing functions to develop and deliver a holistic Client experience. Samantha joined Sun Life in 2017 and brings twenty years of extensive Client insight and expertise to the team. She is a passionate leader dedicated to creating memorable Client moments.

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WEED WARS

CANNABIS BRANDS GET CREATIVE

UP CANNABIS, DOJA AND FIGR SPARK UP BUZZY MARKETING AS THEY FIGHT IT OUT IN A HIGHLY COMPETITIVE CATEGORY. BY **MELISSA DUNNE**

Everyone knows that, to achieve mass awareness, you've got to blanket the country with billboards, ads on TV and everywhere online. Alas, recreational marijuana brands do not have that luxury, due to strict regulations in the *Cannabis Act* that came into effect on Oct. 17, 2018. While alcohol companies will spend their ad dollars on TV and billboards promoting their beers and bourbon this summer, there will be no competing ads showing hipsters partaking in pot.

The regulations, which have public health and the protection of youth at the core, are more akin to tobacco than alcohol marketing laws in Canada. The *Act* bans ads with testimonials, as well as those that depict real people or evoke emotions that associate emotions with a way of life. Producers are also restricted from offering contests or games as a means of promotion. This means pot brands in a new (legal) category looking to cash in on the green rush have had to think outside the recreational-marijuana box to gain awareness in a competitive space.

Legal cannabis consumption spend in Canada is set to grow from \$766 million in 2018 to just over \$7 billion by 2024, according to a report by Arcview Market Research and BDS Analytics. So there is certainly money to be made in this modern-day gold rush. But staying on the right side of the law is crucial to brands that have their eye on the long game, and not just short-term gains.

Getting publicly slapped around by the feds for stepping out of bounds – à la vaping brands accused of promoting its products to younger people – is not the attention cannabis brands here want.

"Pre-October 17 it was kind of the Wild West," says Josh Lyon, VP of marketing for Tokyo Smoke Brands. "Now, we are hyper-aware about the need to be age-gated."

Here's how Up Cannabis (owned by Oakville, Ont.'s Newstrike Brands), Tokyo Smoke (owned by Smith Falls, Ont.'s Canopy Growth) and Figr (a subsidiary of North Carolina's Pyxus International) are playing within the new laws, but still getting the word out about their brands.

AN ALLURING PROPOSITION

"How can we bring a horse to water and then once the horse is there, make sure they're 19 and then take them along the path?," asks Alannah Della Vedova, brand manager for Up Cannabis. The answer turned out to be a campaign that appeared to be for an online bank, but was actually for the cannabis brand.

Because regulations prohibit cannabis companies from promoting their brands in the public space – where youth might be present – Up's AOR OneMethod created the "Saving Grace Financial" campaign to drive people to its age-gated website.

Running from March to May in Ontario, British Columbia, Alberta, and Nova Scotia, the creative was a send-up of those trendy digital bank ads you see everywhere these days. The wild posters featured a piggy bank flying with the

assistance of a balloon, and drove people to the website: isthisreal.ca.

The creative also featured callouts like "E-transfer yourself somewhere else," followed by the tagline "Feel Fabulously Rich," which is a nod to the song "Grace, Too" by The Tragically Hip (whose band members are stakeholders in Up's parent co.), notes John Hotts, ACD at OneMethod.

When consumers went online to find out more, and passed through the age-gated site, it was revealed that the ads were actually in support of the cannabis brand's new Indica strains.

Creating a campaign that did not initially feature Up's products or brand until people visited the website was a challenge, but Hotts says it actually helped OneMethod to think about Up Cannabis products as

being presented as something else: in this case, the investment one makes in themselves. Both Della Vedova and Hotts say the constraints led to a creative breakthrough, with the ACD noting: "Sometimes a really tight sandbox can actually generate the best work."

FOR THE CAUSE

Tokyo Smoke's Lyon agrees that the strict rules around cannabis marketing can ultimately help push the creative envelope. Doja, marketed as Tokyo Smoke's premium brand, has aligned itself with volunteer advocacy group Cannabis Amnesty for its "Pardon" initiative. The brand kept its Instagram-friendly aesthetic consistent for the CSR effort, with its second iteration having kicked off March 22 and wrapped up in late April.

Of the program, which aimed to put pressure on the federal government to grant expungements to all individuals with a simple cannabis conviction, Lyon



says: "Number one, it's the right thing to do and number two, in a new industry introducing a new brand, you have to put that stake in the ground as to who you are and what you stand for."

The program, which launched last fall with a clothing line, has resulted in about 7,000 signatures and generated 40 million impressions. The initiative featured a mint-and-marijuana green van with the Pardon (and Doja) logo emblazoned on the side, and which started in Vancouver, then visited Calgary, Edmonton, and Winnipeg before ending up in Toronto on April 20 (a.k.a. 4/20). While the CSR push did not directly promote Doja, it was a creative, and legal, way to create brand awareness and affinity.

EDUCATION IN A SNAP(CHAT)

Zack Grossman, marketing director of Figr, is used to innovating in a strictly regulated industry. He recently joined the "handcrafted, homegrown cannabis company" after working at global giant Johnson & Johnson for more than a decade on brands that faced their own legal obstacles, including Motrin, Splenda, Polysporin and Nicorette. His background has helped Grossman, along with AOR Wunderman Thompson, create strong (and legal) creative for the brand. Figr launched a series of Snapchat ads that educate consumers about its products. The popular app is the only large social media platform currently accepting ads from cannabis companies, say Canadian marketers.

The creative plays off of the brand's numbers-focused system dubbed, Senti. The track-and-trace system allows consumers to track their cannabis via a lot number on the package. Five Figr ads on Snapchat are promoted only to adults over 19 within P.E.I. and Nova Scotia (where it currently sells its products), with creative for Figr No. 17, for example, featuring a stylized 17 that looks like a peeled orange, which is a play on the strain's citrus flavour.

The slick visuals are part of an overall strategy to get noticed as a higher-end option in a new space with many players. "The biggest challenge is the plethora of brands that have come forward, so unlike being in an already established market where you know your top brands, here it seems like there's a new brand every other day," says Grossman. "So you're trying to carve a space out for yourself." ➤



Clockwise, top left: Up lures pedestrians with wild posters; Doja takes a stand (and stands out) with a CSR program; Figr educates on social.



Manu- facturing culture

BY JOSH KOLM



If your agency is part of a larger global network, it exists at a time when cost-cutting is an everyday consideration. Immense pressures in an era of disruption have led holding companies to change how their agencies are structured and managed – all in an effort to improve their bottom line, compete in the Digital Age and produce high-calibre work that will retain clients. Creativity demands a culture that nurtures and attracts talent who will develop account-winning ideas, but is that possible when your holding company is focused on cost-cutting? How do you maintain culture in Canada when global pressures are addressed with mergers, downsizing and restructuring?

MESHING WITH NEW BEDFELLOWS

It's no easy feat maintaining culture after a merger – especially when your agency is being combined with one that already has an established culture. The realities of any merger means there are kinks to be worked out along the way, as well as concerns about redundancies. So when Juniper Park\TBWA was created following the 2015 merger of Juniper Park and TBWA\Toronto, the leadership team created a website where staff could anonymously submit questions about the merger and the future of the new agency, says CEO Jill Nykoliati.

"Ambiguity is always perceived negatively," Nykoliati says, referring to a principle from Harvard Business School professor Thomas DeLong. "If you don't know what's happening your brain goes to the darkest place, so you need to let staff ask anything. The quicker you get ahead of it, the more [staff] can carry on calm and confidently during a process where there's a lot of change."

Juniper Park\TBWA's leadership ended up answering questions every day for three months, and while the anonymous system let staff ask the "big questions," it also brought to light many smaller issues staff might have felt silly asking in person or ones the leadership didn't predict would be concerns or assumed people would know already (such as if there would be enough bathrooms for the combined staff). It's something the agency has maintained to this day, sending its

staff a weekly prompt, asking them “How was your week?” so staff will bring up issues and the execs will get the pulse of the office.

Forsman & Bodenfors Canada was created last year when holding company MDC Partners merged KBS with the much-awarded shop, known for work like “The Epic Split” for Volvo Trucks.

The Swedish agency – which has eight offices across Europe and North America – is also known for its democratic creative approach that eschews a hierarchy when developing ideas. But Matt Hassell, the agency’s Canadian CCO, says that fit well with the approach he was trying to adopt for KBS prior to the merger, making the process much smoother.

“There was never anyone who wasn’t allowed to weigh in on something,” Hassell says. “It’s not like a hierarchy meant I had to have the final word on everything. But the merger formalized the approach, and we started seeing it as something powerful that benefits us and our clients, instead of a byproduct of the way we were already working. So now we are showing it to clients and talking about it more as one of our strengths.”

Forsman previously didn’t have a Canadian office, which Hassell says helped avoid culture clash. But the leadership team in Sweden also took the 11 guiding principles the agency had developed over 30 years – like how it works “openly in an interdisciplinary way” and “having no layers of bosses to please” – and asked the Canadian leadership to figure out how to adapt them, maintaining a unique identity in the process of ingraining itself within the new network.

“We worked on adapting the best of both worlds, because even though one had

existed for decades, that doesn’t mean there was a light switch that could just be flipped on,” Hassell says. “Change in culture has to come from the people sitting at the desks doing the work, not from a slogan their boss tells them to put on a T-shirt.”

CULTURE AND RETENTION

Holding companies have been upfront about their financial challenges, but those pressures don’t need to be a detriment to agencies. Brent Choi, CEO and CCO at DDB Canada says that while there are always going to be financial considerations in every business decision, an agency can still prioritize and support the things that are

core to its identity. Hassell adds that holding companies are trying to improve their bottom line by utilizing new tech and being more nimble – things that are in line with creatives’ own goals.

But not everyone is as bullish. Karen Howe, a freelance CD and consultant at The Township in Toronto who has done agency search consulting in recent years, points to “a rebirth” of creative directors leaving large agencies to start their own independent shops as a sign that “they don’t want to play this game anymore, where they don’t get recognition on an individual level and New York is telling them to slash expenses and salary costs by 10%.”

Ryan Spelliscy is one of those CDs, having left his post as CCO at WPP’s J. Walter Thompson Canada to start Juliet in late 2017. Spelliscy says it might be easier for creatives to get on board with budget pressures if it weren’t for the identity crisis that he believes is being created by network agencies. Things like WPP’s plan to move all of its Toronto agencies into a single building in 2021 and the rush to transform and compete with consultancies leave creatives struggling

to know their place, he says.

“That lack of clear direction makes it hard for people to totally believe in the mission and purpose of what you’re doing,” Spelliscy says. “There’s no reason an agency couldn’t crystalize its mission around creating really good TV spots, double down on something that’s still valuable to clients. But if a creative agency is running around still trying to figure out who it is, and if all these places are moving into one place, what does that look like for a junior staffer and what does this new place they are working at believe in?”

These are also long-term strategic decisions that creative staff feel disconnected from, despite that fact that they will fundamentally change the way they work. Spelliscy admits he doesn’t know if this is something a Canadian executive could get approved (pointing out how Canadian CEOs can sometimes be just as powerless as junior staff when it comes to decisions made in New York), but he suggests they could take budget items they do have control over and give them to staff. They could decide whether to use funds

“IF YOU DON’T KNOW WHAT’S HAPPENING YOUR BRAIN GOES TO THE DARKEST PLACE, SO YOU NEED TO LET STAFF ASK ANYTHING.”

Jill Nykoliati, Juniper Park\TBWA





Left to right: DDB Canada and Forsman & Bodenfors Canada have both looked to create a positive culture by creating meaningful workspaces that spur creative thinking.

for something like awards, as an example, and decide whether it would be better off invested into a program or offering that will help make its identity and mission more clear – or used to give everyone a raise to let them know their place in whatever the agency is becoming is secure.

Budget pressures make it difficult for network agencies to offer salaries that lure top talent, Howe says. Many agencies promote a positive culture to compensate for that; however, Howe says they still define it by things that “cool offices” in Silicon Valley popularized, like foosball tables or a well-stocked beer fridge. This “superficial” perspective on creating a unique culture has, ironically, created homogeneity that makes it difficult for agencies to stand out, she says.

Ari Elkouby, ECD at the recently merged Wunderman Thompson, has been working at large agencies his entire career. He says these superficial things were an acknowledgement that “you’re going to be living at this agency, so we’ll bring a life to you.” But today, he says those kinds of things don’t have the same pull, since creatives are more empowered by options like joining a client in-house team or jumping to a consultancy. He says culture needs to be reframed in a way that acknowledges that freedom and the ability to control one’s circumstances is more attractive these days than job security.

“If you reframe [culture] as something that builds a healthy relationship between colleagues in the face of challenges, it nurtures an environment of curiosity in solving them,” he says. “Some of the best organizations are ones that don’t have it all figured out and aren’t afraid to ask how something new works or how a different company does something. It fosters a safe space where people can ask how and why, which allows room for growth.”

CHANGING OF THE GUARD

In January 2019, DDB Canada hired Choi in his new role, responsible for the business direction of the agency, as well as its creative output.

Choi joined DDB after a tumultuous 2018 that saw the departure of some leaders due to restructuring – such as previous CCO Cosmo Campbell, Vancouver co-managing director Michelle Kitchen and president of digital division Tribal Andrew McCartney – as well as to new opportunities – such as Toronto president Melanie Johnston, who left to lead the new Forsman & Bodenfors Canada.

Choi, the former president and CCO of J. Walter Thompson also joined just before the retirement of chairman Frank Palmer, who had been directly associated with the agency’s identity in the Canadian market. DDB is infused

“YOU NEED A CULTURE WHERE THE WALLS ARE DOWN AND THE FINANCIAL MODELS DON’T REWARD SILOED THINKING.”

Brent Choi, DDB Canada

with the leader’s philosophy of holding all of its staff in the highest regard, says Choi, whose priority has been to understand and build upon the culture left in Palmer and the former leaders’ wake.

“I was surprised when I found out all the things we do for people here,” Choi says, referring to things like funding for professional development, greater flexibility to work outside the office and cultural get-togethers. “[We’re trying to keep] the best of what Frank represented, but also thinking about the intent and finding ways to make it relevant for what is best for our culture today.”

Just two months after Choi’s arrival, the agency debuted new branding, including an art-deco style logo that harkens back to its earliest days – when it was one of the first agencies to embrace the idea of putting creativity, led by Bill Bernbach, at the centre of its business – emphasizing that it would double down on “humanity and creativity” when many agencies are focused on technology and efficiency.

“I have a lot to prove to the team,” Choi says. “They’ve seen a whirlwind of change... It was great to see our new global branding live up to that decades-old promise and legacy that people want to be a part of, but if we are going to retain talent, we have to live up to it.”

DDB’s multiple, cross-country divisions are also now under one metaphorical roof, with their output falling under Choi’s purview. Between Tribal, CRM division TrackDDB, shopper marketing agency TracyLocke, design arm Twice and DDB PR, Choi says his goal is to better integrate those skillsets and motivate collaboration to beget creative thinking.

“You need a culture where the walls are down and the financial models don’t reward siloed thinking,” Choi says, adding that he is currently working on ways to make “a shorter hallway” between DDB staffers across the country.

“You can have a more traditional structure in Chicago and New York, but in Canada, we’re going to collaborate in a more seamless way. Knowing you have all these different skills that can be incorporated into your idea’s execution is naturally going to create a different kind of working culture.”

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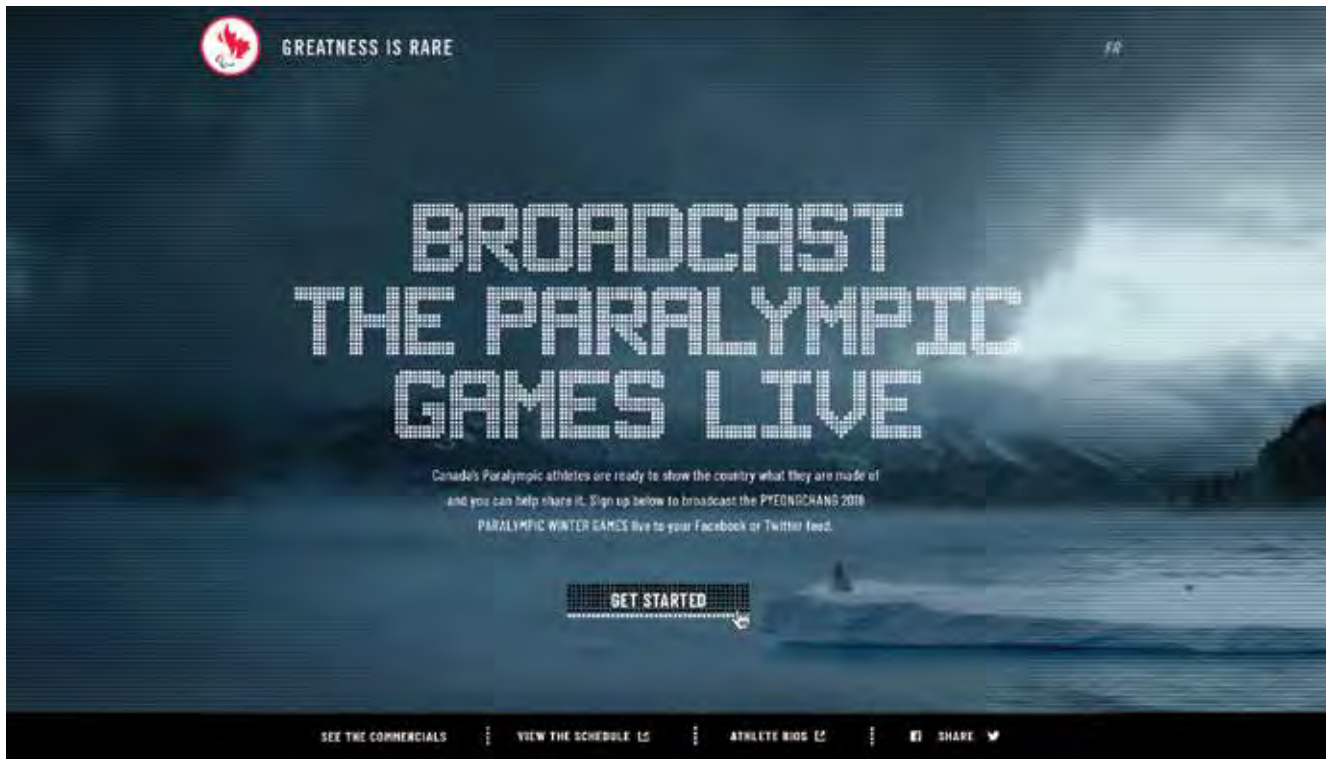
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2019 MARKETING AWARDS



We're serving up the Marketing Awards winners that picked up Gold medals across the Advertising, Multicultural, Design and Craft categories. The awards were handed out June 13 at The Carlu in the heart of Toronto, where BBDO took home two armfuls of "M" awards, as well as a Best of Show prize for the Canadian Paralympic Committee's "Paralympic Network." Meanwhile, Cossette took home the Design Best of Show trophy for "Children's Identity," created for the Montreal Children's Hospital Foundation. Flip the page to fill up on the most creative advertising Canada has to offer. Bon appétit!

> BEST OF SHOW



MMMMMM BEST OF SHOW

GOLD: Community Building
GOLD: Integrated Campaign
GOLD: Online
SILVER: Branded Content
BRONZE: Integrated Campaign Led by PR



Canadian Paralympic Committee "The Paralympic Network" BBDO Toronto

Historically, the Paralympic Games gets little to no coverage by the same media outlets that aggressively compete to cover the Olympics. While the audience for the Paralympics may be smaller, its fan base is just as passionate. In a bid to expand that audience and circumvent traditional media's indifference, the Canadian Paralympic Committee asked its fans to become broadcasters. It released a tool that let people sign over their social accounts to live-stream events of their choosing. A week before the Games opened, users could select and schedule events, bringing their chosen sports to their entire social network. The 2018 Games became the most-watched in Canadian history with 990,000 video views and 76 million social impressions.

M M M M

GOLD: Ambient - Large Scale
 GOLD: Integrated Campaign Led by PR
 GOLD: Point-of-Purchase
 SILVER: Experiential/Special Events/Stunts

McDonald's "The Flip" DDB Canada

It's an old problem that we all talk about but can't seem to solve: women don't get promoted as easily or as often as men. McDonald's looked to International Women's Day as a chance to make a bold statement about how it supports female employees (60% of its managers are women) and drive increases in a number of brand metrics. At 100 of its female-owned locations, the QSR flipped its golden arches, turning the iconic M into a W. Packaging, employee uniforms and outdoor signage all got "The Flip." Late-night talk shows, national and local news coverage contributed to 1.6 billion media impressions in a 24-hour period. Impression, buzz, recommendation and word-of-mouth scores all jumped and over-performed in the week that followed International Women's Day, for which McDonald's was the most-searched brand inquiry.





GOLD: Ambient - Small Scale

Boston Pizza "BP Patio Furniture" John St.

Talk about "small scale." Fast-casual restaurant chain Boston Pizza wanted to celebrate the beginning of patio season (and bump sales, of course). You know that little plastic pizza saver that comes in a pizza box? You know how it looks like a patio table? Well, John St. ran that idea by a 3D printing company and created some little matching chairs to put next to them (made with food-safe material, of course). There was no real media push. The chairs just showed up in delivery boxes and ended up garnering 150 million earned media impressions in Canada and the U.S. Pee Wee Herman even wrote about it. Patio season sales jumped 6% as well.



GOLD: Billboard Campaign

SILVER: Billboard Single ("Farine Five Roses")

PPG (Sico) "Affichons Nos Couleurs / Let's Show Off Our Colours" Bleublancrounge

Quebec's colour palette is diverse and unique, from the pinks of the Farine Five Roses sign to the orange of the Gibeau Orange Julep. To reaffirm its credentials as a Quebec-born paint company, PPG's Sico covered the province in signage that celebrated these iconic shades. From city streets to forests, Sico put up signs anywhere a distinct colour could be found to highlight it. The entire breadth of the work was collected in a single video that was watched – in its entirety – more than 3.8 million times. And as people discovered the signs, the campaign spread across social and mainstream media as a way for Quebecers to celebrate their province.





GOLD: Billboard Single

L'Émouleur "Carrot" DentsuBos

L'Émouleur, a Montreal retailer that specializes in selling high-end Japanese knives, tapped DentsuBos to raise its profile during the competitive holiday season. A billboard was created to be a cut above the rest. The vertical slashes on the image of a bright orange carrot mimic the slices cut to perfection using a knife from L'Émouleur. The visually striking billboard was then strategically placed near the Jean-Talon market in Montreal, ensuring the ad would reach foodies interested in buying knives for themselves or a loved one for the holidays.



GOLD: Experiential/Special Events/Stunts

Fenplast "Metal Proof" Lg2

Fenplast makes soundproof windows and wanted a dramatic way to show off how effective they are. It built an installation at Heavy Montreal, a massive heavy-metal festival where dozens of the world's loudest, thraziest bands throw down each summer. The installation was pretty simple: a room enclosed entirely of Fenplast products containing a rocking chair and a few cribs. It served as a nursery where infants slept within view of the stage as metal heads screamed in the mosh pits.





GOLD: Transit/Posters Campaign

GOLD: Newspaper Campaign

SILVER: Newspaper Single

SILVER: Point-of-Purchase

McDonald's Canada "Happy Moving Day" Cossette

Quick question: when friends help you move, what's an easy way to thank them for their help? If you're like most Canadians, you probably think "pizza." McDonald's wanted to change that habit in Quebec, where the vast majority of rental leases end on July 1 (the province's unofficial "moving day"). OOH media and wild postings showed McDonald's menu items recreated with colourful cardboard moving boxes. Everything from coffee to ice-cream to fries got the blocky treatment as a subtle hint to those hauling their belongings to their new apartments to ditch the pizza for a Big Mac and fries.



GOLD: Social Media

Yum! Brands (KFC) "Bitcoin Bucket" Grip Limited

Cryptocurrencies have taken off: it's estimated there are more than 32 million Bitcoin wallets in use worldwide. In response, KFC upgraded its website and food delivery system to accept Bitcoin as payment, tracking the currency's fluctuating conversion value in real time. So those who visited saw real-time prices of 0.0010305 Bitcoin (or thereabouts) and were able to transact with their preferred coin. News and social media exploded. The creator of the competing Litecoin even tweeted about it. It racked up 6.3 billion impressions on a \$15,000 campaign budget. Yum! Brands even tracked a bump in stock price.





GOLD: Online Film Campaign - 30 Seconds and Under
SILVER: Integrated Campaign

McDonald's Canada "Big Mac x Bacon Collaboration" Cossette

It began with a teaser campaign that hinted at a great artistic collaboration. Was it a new album? Haute couture fashion? Fancy French perfume? Black-and-white films featured pretentious trendsetters like bearded hipsters, turtleneck-wearing designers and an art critic channeling the legendary style of Anna Wintour. In the end, the campaign revealed a collaboration that was far more accessible – a Big Mac and bacon. The new menu item was still hailed as beautiful high art, but those characters' breathless praise gave way to satire as audiences were let in on the joke.



GOLD: Online Film Campaign - Long-Form
SILVER: Integrated Web Campaign
SILVER: Online Film Campaign - 30 Seconds and Under

Emerald Health Therapeutics "Slumbr" DDB Canada

Emerald claims it has cannabis products that can help the sleep deprived get a full night's rest. However, marketing cannabis ahead of last summer's Canadian legalization made it difficult to build a brand. So instead of cannabis, Emerald marketed another product for insomniacs – Slumbr.ca. Along with sleep tips, the website offered a number of long videos featuring a completely unstimulating person doing really boring things (like eating soup or doing a five-hour puzzle). It was only available between midnight and 6 a.m., and was promoted with display and pre-roll to make sure tired brains remembered to visit. The site made the rounds on television talk shows, and when legalization finally came, Emerald's cannabis products sold out entirely.





GOLD: Best in Collateral

Leaf Forward “Pass The Bill” Rethink

When Canada legalized recreational marijuana use with the passing of Bill C-45, it was cause for celebration. Leaf Forward, a cannabis business accelerator, realized that the passing of the bill would result in a lot of Canadians passing joints around as well. To reach out to influencers, media, legislators and regulators, Leaf Forward printed every one of the 90,000+ words in Bill C-45 onto thin, smokeable rice paper (using non-toxic ink, of course) that was the perfect size for rolling. The “Pass the Bill” papers were packaged in a small, but official-looking envelope and sealed with red wax. The effort caught the media’s attention and drove awareness of Leaf Forward’s startup launchpad program.



GOLD: Best in Collateral
SILVER: Ambient - Small Scale

TD “TD Poster Bank” Leo Burnett

TD’s research showed 78% of Canadian parents thought they hadn’t done a great job teaching their kids about financial responsibility. To give them a hand, TD reinvented the piggy bank to help kids visualize what they can buy with a bit of planning. Posters bore templates of video game controllers, guitars and other toys, with each design laid out as holes that fit certain coins. Once the design was completely filled in with loonies, toonies and quarters, kids would have enough cash to buy what they wanted. Distributed during Financial Literacy Month, the posters served as a teaching tool for parents and an activity for kids to develop life skills.



MM

GOLD: Best in Direct
GOLD: Integrated Campaign

The Hershey Company “Oh Henry! 4:25” Anomaly

Oh Henry! had tough competition in the hunger bar category. But with the legalization of recreational marijuana came an opportunity. Stereotypes suggest cannabis smokers tend to get hungry a few minutes after they partake. And as the legend goes, many partake around 4:20 p.m., which means 4:25 is snack time. No hunger bar was positioning around cannabis so they created an extra peanutty bar to fill the void. To get the word out, Hershey opened high-end branded dispensaries, with a mobile snack bar brought to the Global Marijuana March in Toronto, where it handed out 15,000 bars. The one million LTO bars sold out entirely (with some popping up for resale online at three times the price) and the overall campaign earned 69 million impressions.

MM

GOLD: Branded Content
GOLD: Television Single - Long-Form
SILVER: Online Film Single - Long-Form

Tim Hortons “The Away Game” Zulu Alpha Kilo

Tim Hortons wanted to generate impressions and show off its love of hockey. Focused around the idea that the sport brings everyone together, Zulu created an online film about a lone team in Kenya that had no one to play against. The campaign documented the African players on the ice and at home, then flew them to Canada to compete against a club team alongside Sidney Crosby and Nate McKinnon. Different versions of the film were cut to suit various platforms, including a full-length primetime doc that aired on Sportsnet. The spots got four million views in four days and the TV version earned 1.8 million viewers. Brand engagement increased 250%.





GOLD: Radio Campaign

Loblaw (No Frills) “The Cheapest Radio Ever” John St.

The cost of actors, studio time and post-production for radio ads ends up on your grocery bill, according to this No Frills’ campaign. Because the grocery retailer is all about saving customers money, it skipped most of those steps and used a cold robotic voice (think Siri’s less famous cousin) to narrate the scripts. The voice makes attempts at a knock-knock joke and some rather poetic narration in an attempt to seem a bit more engaging, but at the end of the day it’s all about keeping the frills off the bill.



Robotic VO: I bet you are wondering why No Frills would choose this boring, robotic voice to narrate their important radio commercial, well you can stop wondering – it’s cheaper and at No Frills we keep our prices as low as possible by getting rid of the frills that make the price of your food higher, so by not paying for a fancy voiceover we can keep our fresh carrots priced lower than your opinion of this radio commercial. Ha. Ha. Ha. Ha. Ha. Ha. Ha. Ha. Ha. Ha. Ha. I’m so funny. Get the frill out of your bill. No Frills.



GOLD: Community Building

GOLD: Integrated Campaign Led by PR

SILVER: Best In Direct

SILVER: Social Media

Montreal’s Little Italy “Anyone But Sweden” Rethink

Italy did not qualify for the 2018 FIFA World Cup thanks to a loss to Sweden – a disaster for Italian businesses in Montreal who typically see their foot traffic skyrocket around the event. To keep fans coming to Little Italy, a campaign was created to bring the whole neighbourhood together, asking people to cheer for every team except Sweden. Signs and banners went up around the neighbourhood. Fan apparel was made of soccer scarves from every World Cup team (except Sweden), which became a socially shareable prop around the world. It even appeared on international news coverage. With an \$8,000 budget, the program earned 350 million impressions and kept the beer flowing at bars in Montreal’s Little Italy.



GOLD: Self-Promotion

Rethink “Shorting Giants” Rethink

Usually, when people put their money where their mouth is, they’re investing to support a business or idea. Not this time. Not Rethink. The budget for this self-promo video was instead invested against the ad industry’s big holding companies – a bet that their stocks would decrease in value. It’s a risky move but one that can pay off big (and if you remember the crash of 2008 or saw *The Big Short*, you know how big). The budget was undisclosed, but the idea paid off, serving as a statement on the fragility of holding companies’ businesses and the value of being independent. Not only that, it worked as a promo, garnering coverage in Adweek, Agency Spy and Muse by Clio.





MMMM

GOLD: Community Building
GOLD: Influencer/Talent Marketing
GOLD: Online Film Single
SILVER: Direct
SILVER: Integrated Campaign
SILVER: Television Single

SickKids Foundation “SickKids VS: Crews” Cossette

Among SickKids’ donors, Cossette saw that sub-groups had formed around individuals or communities. Wanting to accelerate that trend, “Crews” reached out to influencers to build new donor communities. These influencers ranged from smaller social media personalities to big names like Olympic sprinter Andre De Grasse. New social content was provided as a rallying cry for each influencer to gather their followers, with a conversion strategy designed to turn followers into monthly donors. Targeted OOH reinforced the idea of uniting crews under the SickKids banner and an online video packaged it all as unifying the fight for kids. SickKids got more than 150,000 new donors, 19% more than the year before and in just 90 days, it raised \$48 million.

MMM

GOLD: Ambient - Large Scale
GOLD: Experiential/Special Events/Stunts
GOLD: Out-of-Home Single

SAAQ “Bone vs Steel” Lg2

We’ve all seen people cross busy roads illegally, rushing through traffic when they think it’s safe. We’ve probably done it ourselves. To drive its safety message home, Société de l’assurance automobile du Québec (SAAQ) wanted a gripping idea to show what’s actually at stake when pedestrians take such a risk. An outdoor installation used motion tracking cameras and animation tools to show passersby a real-time X-ray of their body. Predictably, people stopped to play with the screen, making the images of their skeletons dance by themselves or with friends. After a moment, however, their on-screen avatar is hit by a car. Text then appears to drive the message home: your bones are no match for a speeding car.





GOLD: Branded Content

Gender Creative Kids Canada “The You Inside Project” Lg2



Transgender people can face violence and ostracism, but the Gender Creative Kids advocacy group believes that transphobia is not an attitude we're born with. To instill respect and acceptance of transgender people in kids, and to help them understand the challenges trans people face, the nonprofit developed a toy called Sam that illustrates one trans child's journey. Designed like a Russian nesting doll, Sam shows a child growing through various stages and understanding of their gender identity. An accompanying film amplified Sam's message and serves as a teaching tool. The idea exploded and was picked up by media outlets and social accounts around the world.



GOLD: Best In Direct

SILVER: Experiential/Special Events/Stunts

Shoppers Drug Mart “The Monthly” John St.

Homeless women struggle to buy tampons and pads. As a demonstration of its commitment to all women's health, Canada's largest pharmacy retailer wanted to provide a discreet way to help women in need. By using repurposed newspaper boxes with subtle branding (The Monthly), it found a way to make products available around the clock, and for free, in Toronto neighbourhoods where the need was greatest. Tampons are locked inside each box, accessible only by an access code given to women through shelters and outreach programs. The boxes sit on busy street corners next to other newspapers, useful only to those in the know.





MMMM

GOLD: Integrated Campaign

GOLD: Out-Of-Home Campaign

SILVER: Press Campaign

SILVER: Out-Of-Home Single ("Domestic Violence")

SILVER: Press Single ("Domestic Violence")

United Way "#Unignorable" Taxi

Using art to drive social change, the United Way worked with Pantone to develop a custom colour to bring to light many hidden social issues. OOH and print ads addressed domestic abuse, homelessness, poverty and mental health with a bright orange hue called "Unignorable." The simple, elegant posters were targeted to neighbourhoods across Canada where these issues were most prevalent. They also appeared as part of the most-visited exhibit in Nuit Blanche's history and were backed by videos that used the orange to dramatic effect. Adidas even got involved, creating shoes and apparel using the "Unignorable" colour to highlight homelessness. The effort broke records with \$110 million in donations.

M

GOLD: Online

SickKids Foundation "SickKids VS: #10YearChallenge" Cossette

Like most online trends, the "10-Year Challenge" took off like wildfire. It asked social media users to post current pictures of themselves next to pics from 10 years ago. SickKids adapted the idea to show how transformative its care facilities can be. It posted pictures of kids in intensive care next to ones of them in high school, all hale and hearty. Each post also told the individual's story, outlining what brought them to the hospital and what they've accomplished since leaving. Former patients from around the world began posting their own pics in the same way. Organic reach for the project hit more than 439,000 and drove above-average engagement on Facebook and Instagram for the fundraising foundation.





GOLD: Press Campaign
GOLD: Press Single ("Turtle")

Greenpeace "Stop Sucking" Rethink

The strategy behind this campaign is immediately obvious, and its execution is extremely engaging. To reduce the use of plastics that have been choking the oceans (of which plastic straws are a major contributor), Greenpeace wanted a punch-in-the-gut image for its press campaign that could communicate its message with minimal text. A straw shoved down the throat of suffering sea life does just that. Simple text below ("Don't suck the life from our oceans") sits next to the organization's logo.



GOLD: Television Single

Ronald McDonald House BC & Yukon "Feels Like Farther" Cossette

Many don't understand what Ronald McDonald House does for families with kids in hospital: provide free accommodation to parents. To stand out from other children's hospital charities, it focused on the distance between kids and their parents who have to travel back and forth from hospitals... a distance that always feels too far. While every campaign element played off distance as a conceit, the TV spot dramatically separated a mother and child with oceans, ice and space itself.



nabs

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GOLD: Packaging
GOLD: Print

JAT Holding “Petal Paint” Leo Burnett

JAT’s vibrant line of paints has a unique origin, each one is made from flower offerings left at Buddhist temples that would otherwise have been discarded (this gives the flowers new life and honours samsara, the Buddhist cycle of birth, life and rebirth). To celebrate this distinct product and create eye-catching packaging, Leo Burnett made sure each can of paint boldly displayed the colour contained within. Beneath JAT’s distinct lotus logo on the lid, cans make prominent use of the art and iconography of Buddhism to showcase colours of the Buddha’s halo. The result is a product that stands above the usual ho-hum paint can packaging.



GOLD: Direct

Distributel “Eeyou Direct Mail Campaign” Central Station

Eeyou Istchee Baie-James is a region of Quebec composed of unique Cree communities that had long gone without reliable broadband access. To promote Distributel’s internet, phone and television service in the region, Central Station designed pennants to celebrate each community and used that design to anchor physical and digital executions. Detailed 3D-printed mailers bore the pennants, arriving in mailboxes with a community’s name proudly emblazoned on the cover and revealing Distributel’s established branding alongside some personalized copy. Digital ads and Cree radio spots targeted the same audiences to reinforce the offer, utilizing a limited budget to drive a huge increase in sales leads in just five months.

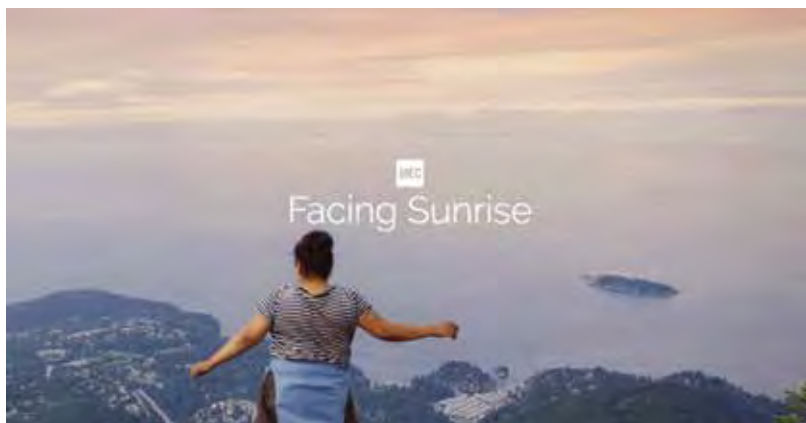




GOLD: Experiential/Special Events/Stunts

HSBC Canada “Welcome Mat” Wunderman Thompson

HSBC works hard to reach new Canadians. But despite being a global brand, it trails the country's other big banks in terms of awareness. To draw some attention using Canada's reputation as a place that's open to newcomers, HSBC worked with Wunderman Thompson to build an 85,000-square-foot “Welcome Mat.” Using 100 rolls of biodegradable textile, the team laid out the mat in a farm field directly under flight paths from Toronto Pearson International Airport. The mat then appeared in digital, social and out-of-home ads to broaden the buzz. The idea worked, getting picked up by prominent mainstream and influencer media, plus the work drove record sign-ups among newcomers for HSBC.



GOLD: Online Film

MEC “Facing Sunrise” Origin

Outdoor gear and apparel retailer MEC wanted to show that not only white people enjoy the outdoors, and connect with the growing number of visible minorities exploring Canada's natural spaces. MEC also wanted a story that was about and by people of colour. “Facing Sunrise” is one part of the resulting documentary series. It explores how Azzah Ahmad, a young Muslim woman, uses outdoor activity as a means of overcoming personal and physical hardships.





BEST OF SHOW

GOLD: Corporate Identity

GOLD: Logo

The Montreal Children's Hospital Foundation "Children's Identity" Cossette

The hospital foundation found itself falling behind among non-profits – a competitive field where literally hundreds of organizations vie for donations 365 days a year. It sought a brand refresh that would engage with people's compassionate natures, but did so in a simple way that broke through language barriers. Its new brand identity is built around three core ideals: heal, love and bond. Visually, this is represented with a stylized bandage, a universal symbol. Displayed on its own, the bandage represents healing. Folded at an angle into a heart shape, it represents love. Crossed, two bandages resemble a person or a hug to show the bond the institution has with its patients and community. These three symbols now appear in bright, calming colours at every one of the foundation's touchpoints.

MM

GOLD: Brochures/Print Collateral

GOLD: Promotion

SILVER: Corporate Identity

“DesignThinkers - Speak the Truth” Zulu Alpha Kilo

Design an identity for a design conference? Daunting task. “Speak the Truth” stepped away from logos and complex colour palettes to focus on something a bit simpler: the black-and-white truth, as presented on posters in a bold typeface. Each element highlighted a “truth,” such as “1% of you will read this. 99% will just judge our typeface choice.” Other posters highlighted the “real truths” behind often-heard phrases (“Sounds like a great opportunity” can really mean “Sounds like I’m not getting paid”). The idea expanded to cover conference materials, such as “The beautifully designed T-shirt you’ll never wear again.” RGD and Zulu even produced promo videos where prominent designers were given lie detector tests.



M

GOLD: New Brand Launch

Maison Mère “Maison Mère Visual Identity” Sid Lee

The Maison Mère is a former convent topped with three distinct steeples. Sitting empty for years, the building has been reborn as a collaborative workplace. Despite its renovation into a more secular space, the building has kept the spires that are a recognizable part of the Baie-St-Paul, Que., skyline. The spires form the basis of its new visual identity via a minimalist line drawing interpreting the convent, which inspired everything from the logo to indoor signage. The brand’s colour palette echoes the textures and hues found inside the restored building, evoking its past as a place of worship, as well as celebrating its beautiful architecture.





GOLD: Packaging

Coconut Milk “Coconut Milk” Leo Burnett

Grinning Face Coconut Milk likes to keep things simple. Its product is fresh-pressed and has only two ingredients: coconut and water. But this means the drink separates while it sits on store shelves and customers need to shake it up before opening the bottle. To illustrate this, the packaging uses big, bold letters that are jumbled up, showing consumers the best way to enjoy the drink. On shelf, the aligned square bottles spell out “Coconut Milk” with white-on-white lettering another nod to the product’s simplicity and minimalism.



GOLD: Packaging
SILVER: Promotion

Raising The Roof “Toque Tuesday” Leo Burnett

Raising The Roof has long sold toques as part of its fundraising to help end homelessness. It wanted to show the difference a small donation can make to youth who don’t have a safe place to go at night. So custom packaging showed what the toque represented by playing off its simple shape. Illustrated as a door, it showed that the hat “gives a child a safe place to go.” As a backpack, it shows a toque “keeps a child from falling behind.” The packaging worked directly with on-premise signage that explained the challenges homeless youth face in finishing school, finding safety and eating well. The location using the custom packaging grew sales by 16.7% over last year.



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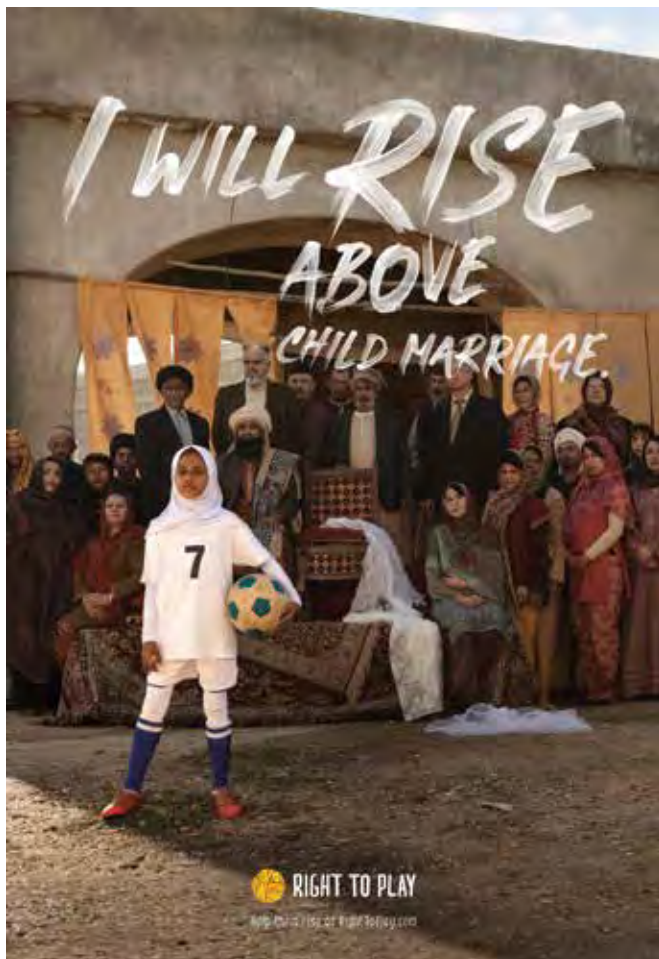
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GOLD: Art Direction: Anand Iyer

GOLD: Cinematography: Mark Zibert,
Eric Kaskens (Skin & Bones)

GOLD: Direction: Mark Zibert (Skin & Bones)

SILVER: Editing: David James Findlay, Marka Rankovic
(The Assembly)

BRONZE: Copywriting: Dominique Raso

Right To Play “We Rise” BBDO Toronto

There are many ways children are robbed of their youth. The video anchoring “We Rise” shows children working as labourers, being sold into marriage and conscripted as child soldiers in a bleak, cinematic style. But these harsh images are scored by a poem read by a young woman defying these atrocities. The music shifts from ominous to triumphant as children drop their weapons and wedding veils to say “we won’t just stand by while the world lets us die. No. We rise.” The spot ends with Right To Play’s strapline: “Protect. Educate. Empower.” Print ads for the work transform the video’s grim scenes into images of hope. The young boy we saw carrying an automatic rifle now holds a guitar. In a sweatshop setting, a girl sits at a school desk. Each execution focuses on play as a means of escaping an otherwise cruel future.



GOLD: Art Direction: Oskars Trinitis

Workplace Safety and Insurance Board “Day of Mourning Typefaces of the Fallen” GREY Canada

April 28 is the international day of mourning to remember those who have died in workplace accidents. To raise awareness of this issue and help prevent future tragedies, Grey Canada developed a typeface using austere, black-and-white photos of Ontarians who had died on the job. Working with the families of fallen workers, each picture was used to shape the contours of letters in the font set — a profile forms the right angle of a capital T, a jawline rounds out the inside of a U. Given the uniqueness of each face, expert illustrators and typographers had to handcraft individual letters to ensure readability while keeping the face prominent in the design. The resulting letter set was then used in the Day of Mourning campaign to highlight individual stories. Workplace signage also used the typeface to reinforce safety warnings, merging design, storytelling and WSIB’s key message of safety.

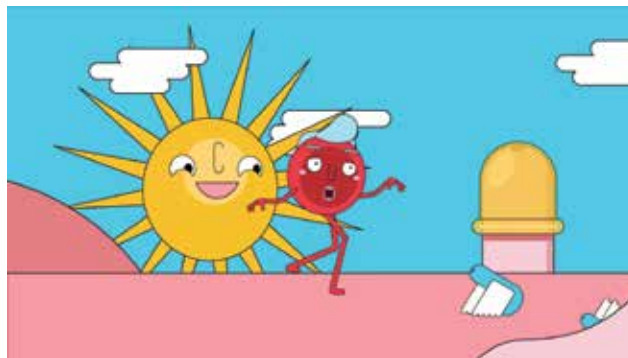




GOLD: Copywriting: Coleman Mallery
SILVER: Music: Mark Domitric, Andrew Austin
(Grayson Matthews)

Egale Canada "Blood Surrogates" Sid Lee

There are long standing blood donation restrictions for men who have sex with men. It's a holdover from the AIDS era that assumes gay sex is riskier than straight sex. Egale wants to overthrow this ban and asked Sid Lee for a compelling way to raise awareness. The answer was an animated musical number. A two-and-a-half minute video features Gary the gay blood cell lamenting his plight Broadway-style. His lyrics are, in turns, funny, mournful, angry and defiant, capturing the emotions that gay Canadians feel when trying to help Canadian Blood Services meet frequent shortfalls in its blood supply. The overall effect of the song is a humorous but urgent message asking straight allies to give blood on gay men's behalf, registering as a surrogate to highlight how much "gay blood" is being left untapped.



GOLD: Directing: Hubert Davis (Untitled Films)
GOLD: Editing: Michelle Czukar, Mikaela Bodin
(Rooster Post Production)
GOLD: Music: Jared Kuemper (Berkeley)
SILVER: Sound Design: Jared Kuemper (Berkeley)

White Ribbon "Boys Do Cry" Bensimon Byrne/Rooster Post Production

Three minutes to show a life from birth to adolescence in a believable, compelling way is a tall task. Showing the effects of toxic male culture on that same adolescent is even taller. But this video captures intimate, candid moments from a young boy's life that anyone can identify with: mom saying "boys don't cry," dad expecting "big strong muscles," bullying, a school yard fight. Each scene builds both empathy and dread as we watch a child grow under the expectations of parents and peers, culminating in a cliffhanger that evokes a number of social issues. Designed to start a dialogue about violence against women, Bensimon Byrne's short film zeroes in on big questions about gender and sex with performances that are wholly engaging.



GOLD: Editing: Graham Chisholm,
Matthieu Belanger

Gymnastics Canada "From Here, We Soar" Married To Giants

Gymnastics Canada's anthem video paints its sport in an entirely new light. Focused on athleticism, power and poise, the one-minute spot cuts together complimentary styles of cinematography to show off its subjects. Slow motion shots show off the complex, intricate movements that athletes perform, while close up shots showcase the speed and power inherent in the sport. These are interspersed with shadowy detail shots of chalked hands and gold medals. Stark lighting punctuates a held pose, but there are enough scenes lit by gyms' overhead fluorescents to keep the ad from becoming too stylized. At times, low angles and inverted cameras almost make the viewer unsure of what their even seeing... is that gymnast flying? But the stately pace keeps them glued to the screen throughout.

NOMINATE THE 2019

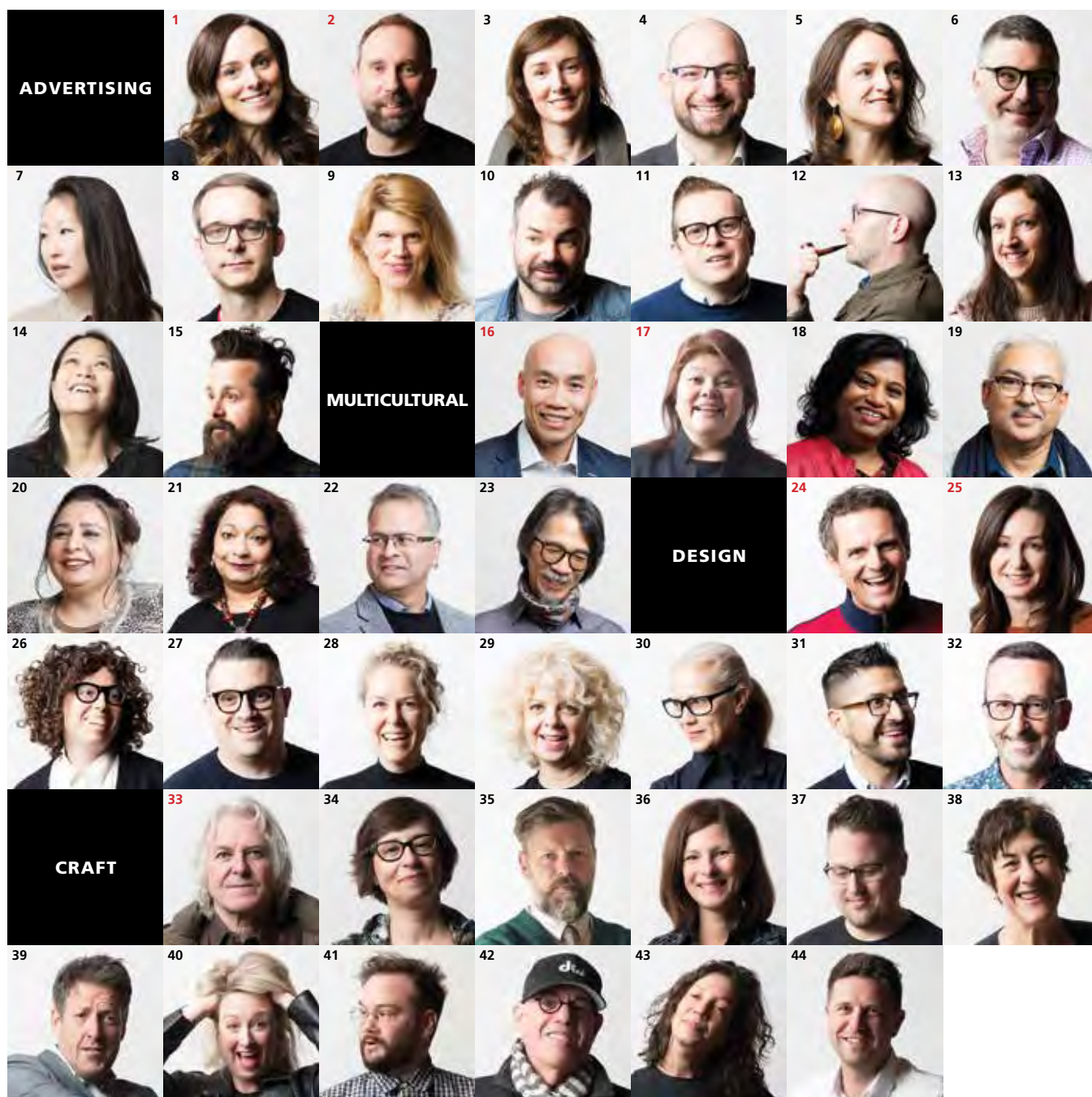
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3 Catherine Allen
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5 Marilou Aubin
Lg2
6 Manuel Ferrarini
Tam-Tam/TBWA
7 Laura Kim
Forsman & Bodenfors
Canada

8 Ian Mackenzie
FCB/Six
9 Lyranda
Martin-Evans
DentsuBos
10 Steve Miller
Fuse
11 Allen Oke
Huge
12 Andrew Simon
Edelman Canada
13 Mia Thomsett
123w
14 Christina Yu
Rethink
15 Jaimes Zentil
Cossette

MULTICULTURAL

16 Timothy Yip
Maple Diversity
Communications
Co-Chair
17 Marvi Yap
AV Communications
Co-Chair
18 Jessica Borges
Diversity
Communication
19 Ishan Ghosh
Barrett and Welsh
20 Ambreen
Jahangir
DV8

21 Milena Marques-
Zachariah
Out Of My Mind
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Ethnicity Multicultural
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34 Michelle Czukar
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37 Kelsey Horne
Taxi
38 Janet Kestin
Swim Program
39 Alan Madiill
Good&Ready

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FALL

A wise man once said that the answers to life's problems aren't at the bottom of a bottle: they're on TV.

That glowing praise toward the ol' tube wasn't from a network exec onstage at the Upfronts. That wisdom came from a different TV icon: Homer Simpson.

Indeed, few could dispute the love that Homer and other popular sitcom dads like Al Bundy and Ray Barone had for TV. But these days, the relationship with TV has changed. Rather than gathering around the couch as a family when the clock strikes a certain time, individuals are now looking to get content on the go, online and on their own terms.

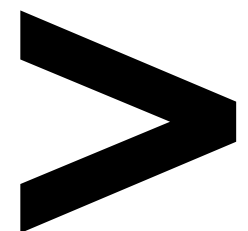
The networks are responding to this with content-packed streamers (p. 9), but they're also hoping to bask in the glory of the new "golden age of TV" by bringing in programming that's edgy (like CTV's *Stumptown*), dramatic (Citytv's *Chicago* franchise) and downright evil (naturally, Global's *Evil*). They've brought out big stars (like Cobie Smulders and Lilly Singh). And they've rolled out

new ad options to make TV more targeted and personalized.

So sit back, grab a snack, and tune in – because the answer to life's (including advertising's) problems just might be on TV.

P.S.: Wondering where the beloved grid is? Look for it online in the July issue of CARD.

BY **BREE RODY-MANTHA**







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They say content is king. But buyers know that it's about much more than just the shows. Network execs break down changes being made in the ad buying process.

During Upfronts season, trade and consumer reporters flock to interview network execs, showrunners and the crack team of acquisition and programming specialists who helped carve out the fall TV lineups. For the sales side, it's a little different.

"I'll admit it gets a little lonely," jokes Stewart Johnston. As president of media sales, marketing and TSN at Bell Media, Johnston has the job of ensuring advertisers have an array of options to activate against the content that's been acquired for the season. And while the media frenzy and glitzy TV show presentation (with celeb cameos) happens over a week, for Johnston and his industry colleagues, the grind is much longer.

Whether it's developing new spots, finding different ways to position pods, adding unique targeting layers on the back end or creating new multiplatform opportunities, all of the TV networks are striving to show that they can innovate the way brands activate.

For the last two years, ad sales for fall TV have gone up following the Upfronts, and execs are hoping they can keep the hot streak going. As for the advertisers, they're just hoping they can get the most bang for their buck, especially with rates (generally) going up and audiences dipping slightly.

GETTING GRANULAR

Despite the purported broad-reaching strength of television, there's still more pressure than ever for networks to offer more granular options.

While most advertisers, buyers and networks have accepted that programmatic television may never truly arrive in Canada, almost every network has taken a cue from digital ad giants by offering what is essentially an extra layer of data-enabled buying.

Corus has been in the game the longest. A little under five years ago, it started a segmentation project using consumer segments – courtesy of Environics Analytics

– which it matched against detailed viewing records from set top box (STB) data from 500,000 households. Segmentation data includes details such as life stage and purchase behaviour, while Corus' data shows what kind of programs are consumed by the highest proportion of those groups (which are mainly interest, behaviour and purchase-based and include groups such as "fashionistas," "home improvers" and others).

It's not an addressable TV system: Marc, a 60-year-old news enthusiast from Oshawa, Ont., will still see the same ads at the same time as Mary, a 40-year-old fashionista from Kitchener, Ont. But through the system, buyers can create plans knowing they have a higher chance of hitting their target segment, such as DIYers, during the programs they're most likely to watch.

VP of data and advanced advertising Spencer Charters says the system is significantly more efficient than buying against a simple 25- to 54-year-old demographic. "In Q2 this year, 17% of our national TV ad revenue was optimized through segments," he says.

This year, Corus has added a new feature to its Homescan segmentation project, which can also layer on purchasing data from brands' products as well as its competitors. For example, the MAOR for a detergent brand may know that a high number of people who purchased its biggest competitor tend to watch *Survivor*, so they can add that program to their media plan in order to drive conversions. Charters says Homescan is popular in CPG.

Corus is also continuing to develop its self-serve buying platform, Cynch, which it introduced late last year. "As a buyer, you'd say, 'I want a six-week campaign with one million impressions from adults 25 to 54 per week,'" explains Barry Marcus, director of advanced ad sales. "Then you can layer in some of the advanced targeting, and Cynch will look across 23 stations and give you the best index against your target based on all avails. You're not buying on shows, you're not buying on networks, you're buying purely on audience."

Cynch is still in beta with 50 users. Marcus estimates that at least one person from all of Canada's media agencies are using it. Marcus and Charters hope that other networks will want to work with Cynch, adding that Corus is already in talks with Rogers.

Last year, Rogers Media unveiled its own Rogers Enabled Data (RED) platform, which provides advertisers with more granular data to target against, while a similar product from Bell Media was introduced

in early 2019 under the moniker SAM (Strategic Audience Management).

This year Rogers made an update to RED, partnering with Contobox Media to serve more high-engagement ad units on any internet-enabled device. Alan Dark, SVP of media sales at Rogers Media, says that, after a year of running the project, it wanted to give advertisers the option to measure creative and change it on the fly.

"If you're not managing the creative in real time based on where you are in the sales funnel, you're probably missing the note," says Dark. "If something is providing a higher return on investment, we want to be able to change the creative so that at the end of the day we're providing the best metrics possible."

He says automotive dealers, for instance, typically like to test and swap out variations of their creative, such as those featuring a different model or colour, which Dark says the new Contobox update now offers.

As for Rogers' update to RED, it marks one step closer to addressability on its IPTV product, Ignite TV. "We'd like to have our IPTV product up and running and truly addressable by Q4."

But Bell Media is not far behind when it comes to offering extra granularity. Johnston shared with *strategy* the newest update to SAM, which it calls SAM 2.0. "We're layering in Bell Mobility and STB data," he says. "We [typically] use Numeris as a measurement system, and are very supportive of it as a national sample – but at the end of the day, that's 4,000 homes. Our STB data will have

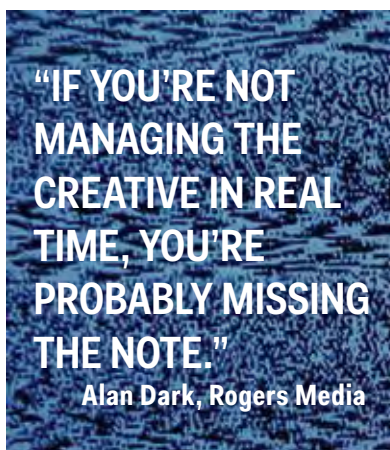
multiple times more households in that sample, which can help narrow down insights."

Rogers' Dark says the focus on granular targeting can seem paradoxical at times – TV is, after all, known for mass reach. But he says the more parts that TV can play in the sales funnel, the better.

"There are many [categories] that just need mass scale, like QSRs," says Dark. "I can never imagine a world in which we'll be segmenting all of our audiences. But I think in the near future, marketers will be putting five to 10% of their budgets against segments. If I can take 5% of a budget and make it work 15 to 20% harder, that's a big lift in generating ROI."

One buyer consulted by *strategy* for this article says they've seen ROI lift from five to 10% through these types of systems, versus a typical TV buy against a traditional demo (such as 25 to 54).

Dan Zangrando, VP of investments at UM, says even though the systems aren't perfect, these kinds of





Left to right: Bell Media launched Super Pods for the most recent season of *The Launch*; Corus is working with Canadian advertisers on integrating into Complex digital programming, such as *Sneaker Shopping*; The success of *The Great Canadian Baking Show* has CBC cooking up other unscripted fare.

initiatives are increasingly crucial. “It’s playing a bigger role from a market approach. It’s something that’s talked about throughout the buying and planning process, so I hope it can grow into a bigger part of what we do.”

NEW COMMERCIAL FORMATS AND INTEGRATIONS

During the U.S. Upfronts, networks showcased futuristic new ad styles like Prime Pods (extra-short commercial breaks featuring only two advertisers) and Shoppable TV (allowing users watching on IPTV-enabled devices to make purchases directly from ads). With so much of Canada’s TV content simulcast, the networks admit it can be hard to be innovative. Pubcaster CBC has the most flexibility in this sense.

Mary Kreuk, executive director of multiplatform sales and marketing, tells *strategy* it’s focusing on new commercial options that are high-impact. One of those formats is Max Impact. “The spots run directly adjacent to program content and are integrated into an onscreen treatment that looks like the show,” she explains. The first round of Max Impact spots will be offered during the *Battle of the Blades* reboot, which she says will be a strong fit for advertisers across categories. Also new is Now Presenting, which alters the length of the break based on the client’s needs, such as the messaging and points they’re looking to hit. Kreuk says this is more ideal for new product launches, where a longer run-time might be necessary.

Following the success of *The Great Canadian Baking Show*, CBC’s also invested more in original unscripted,

with new titles like *Battle of the Blades* and *Fridge Wars* being primed for brand integrations. Corus, meanwhile, is hoping to go multiplatform with its own integrations, having partnered with digital media giant Complex. The partnership will see Corus manage Complex’s social pages in Canada and produce localized versions of its digital series. Corus will work with advertisers to help integrate them into Complex’s digital programming – such as sneaker brands looking for exposure in *Sneaker Shopping*.

SVP of marketing Dervla Kelly says the Complex content is an especially strong in reaching a demo that’s

been at times ignored in the digital content space: young men. “Men watch more than just sports,” she says. “We want to talk to advertisers about how they can reach young men across our networks – History, Adult Swim, Global – and add this new opportunity where they can reach them on digital.”

While Johnston says Bell Media has plenty of unscripted properties that are primed for integration, it’s looking to keep things simple in terms of new formats. While it did introduce a new product – Super Pods, commercial pods dominated by a single advertiser

– for *The Launch*, he says the company isn’t looking to flip any model on its head.

“It’s less about ad formats and more about audience,” says Johnston. Even super-short creative, like six-second ads, aren’t on the radar for Bell Media. “I think that’s been a bit of a fad in the last number of years, certainly in digital. We’ve actually seen a bit of movement back to longer storytelling style ads.” While the company doesn’t intend to expand on its Super Pods offering beyond *The Launch*, he says the demand for 30-second spots is as high as it’s ever been.



For more information, please contact
Bree Rody-Mantha at brodymantha@brunico.com



WHAT'S ON THE SCHEDULE?

"It's about time a female lead infiltrates the late-night talk-show circuit with *A Little Late with Lilly Singh*. Her unparalleled YouTube and social media presence should extend to her first talk show. It's also great to see homegrown Canadian talent doing so well with a global audience. What is a little disappointing is the timeslot Singh has been given on Global. No doubt the show will pull some decent numbers, but likely with PVRing audience. Surely the folks at Corus should be giving this Canadian superstar an earlier spot within the late-night schedule." - **Kevin Kivi, EVP, GM, Horizon Media**

TRADING NETWORKS

Modern Family, Wednesdays at 9 p.m., now on Global

Following Global's powerhouse *Survivor*, the Dunphy-Pritchett-Tucker gang take a bow when the series moves to Global from Citytv for its final season.



▲ **Chicago Med / Chicago Fire / Chicago PD**, Wednesdays at 8 p.m., 9 p.m and 10 p.m., now on Citytv

The Chicago franchise, which sets three separate dramas in the lives of medical professionals, police and firefighters in the windy city, comes to Citytv from Global for the fifth, seventh and eighth seasons, respectively.

Northern Rescue, Wednesdays at 9 p.m. on CBC

This former digital-only Canadian drama (Netflix, CBC Gem) makes its linear debut for season two, following a search and rescue commander who uproots his family to his island hometown.

Behold our Fall TV cheat sheet of all the new shows (and new homes for old shows) the conventional nets revealed at the Upfronts.

BY KRISTYN ANTHONY

WOMEN OF COLOUR IN CHARGE

L.A.'s Finest, Fridays at 8 p.m. on CTV
Gabrielle Union (*Bring It On*) and Jessica Alba (*Dark Angel*) star as the lead female duo in this *Bad Boys* spin-off.

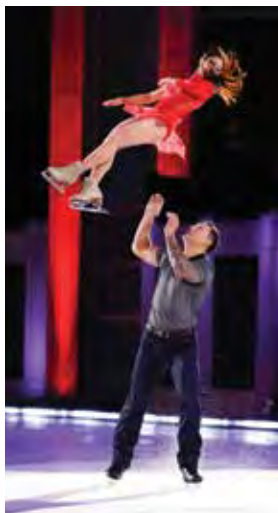
Kids Say The Darndest Things, Sundays at 8 p.m. on Global
Not since 2000 has this comedy series been on air, and the revival sees comedian, actress and author Tiffany Haddish play host.

Bob Hearts Abishola, Mondays at 8:30 p.m. on CTV
The sitcom brings a nurse, played by Nigerian actress Folake Olowofeyeku, together with a patient recovering from a heart attack.

Mixed-ish, Tuesdays at 9 p.m. on Citytv
Rainbow Johnson, the *Black-ish* character played by Tracee Ellis Ross, gets an origin story in this spin-off led by Ross and Arica Himmel. Set in the '80s, Rainbow is shown growing up in a mixed-race family.

All Rise, Mondays at 9 p.m. on CTV
Jessica Camacho (*The Flash*) stars in the lead role of this courtroom drama as Judge Lola Carmichael, a newly appointed Los Angeles County Superior Court judge.

▲ **A Little Late with Lilly Singh**, weeknights at 1:35 a.m. on Global
Scarborough native and YouTube star Lilly Singh is the first woman to host a late-night talk show in 30 years, for which the Indian-Canadian is also an executive producer.



SPIN CITY

◀ **Battle of the Blades**, TBD on CBC

CBC revives this Canadian reality, pairing legendary hockey stars with top figure skaters and hosted by Ron McLean. Olympic ice-dancing champions Tessa Virtue and Scott Moir also star as guest judges.

The Masked Singer, Wednesdays at 8 p.m. on CTV

The American reality singing competition (adapted from the South Korean version) returns with judges Robin Thicke, Jenny McCarthy, Nicole Scherzinger, Ken Jeong and host Nick Cannon.



"There's lots of new content, but it feels like a transition with former big shows changing networks (after ratings declines), YouTube stars getting TV gigs and a mix of solid renewals. However, I'm excited to see what the CBC does with *Family Feud*. The idea of creating content for 'contemporary Canada' has great local potential. Many grew up with *Family Feud* and the idea of this universal concept working in Canada seems interesting to me. Not a revolutionary concept, but it makes for great family viewing." - **Alex Panousis, president of media, Havas**

▲ **Family Feud**, weeknights at 7:30 p.m. on CBC

In this reboot of the game show series – a first for Canada – comedian Gerry Dee asks the questions while families from across the country attempt the answers.

Four Weddings and a Funeral, Thursdays at 10 p.m. on Citytv

This remake of the original 1994 film of the same name was written by Mindy Kaling and follows a group of friends whose lives weave together over the course of said landmark events.



LAUGH FACTORY

▲ **Perfect Harmony**, Thursdays at 8:30 p.m. on Citytv

Bradley Whitford (*The West Wing*) simultaneously takes on music and comedy in this new sitcom about a former music professor who finds himself leading the choir of a small town church.

Bless The Harts, Sundays at 8:30 p.m. on Citytv

Maya Rudolph (*Saturday Night Live*) and Kristen Wiig (*Bridesmaids*) voice the characters of a family of Southerners forever struggling to make ends meet in this animated comedy created by Emily Spivey (*Saturday Night Live*).

Tallboyz, Tuesdays at 9 p.m. on CBC

Imagine the Baroness von Sketch Show, but for dudes, as this new comedy sketch series from CBC brings *Kids in the Hall* alum Bruce McCulloch together with Toronto's *Tallboyz II Men*.

Carol's Second Act, Thursdays at 9:30 p.m. on Global

Patricia Heaton (*Everybody Loves Raymond*) comes back to the small screen as a divorced woman, heading into career number two as a doctor who finds herself playing intern alongside Toronto comedian Sabrina Jalees.

PRO PROCEDURALS

Bluff City Law, Mondays at 10 p.m. on Citytv

A Memphis, Tennessee courtroom makes for an emotional backdrop for this brilliant father-daughter legal team, comprised of Jimmy Smits (*L.A. Law*) and newcomer Caitlin McGee.

"This fall is a good mix of comedy and drama. *Stumptown* is one show to watch because of the love of the female protagonist from the graphic novels. She is also a strong bisexual woman... As long as they stay true to the fandom with how they tell stories, they have built in audiences. We shall see what they do with these beloved characters." - **Sarah Thompson, CSO, Mindshare Canada**



▲ **Stumptown**, Wednesdays at 10 p.m. on CTV

Based on a short-lived graphic novel, the detective series follows a bisexual female private investigator Dex, played by Cobie Smulders (*How I Met Your Mother*), solving crimes in Portland, Ore.

FAMILY TIES

American Housewife, Fridays at 8 p.m. on CTV

Stuck in a neighbourhood full of cookie-cutter snobs for the sake of better education for her kids, Katy Mixon (*Mike & Molly*) plays the matriarch in this modern look at what it means to be a housewife today.

Almost Family, Wednesdays at 9 p.m. on CTV Two

This Brittany Snow (*American Dreams*) and Megalyn Echikunwoke (*CSI: Miami*) drama explores what happens when the daughter of a fertility doctor finds out she isn't an only child.

Single Parents, Wednesdays at 9:30 p.m. on Global

This ensemble comedy – starring Leighton Meester (*Gossip Girl*), Kimrie Lewis (*Scandal*) and Taran Killam (*SNL*) – follows the parents of seven-year-olds, as they meet in a group for single parents.



▲ **The Unicorn**, Thursdays at 8:30 p.m. on Global

A newly single dad played by Walton Goggins (*The Shield*) finds his two teenage daughters are the key to getting back in the dating game in this single-camera comedy.

SPOOKY STUFF

Prodigal Son, Mondays at 9 p.m. on Global

A gifted criminal psychologist played by Tom Payne (*Walking Dead*) helps the NYPD solve crimes like the ones his serial killer father is responsible for.

Evil, Thursdays at 10 p.m. on Global

Science meets religion in this supernatural drama from the creators of *The Good Wife* featuring Mike Colter (*Jessica Jones*) and Katja Herbers (*Westworld*).



▲ **Emergence**, Tuesdays at 10 p.m. on CTV

Jo Evans (*Fargo*) plays a police chief who finds herself in the centre of a conspiracy, as she investigates a mysterious accident that leaves a young child in her care. ➤



THE COMPLAINT LINE

Strategy once again opened the conversation between industry players, giving media buyers a platform for their grievances, to which TV broadcasters could respond. Here's what both sides had to say.

BY KRISTYN ANTHONY

ON IMPROVED REPORTING

THE COMPLAINT: "The TV industry is forever coming up with new ad formats, audience segment platforms, buying systems, but all I want to know is... where is the post? I appreciate the effort broadcasters put into delivering something fresh and exciting, but it seems to be at the cost of urgently needed upgrades to an aging infrastructure. You know what's exciting? Being able to tell clients that their campaigns delivered in a reasonable time. I would even be so bold as to suggest that – with the rising cost of inventory, poorly estimated audience numbers, and the "just say no" attitude when negotiating our campaigns – a nice way broadcasters could enhance service levels would be to send a post, without us having to request it. Be proactive! Show me the post!"

Nathalie Dupont, director television systems, Media Experts

THE RESPONSE: "Leaving aside the industry standard for multi-week seasonal estimation and posting, a major challenge for us has been to coordinate campaign details



and match it with audience performance information. Corus is categorically making investments in our back-end systems to address that challenge, for example, with our automated buying platform, Cynch. It enables true end-to-end automation of the buying process, complete with access to advanced audience segments, a direct line to live inventory and, yes, automated real time posting of campaigns."

Barb McKergow, SVP national sales, Corus

ON PRICE TRANSPARENCY

THE COMPLAINT: "We have built an industry on opaque pricing. I am not sure the broadcast ecosystem can survey without it. It is built on legacy deals and complexity, but it has also enabled bad behavior. Price is still important but no one wins a race to the bottom. Let's find a new model. Publish a rate card. More transparency is beneficial."

Alex Panousis, president and chief media officer, Havas Canada





THE RESPONSE: “We are in constant conversations with our clients on pricing, and agree to hold rates for five business days, subject to availability. We work on a demand rate card that changes daily, as rates continue to be seasonal, but there is no official published rate card. In a new world order, more dynamic pricing models will mean constantly changing rates, re-defining the meaning of transparency and putting even more emphasis on the value of strong communication and partnerships.”

Al Dark, SVP sales, Rogers Media

ON LOCAL MEASUREMENT



THE COMPLAINT: “Once a strength of TV, audience measurement needs to be addressed in markets outside urban centres – particularly with the pending loss of 20 diary markets. Retail and dealer-based clients still identify these rural markets as key components of media strategies; this loss of data will only push more clients to media channels capable of offering not just a localized solution, but a measurable one.”

Trevor Clark, director trading, Mindshare



THE RESPONSE: “We believe audience measurement continues to be a strength of TV and completely support the strategic direction of Numeris, but we do understand the challenge posed by the loss of those diary markets. We’re advocating for an industry solution to help reconcile the fact that audiences will continue to exist in those markets, and that marketers will continue to reap the benefits of advertising on local TV.”

Barb McKergow, SVP national sales, Corus

“As mandated by the CRTC, set top box data will become available to everyone. Numeris will be looking into a way to best represent this data for broadcasters and agencies. Once this data becomes more readily available then local opportunities may rise.”

Mary Kreuk, executive director, multiplatform media sales & marketing, CBC/Radio-Canada Media Solutions



ON COMMERCIAL TIME

THE COMPLAINT: “The regulated commercial minutes model is broken. We are immersed in a world where it takes more occasions to reach the same amount of people at a higher expense to the advertiser. Cord-cutting is on the rise and audiences are distracted by a multiscreen universe – will broadcasters unite to lobby for less commercial minutes that can increase audience engagement on “live+7” television viewing? And can this be accomplished without double digit inflation?”

Tonia Beale, director trading, Mindshare



THE RESPONSE: “It’s not just about minutes; it’s about creative and context. One of our challenges is that we’re at the mercy of U.S. suppliers and need to follow their lead in terms of maintaining the simulcast. Corus is committed to ensuring that ads are seen in the right contextual environments, and we know that advertisers’ creative in the right environment has higher recall and engagement. Ideally, we see this as an opportunity for advertisers to stop merely lifting creative from the U.S. and treat Canada as a unique market that deserves its own unique, Canadian, creative.”

Barb McKergow, SVP national sales, Corus



“Jazz Pods, Fast Breaks, Prediction Pods, Future Now, and Absolute As are some of the innovations coming out of New York from the U.S. broadcasters. However, finding efficiencies in the commercial environment and combining breaks to hold audience engagement longer is not more cost efficient. Rather, it costs more for the positioning due to increased targetability. At the end of the day, it all comes down to the creativity of the ad and compelling nature of the message.”

Al Dark, SVP sales, Rogers Media

Strategy selected responses that best addressed the complaints, which were then edited for length and clarity.





What's The Plan?

As part of *strategy's* roundtable series, we met with four marketers and a media expert to get the skinny on where media dollars are going. The granular look at planning led the brand leaders to discuss the importance of brand-building vs. performance-driven media, antiquated measurement models, a lack of transparency, and how the marketing community can set the pace.

BY BREE RODY-MANTHA AND JENNIFER HORN.

Looking at media planning for the next year, what's working and what's not?

Samsung's David Allard: Over the past few years, there has been so much focus on lower funnel conversion marketing. The attraction is that you see what's working and the immediacy is there, to a degree. But I think the right mix lies somewhere between a lower and upper funnel. It's about short-term targeting, but also preparing the brand for your successor down the

road. That's the challenge for me, knowing how to strike the right balance, and what's the right media to achieve that.

McDonald's Antoinette Benoit: When I first came to Canada five years ago, digital was 15 to 20% of our buying, now it's 40%. But TV is still super solid in our plans, because it works so well for us – probably because we have such a broad target. But at the end of the day, if you have a good idea, wherever you put it, people will see it.

Subaru's Ted Lalka: Everyone is faced with a budget that only allows so much. If you have a great message and campaign, it'll be media agnostic. Not much has changed in that regard.

Allard: The reality is that consumers have less attention and they're more discerning over the amount of messages they choose to receive. You have 25% of your target with ad blockers, and eight seconds of attention versus 12.

Benoit: You can't be annoying. That's the difference today.

How are you looking at the investment and use of data?

PHD's Rob Young: Media decisions have always been based on data. Forty years ago it was just circulation and cars going by billboards. Now it's individual minute tuning through people measures, focal meters and multiple media channels. The difference is that there wasn't the computing facility to analyze the data properly.



Clockwise from left foreground:

BREE RODY-MANTHA, news editor, Media in Canada

KRISTYN ANTHONY, writer, Media in Canada

ANDREW SAUNDERS, chief revenue officer, Globe and Mail

TED LALKA, VP, product planning and marketing, Subaru

DAVID ALLARD, CMO, Samsung

JENNIFER HORN, editor, *Strategy*

ROB YOUNG, senior VP, marketing science, PHD Media

ANTOINETTE BENOIT, CMO, McDonald's Canada

Still, there are huge amounts of wasted data. Huge quantities that are captured and underutilized, and also the costs of acquiring third party databases is horrific. It's become a real challenge for large media companies to be able to make those sorts of investments, and then to connect all of it to make decisions easier.

I suspect that the amount of money that's being spent to fuel programmatic buying is going to be the same size as the amount of money being spent on media in total in a couple of years – it's that huge of an investment.

The Globe and Mail's Andrew Saunders:

Last year in the U.S., something like \$20 billion was spent on data and technology to fuel this process. The application of migrating it in a strategic way to help a brand go to market, and the actual day-to-day application of it – do you think there is clear alignment of those two things? I wonder, with the pressure of a system that lends to three walled gardens – who don't really talk to each other in a lot of ways – is there a disconnect in the market or is it seamless?

Young: The three walled gardens are so opaque. It's as if the television industry decided they would do their own audience measurement and there would be no tripartite way of measuring. The reaction from the media side of the industry would want to understand those numbers and where they came from – and yet we are faced with that reality with Facebook, Google and Amazon. There is a huge disconnect. And it's a huge threat to our business.

PepsiCo's Susan Irving: For us, we've invested in market mix modelling for years. And we have become efficient with our media spend, and so it all comes down to return on investment and what drives that. We do invite our media and PR agencies to sit down with us when we get the results. We actually had a meeting yesterday to go through MMM. It helps you drive decisions as you move into the next year, but it also helps you evaluate and measure the creative, and decide which brands to invest in where. And it does correlate.

We've got global contracts with Google and Facebook. And they'll come back with studies on their platform, and it's not measuring the entire consumer journey and the levers that are going to drive growth. But, at the end of the day, I need to make sure that I'm driving long-term equity on the brand, and I also need to drive sales.

Allard: I've worked for companies that have done market mix measurement on a regular basis, but the barrier for that data is quite high. And the cost is high. So when you put that in the context of lower funnel marketing, where that data is more readily available and instantaneous, it's challenging for organizations to justify the cost. Why is it still so expensive to see the ROI on a billboard when we have such rich data lower level?

Young: I think Canada is uniquely overdeveloped on activation.

Irving: What's your definition of activation?

Young: Lower funnel, short-term sales. Non-brand building.

Saunders: Is that because of the influence on a global level that puts pressure on a domestic marketer? And is that marketer able to collectively push back to say, 'No, you know what, I think the Canadian market needs a different mix because of our unique business requirements'? Is there a tension there?

Young: I think it's a size and media expenditure per capita issue, which is very low. When marketers are faced with the challenges of operating sales in a country that has relatively small budgets, they're kind of forced to operate in a lower funnel field.

Allard: Yes, for the people around the table here, all of us work for subsidiaries for large global organizations, and the pressure for ROI on marketers who deliver the plan is immense.

Irving: Which means you're going to try to put as much money into what's working versus what's non-working. It puts the pressure on lifting and shifting more, because you need the money in working media to drive sales.

Young: But I've seen brands that have a 70/30 or 60/40 brand focus, competing with companies that have the opposite ratio – and these are the brands that are building share. I keep seeing evidence over and over again of how it's important to not back away from building brand equity. McD's is a great example of constantly investing in brand.

Benoit: We are not obsessed with measuring exactly who saw the ad and then who went into the restaurant. It's a means, but not to an end. The end is the long-term growth. McDonald's is built on a business model with franchisees that have been around for 40 years. They want their short-term cash flow, but they want to still be here in 40 years. And we are able to show that great brand work builds sales, even short term.

Lalka: In our case, the national advertising department focuses on brand building and new vehicle launches. And my insistence is that, if we're launching a new vehicle, it has to align itself with the brand. Whereas our dealers are



SUSAN IRVING, senior director of marketing, PepsiCo

responsible for the call to action in retail, so we don't have too much difficulty separating the two. We will assist retailers to do that, but we are focused on branding building and it's long term.

In the context of the TV upfronts, what are some concerns that are making you hesitant in how you plan your spend?

Saunders: The economics of television is very interesting. Because the viewership levels are declining, and rates are increasing.

Young: It's the most bizarre thing. And it's because the demand is falling off slower than the supply. I've never seen anything like it in the 40 years I've been in this business.

Saunders: And the measurement of that hasn't kept up with the measurement of digital either, has it? Whether you agree or disagree with the MRC standards and measurement of digital, at least you know if you have a viewable impression, that's a viewable impression.

ThinkTV came out with their analysis of the market with Accenture on a big media modelling project, didn't they?

Young: Yes, and in their presentation they showed that the television expenditure per capita in Canada on the global ranking was like #20. And digital, or search, expenditure per capita in Canada was like #5. That just shows how far the branding investment is in Canada.

Saunders: We talk about the industry growing at 2% or 3% and digital growing at 15 to 18%, while social is growing at 30 to 40%. But how do you reinvest that into emotion-driven media? It goes back to the question of brand-building versus performance – what else can the Canadian market do to bring more validity to the investment towards brand?

Lalka: Part of it depends on the culture of the organization you work for. If you're working for a company that has a very long-term view, then brand is important. But if you're living by sales every month, and three-quarters of the year you're down and cutting staff, you're going to try to get that [sales] hit one more time.

Allard: I think we are in a market of sales subsidiaries driving short term goals. The industry's upper funnel partners want to support the business but they have to look at the reality of how business decisions are being made by clients across the country. We have to be much more agile than a few years ago.

Irving: For efficiencies too – you want a long-term plan so that you can get procurement savings and then drive your procurement savings into your short-term and be more agile, right? Television you have to buy far out to get your procurement savings, digital you can buy on a much shorter term.

Young: You know, the principle of agility is very popular right now. But when you do a valuation of a television campaign, you don't know how your campaign has done until after three or four months. That is not agility. Agility is knowing a couple of weeks after the campaign ends whether you've achieved your goals or not. All of media, whether its long term or short term, all of it requires agility. Some media are more suited to provide that agility and some aren't – all of them could be, but they're not doing it. And I think that's been one of the failures of our industry, especially the TV industry.

How can that agility be improved?

Young: You could code all of your commercials, you could monitor the weight levels that you're getting on a weekly basis and then renegotiate, but that requires some initial spend. There are companies that code commercials and monitor, and that allows you to do post-buys immediately after the campaign ends. But it's just not an industry practice today.

Saunders: I do think that marketers can set the pace of the industry more so tomorrow than they do today. I think there are certain expectations, whether they're holding the Googles and the Facebooks to higher account because of transparency and authenticity, or driving better measurement and technology on the broadcast side – I think marketers have a power and influence, and I do wonder, as a sector, do they leverage that properly? They're the ones that spend the \$13 to \$15 billion in marketing. They're the ones who are accountable to the bottom line. So I think that pace needs to be set by marketers. They can do more to set the standards of what's expected from the ecosystem.

Allard: I do think there's an opportunity for us to leverage the intimacy of marketers a lot more closely. Not necessarily banding forces against a common enemy, but I do think that it's a small community and we should leverage that more than we do.

This roundtable has been edited for clarity and length.

**MARKETING IN
CANADA MATTERS.**

**A STRONG
ADVERTISING
BUSINESS IN
CANADA MATTERS.**

**A HEALTHY
MEDIA INDUSTRY
IN CANADA MATTERS.**

**AGENCIES IN
CANADA MATTER.**

For marketing to
work in Canada
we need marketing
done in Canada
for Canadians.



“With the amount of change we’ve experienced in our industry, discussions like these help identify emerging marketing trends, discover new tech advancements, like artificial intelligence, as well as establishing best practices.

That’s why The Globe supports this roundtable series. It is a deep dive into how we can all work together to build a sustainable Canadian media industry for the future.”

– Andrew Saunders
CRO, The Globe and Mail

To keep investment and to create effective
advertising in Canada we **NEED** a strong ecosystem.

strategy



**Media
Group**



O, MOLSON CANADIAN, OUR TRUE AND PATRIOT BEER!

A LOOK AT HOW THE PATRIOTIC BRAND HAS FOUGHT TO WIN BRAND LOVE OVER THE LAST 60 YEARS AND WHAT IT HOPES WILL BE ITS NEXT ONE-TWO PUNCH. BY MELISSA DUNNE

Over the years, Molson Canadian has had to battle opponents from all sides. Particularly between the mid-1980s and early 2000s, when Molson marketers duked it out with Labatt marketers in what became known as the Beer Wars. More recently, the lager – and the beer category as a whole – has had to work to bring back fans, as some consumer tastes begin to favour craft ales, or opt out of beer entirely. And that's not to forget cannabis, a new potential threat to the game.

But, like a stalwart Canuck, the lager always gets back on the ice to fight another day.

THEN: Brewing up a Beer War

When what was then known as Molson Brewery launched Molson's Canadian Lager Beer in late 1959, competitor Labatt Breweries of Canada had already introduced its own pale lager – previously called

Labatt Pilsener – eight years earlier in 1951. By the 1960s, Molson Canadian's main rival was rebranded as Labatt Blue and the two dominant brands would vie for supremacy for years to come.

While Blue was linked with CFL's Winnipeg Blue Bombers, Molson Canadian was tied to the Montreal Canadiens. Members of the Molson beer dynasty bought the Montreal NHL team in 1957. The storied NHL team was later purchased by Molson Brewery in 1978. And the brewery sold the team in 2001, only for the Molson family to become majority owners again in 2009.

At one time, Molson even held the rights to NHL game footage in Canada, notes Ferg Devins, who worked his way up from intern in 1981 to chief corporate affairs officer for Molson Coors Canada from 2009 to 2013.

"Growing up, Molson Canadian was synonymous with hockey," recalls Devins, who is now a freelance communications strategist. "They were the brand that supported my sport."



Clockwise: “Joe Canadian” in “The Rant”; early ads claimed when you sip on Molson Canadian “you drink it and you smile!”; bottles and cans of Canadian alongside Molson Export; while Canadian is very linked with hockey these days, this 1959 ad shows football star Ron Stewart endorsing the new beer; executives holding bottles of Molson’s answer to Labatt’s pale lager.

Over the decades Labatt and Molson battled it out to be the beer of choice among sports fans and beyond, and by the mid-’80s it was an all out war, recalls David Kincaid, who was VP of marketing at Labatt Breweries of Canada from 1986 to 1996 and EVP of marketing at Interbrew post-merger from 1996 to 2000.

Molson and Labatt “were investing at levels other companies just couldn’t, so we kind of set the tone and the agenda,” says Kincaid, who is now founder, president and CEO of Level5. “So they’d hit us with an uppercut and we’d come back with a jab, it was fun. You’d wake up every morning to see what they had done so you could respond with innovation and power, it kept you on your toes.”

Through the ‘80s and ‘90s both brands landed punches. After more than two decades of its products being on shelf, Molson Canadian and Labatt Blue were seen as beers your dad drank, says Kincaid. So to entice the next generation of beer drinkers, in 1985, Molson tapped into youth culture with “The Taste That Will Stop You Cold” campaign, featuring music video-style ads that were inspired by the mega-popular MTV and MuchMusic channels. Labatt then attempted similar ads, but it didn’t work as Molson had first-mover advantage, says Kincaid.

In 1992 Labatt started putting branded T-shirts and scratch-and-win tickets in its “two-four” cases of beer. Molson quickly followed suit and “it became [about] who was going to stuff as many things into cases as

possible. It got a little out of hand,” admits Kincaid.

And then, in 1998 and 2000, two of the most iconic campaigns in Canadian history were launched: Labatt’s “Out of the Blue” and Molson’s “The Rant.” Perhaps the most memorable TV ad of Labatt’s campaign was “The Shopping Cart,” which opened with the bold “who whooo!” of Blur’s “Song 2” as young office drones triumphantly rode down a hill in the carts. But it was Molson’s epic 60-second “Rant” ad – starring a seemingly affable guy in a baggy flannel shirt (a.k.a. actor Jeff Douglas as “Joe Canadian”) ranting and raving about Canadian stereotypes – that tapped into something truly special.

“GROWING UP, MOLSON CANADIAN WAS SYNONYMOUS WITH HOCKEY”

“That was truly an integrated campaign. We had [Joe Canadian] do live performances, he opened up the [Stanley Cup] Playoffs after the anthem, we flew him around on Canada Day,” recalls Brett Marchand, formerly VP of marketing at Molson and currently CGO and COO at BlueFocus International. “We PRed the heck out of it, we actually started a rumour that [Douglas] wasn’t Canadian, which we knew he was, and the papers were flocking to it...We started lam.ca, and added T-shirts and shorts in the cases. We said, ‘We’re going to throw everything against this idea.’”

Not only did “The Rant,” by then-Bensimon Byrne D’Arcy, win armfuls of industry awards, including a Cassies Grand Prix, it also made Canadian the most popular beer in Canada, says Marchand.

Back then, Kincaid and Marchand would often compare notes while walking their dogs. “I remember walking along with Brett and saying, ‘You know what? I’ve got to give you credit. You’ve got a better ad, but I got a better campaign.’ We had a good chuckle over that one,” says Kincaid. In the long run, neither Molson Canadian nor Labatt Blue won the crown as our country’s top-selling beer – that title goes to America’s Budweiser, (which like Blue is now owned by AB InBev).

NOW: Battling disruption from all sides

The beer industry these days is perhaps even more competitive than it was during the heady Beer Wars years – as Molson Canadian (and the beer category in general) strives to stay relevant among Canadians who have shifted away from drinking mass-marketed lagers to sipping on small craft brands. That’s if they opt for beer at all. For years, beer drinking in Canada has fallen flat, and in 2018, Canadians of legal drinking age drank, on average, 210 cans of beer – a decline of 1.2% from 2017, according to national trade association, Beer Canada. Sales for the craft category have also increased tenfold from 2008 to 2018 and now accounts for 6% of the market, according to a University of Guelph report. And then there was the legalization of recreational marijuana last fall, the impact of which still remains to be seen.

Molson Canadian was hit hard by this perfect storm, with brand volume in Canada having decreased 10% during the first quarter of 2019 versus 2018, driven by industry declines and competitive pressures in Western Canada and Ontario, according to Molson Coors’ Q1 financial summary.

In a bid to right the ship, Molson’s marketing team unveiled a new masterbrand in January 2019 for its portfolio of beers, which also includes Molson Export, Molson Dry, Molson 67 and Molson Cold Shots. Molson Coors’ iconic bottles and cans were redesigned with the help of London, U.K.-based design firm BrandOpus. Molson Canadian’s new can, specifically, features a red-and-white background, a silver maple leaf, John Molson’s signature and a stylized version of the white clock on the brown-brick Molson beer factory in downtown Montreal.

Molson is also attempting to position itself against local craft brews by marketing



TIMELINE: FROM THE ‘FRIENDLY LAGER’ TO ONE OF THE FAMILY

1959: Molson’s Canadian Lager Beer hits shelves and Canadians acquaint themselves with the brand that was marketed as the “friendly lager” in ads.

1980s: Now called Molson Canadian, the popular lager brewed up music-video ads targeting Gen Xers.

2000: “The Rant” airs during the Oscars ceremony, right after the late Robin Williams’ performs “Blame Canada” from the *South Park* movie.

2015: The Molson Global Beer Fridge by AOR Rethink celebrates our country’s diversity.

2019: Molson Canadian, and other beers in the Molson Coors family, get a packaging revamp under a masterbrand platform.



its own roots in Canada. This year’s brand refresh saw the beer create its first-ever animated commercial, called “The Label.” The ad (developed by AOR Rethink, with Wavemaker on media and Citizen Relations on PR) explores the history of Molson’s Brewing, which was founded in 1786 by John Molson in Montreal. Today, Molson is part of one of the biggest brewers in the world, Molson Coors Brewing Co., with headquarters in both *La Belle Province* and Denver, after Canada’s Molson Brewing Co. merged with America’s Coors Brewing Co. in 2005.

“Molson is the oldest brewery in North America, the second oldest brewery in Canada and seven generations of the Molson family involved in the business and that story is relatively unknown,” says Joy Ghosh, senior director of marketing, at Molson Coors Canada. “When I came on I thought there was a great opportunity to tell that story and elevate the name as a way to help modernize Molson Canadian and the Molson name for the next 10, 20, 30 years.”

The strategy is part of an effort to educate consumers of the brand’s heritage is an extension of its efforts to shift away from being seen as a beer consumed mainly by white males in flannel shirts. These days, Molson is also trying to attract more female beer drinkers, as well as millennials and Gen Zers, explains Ghosh, who joined Molson in September 2016 after almost a decade at P&G. While young men are still a main target for Molson Canadian, the brewer is aiming to make the brand “more accessible to female drinkers. As a modern company we need to be much more inclusive and much more gender neutral and also be more overt where we can,” says Ghosh.

Its efforts to reach a broader audience were most evident in 2015, when Rethink put an inclusive twist on Molson’s 2013 red-and-white branded “Beer Fridge,” which could only be opened using a Canadian passport. The 2015 iteration showed the fridge opening after the iconic phrase “I am Canadian” is spoken in six languages.

“We wanted to create an icon that could strike like a lightning bolt and trigger pride in the same way we feel pride on Canada Day,” explains Aaron Starkman, partner and CD at Rethink. Starkman entered the ad industry just as “The Rant” hit airwaves in 2000 and



Cheers to an epic 60 years.
It has been an honour to have been
a part of this amazing journey.





Above: Molson Canadian's packaging got a redesign in January as part of a new masterbrand approach.

could barely believe his luck when he was part of the pitch at the now defunct Zig, which won the Molson Canadian account in 2004. The brewer ultimately landed at Rethink right before Starkman joined in 2012. While Ghosh wouldn't provide specific details at press time, he says the fridge will have a prominent place in the marketing strategy for this year's Canada Day, which he calls a "key anchor moment" every year. With the government recently announcing its intention

to welcome more than one million new immigrants to Canada over the next three years, reaching out to a diverse demographic is crucial to Molson's future success, notes Ghosh. And while Molson Canadian will always stir up patriotic pride in many on Canada Day, the masterbrand strategy going forward will be to focus on Molson's entire family of brands, adds Ghosh.

In a bid to get ahead of further industry disruption, Molson Canadian's parent co., Molson Coors, jumped into the cannabis space last year, partnering with Quebec-based licensed cannabis producer Hexo on developing and selling cannabis-infused beverages. The brewer picked Rethink to oversee strategy, design and creative on what's been dubbed Truss. Cannabis-infused beverages are expected to be legalized for retail sale in Canada this year, and it remains to be seen if Molson Canadian will offer its own CBD-infused option.

While much has changed some things never really change – Canadians still have a thirst for both patriotism and beer. Now it's up to Molson Canadian to come out swinging once again to regain its status as Canada's beer, not just on Canada Day, but every day, says Kincaid. "There's still room for a very nationalistic brand and what better brand to own that than Molson Canadian?"



Brand Profile - Molson Canadian

Volume: 341 ml

Reach: 1 arm's-length*

Frequency: Every weekend (responsibly)

Likes: Just about everyone

Share: Always recommended

Brand Awareness: Canadian loved, thirsted globally

We always go by the numbers.

Happy 60th from your friends at Wavemaker.

*based on distance from cooler.



3

TIMELESS LESSONS FROM "THE RANT"

"The Rant" has gone down in history as one of the best Canadian ads period. Full. Stop. Here's three lessons from industry giants who were involved in the classic ad:

1. Write what you know: When Glen Hunt worked in Manhattan in the '90s, his co-workers constantly mocked his Canadian accent, saying "no doot about it" and asking if he got paid in "beaver pelts and caribou

meat." But Hunt got the last laugh when he moved back to Canada and used several of those jokes when writing "The Rant" as a young CD at what was then called Bensimon Byrne D'Arcy. After being mercilessly mocked by his American peers, his creed on Canadian stereotypes quickly poured onto the page, recalls Hunt, who is now a freelance coach and consultant.

2. Leave your ego at the door: The iconic slogan, "I am Canadian" was actually penned by then-AOR MacLaren (now part of McCann Canada) and used

between 1994 and 1996, recalls Jack Bensimon, president and founding partner of Bensimon Byrne. In 1999, during the agency review process, Bensimon and his team pitched bringing back the patriotic slogan from a rival agency. "Dan O'Neill, president of Molson at the time, was astonished we would recommend using another agency's copy. But we saw it as Molson's 'Just Do It' and expressed astonishment that they would have abandoned it," says Bensimon, who was right.

3. Ask for forgiveness, not permission: Brett Marchand, VP of marketing for Molson back in 2000, knew after doing market research that "The Rant" was going to be a massive hit. It was the most popular ad the research firm had ever tested, recalls Marchand, now chief growth officer and CCO at BlueFocus International. He wanted it to play during the Oscars telecast as close as possible to *South Park's* "Blame Canada," but not everyone was on board, with some arguing "that's not LDA (beer industry speak for Legal Drinking Age), no guys watch the Oscars!" But trusting the research, and his gut, he decided it was "better to ask for forgiveness than permission." It played right after the song and thus became advertising history.



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If the Sex Pistols had followed industry best practices,

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and high heels. If agency creatives had employed best practices, there'd be no 1984. No Lemon. No Think Different.

Best practices and formulas work for accountants and consultants, and assembly lines. With today's pressures on agencies to slash costs, and cut creative and production time, the mandating of "creative best practices" is a rising threat.

The folks at Target Marketing & Communications believe that best practice is, by definition, the antithesis of creativity. And brand differentiation. Bottom line? When it comes to advertising creativity, there's only one best practice:

ALWAYS taKE *the* roAD NEVER TAKEN.

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