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ON THE COVER: It's a time for celebration, for reflection, for looking ahead and, as with any birthday, for cake. Canada turns 150 this year, and while Canadians visit national parks and eat poutine and swell with national pride at their choice of beer, marketers are finding ways to celebrate alongside them. In this issue, *strategy* looks at some of the campaigns, from the patriotic to the philanthropic, that are tapping into the sesquicentennial season like drill bits into a maple tree. Our cover photographer, Justin Poulsen, shows how to dress the cake on July 1.

To 150 years of diversity

I am not Canadian. I speak with a vaguely-Englady-but-definitely-not-from-England drawl; my vocabulary is probably strange to you, just as yours is to me (Chesterfield is a brand of unfiltered cigarette, not a couch that sits in the lounge, which is what I call your living room); and I still, embarrassingly, pretend-mouth the words to the national anthem before a hockey or baseball game (of which I, again embarrassingly, only understand about one-fifth of the rules).

So, yes, I am not Canadian. I am actually a Saffa – a South African who left home in search of greener pastures and, obviously, the opportunity to try the Frappuccinos, Whoppers, Tootsie Rolls and Pop Tarts I had only ever seen in movies. Indeed, this was the only connection I had with North American brands like Starbucks and Burger King growing up. However, that only got me so far when I arrived in Canada and made my first trip to a grocery store. It was an agonizing test of my spatial abilities. You think picking one yogurt variety (Greek, Swiss or Balkan-style? Whole-fat, low-fat, fat-free or just plain fat-fat?) is tough: try decoding a store's worth of unknown products amid a barrage of messaging for the first time.

I am also not an anomaly. Each year, between 250,000 and 300,000 foreign-born people will have a similar experience. Canada is a land of immigration, and since the early '70s (according to StatsCan), it has hosted a mushrooming population from Asian countries. It's also been reported (by agency Ethnicity) that \$1 in every \$3 is spent on goods by ethnic consumers. The numbers are there. So where are the brands?

Beyond the likely culprits – telcos and banks that provide services new immigrants rely on, and some forward-looking CPG folk at Coke and Kruger – there is an unnerving lack of multicultural strategies. Even Walmart's Heather Loosemore bemoaned the lack of measurement models in multicultural during *strategy's* roundtable (see pg. 38).

I may not have vast cultural differences steeped in history and tradition that marketers can tap into, but I do know what it's like to be an outsider in a grocery aisle, and to be confused about why a friend felt so protective over cheese-soaked mac when I first asked her what Kraft Dinner was. It takes years to forge relationships with consumers. Without being able to leverage nostalgia – or even Canadiana – with new cultural groups, brands need other methods to build affinity.

General Mills did this with its first major multicultural push for Honey Nut Cheerios, creating a campaign that (very simply, in creative terms) informed South Asians of the oat fibre and honey in its cereal. Because they have higher rates of high cholesterol, communicating (in Hindi) the health benefits enabled Cheerios to educate these new Canadians about the product, likely before many of its competitors, while forming a kinship with its nostalgia-driven bee mascot.

So, as the country (and its marketers, see p. 12) celebrate 150 years of beer, beavers and beards, it's important to look to the next 150 to determine how future generations will shape the cultural mosaic – and how your brand can connect with the fast-growing "new Canada" group to make shopping excursions less daunting (I'll have you know, I have since come to understand, and adopt, the KD craze).

Jennifer Horn, managing editor



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| CREATING BRAND EXPERIENCES

Time for cake (and mass advertising)

Canada 150 came in the nick of time . . . for brand building. Our 150th triggered a marketing bash the likes of which we typically only see during home turf Olympics, where marketers step up to the plate for some old-fashioned, broad-strokes brand building. Unlike the Olympics, there's no sponsorship barrier to join this party. And it's a good thing.

There's been growing debate that the pendulum has swung too far in the direction of niche efforts and away from mass marketing. When Marc Pritchard said P&G had targeted too narrowly, and needed broader reach last year, it opened the floodgates in an "emperor's new clothes" vein.

Add the controversy over digital metrics reporting (and dubious content adjacency), and it's now OK to talk about what's been worrying many CMOs: that cutting back on mass advertising – including the uncool commercial – has impacted long-term growth for brands.

At the CMDC conference this spring, marketing consultant/author Peter Field tackled the overreliance on short-term programs and reporting. Citing IPA case analysis, he argued that the industry has moved past the ideal balance of mass market, long-term strategic brand-building versus tightly targeted, sales-driven efforts. Activations work like a charm in the short term, but once the marketing mix goes from 60 (brand-building) / 40 (activation) to 50/50, long-term effectiveness falls off a cliff. In fact, the analysis showed that share of voice had actually doubled in importance in the last decade.

Until recently, this has been hard to address without sounding like a dinosaur, defending "old" media. *Strategy* did a "What Happened to Advertising?" roundtable back in 2012. The premise: are brands missing an opportunity to reach the widest audience possible

because they're too focused on micro ones? Everyone stuck to the script about conversations and engagement versus interruption, until the youngest person in the room (who was marketing cellphones), said they needed to establish themselves as a big brand by advertising on TV or they were missing the target.

Then the conversation got real, addressing how even achieving viral status doesn't always ladder up to awareness that builds equity. We've seen niche programs become incredibly inventive and impactful in recent years, and play a crucial role in sales. But for many brands, the mix could use tweaking.

And for brands where the balance (and budget) has permanently tipped away from mass advertising, there needs to be a continuity strategy. I've seen some pretty complex programs that don't have Year Two plans, and/or marketers who are hard-pressed to explain how it fits with the brand's USP. But there's a lot more work in Canada that's mastered the balance, like the AToMiC winners (p. 21).

And that's why Canada150 comes at a good time. It encourages brands to dig into the archives and to soak up a really long-term view. With so many brands jumping on the 150 party bus, it also challenges marketers to find something unique to share that will genuinely matter to Canadians. And it's a great way to flex brands' ability to target the broadest possible audience. That may be the hardest challenge of all, considering how diverse we've become.

Cheers, mm

Mary Maddever, SVP/Publisher



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DESIGNING A NATION

Greg Durrell's upcoming documentary records the overlooked history of Canadian design's golden age.

By Mark Burgess

Clockwise from left: The logo for *Design Canada*, which traces the history of the country's craft; logos for the the Government of Ontario, No Name, Bell, the NFB and the CBC; former CN design manager Lorne Perry in front of the logo, designed in 1960; and logos for the City of Montreal and the federal government.

Greg Durrell has been thinking a lot about Canadian design. After working as a graphic designer for the 2010 Vancouver Olympics, the partner at Vancouver agency Hulse & Durrell was inspired to record the story behind the iconic work that emerged in Canada a half-century ago, and that has defined brands (and even the country itself) ever since.

After five years and a Kickstarter campaign that raised about \$120,000, Durrell has wrapped up his research and plans to have a film, *Design Canada*, ready for the fall festival circuit. He talked to *strategy* about the slippery concept of Canadian design, his favourite logo, and how the profession has evolved since the 1960s golden age he documents in his film.

Why did you want to take on this project?

It's a film that I really wanted to see. I was really frustrated by the lack of information out there about this golden age in Canadian design history. If you study graphic design, it's very easy to learn about the American story, or the U.K. story, or the Dutch story, but there's nothing on Canada. This came after 10 years of not being able to find out

who made what logos, why they were made, the concept behind them – just the really basic details.

When the [Vancouver Olympic] Games were over and I was thinking about what to do next, I got thinking about how old some of these design pioneers would be. It was very much now or never to try to capture some of these stories that I felt were really important –

not only to the history of graphic design but the history of Canada in general.

What is Canadian design?

Is there some kind of definition you've stumbled upon in your research?

It's really difficult to say. The focus of the film is about how the design profession helped define the new identity of Canada. When you look at that golden era, in 1960 you had the Canadian National rebrand... Then you have the design of the Canadian flag in 1964-1965. And then you have Expo '67 in Montreal and the Centennial symbol as well, and at the end of the decade you have the federal identity program emerge.

What happens over this 10-year period is Canada becomes the most branded nation in the world. It's not necessarily a Canadian style: that style of modernism, of simplicity and clarity of form, really spread internationally. But it was the way it hit Canada at the right place and the right time and touched so many of our national institutions.

Do you feel the craft has been devalued since the period you focus on in the film?

That's a really tough question to answer because the profession was brand new. It



was maybe a little innocent. What the computer and the internet has done is completely change the game for this profession.

In some ways I would say design has never been more valued than it is now. The classic examples we always point to are Apple and Nike – corporations understanding design and doing it right and turning it into revenue. But then we also have situations like the Canada 150 logo where it feels like it's never been less valued [Ed. Note: the federal government originally ran a contest for the design rather than hiring a firm.] It's kind of a polarizing time in design in Canada but hopefully this film will help inform the general public about it a little bit more and take away some of the mystique behind the profession.

What's your favourite example of Canadian design?

The most influential, in my opinion, was the CN logo by Allan Fleming and James Valkus. That was the first one that showed Canadian corporations you could modernize. If you think of everything that comes before that logo, it's very much the old Canada – lumberjacks and Mounties and plaid, hand-painted signs for the Canadian Pacific Railway. CN comes in and... it's one form, it's just two letters connected together, but in that logo it communicates so much: movement of people and material and messages from one point to another. I think it probably encouraged a lot of other corporations to rethink how they were presenting themselves and maybe gave them the courage to update and modernize.

Best-loved logos

We asked top designers for their favourite Canadian work and what makes it exceptional.



Hunter Tura, president and CEO of Bruce Mau Design

I love New Brunswick Telephone, TV Ontario, and

other iconic logos from the '60s and '70s, but would have to go back to one of the most beautiful pieces in the history of Canadian design, which is Stuart Ash's logo for the Centennial in 1967. I've had the privilege to speak with him about the creation of this mark and his efforts to modernize the design scene in Canada. The mark itself is so inspiring in its clarity and optimism: a triangle representing each of the provinces and territories at that time, with an upward arrow to represent progress, all of which resolves itself as an abstracted maple leaf.



Claude Auchu, partner, executive chairman and head of design at Lq2boutique

I love the 1976 Montreal Olympic Games logo. Designed by Georges Huel, it is simple, relevant and timeless. He created the last logo to incorporate the Olympic rings directly within its design and that makes this Olympic logo a game changer. It shows an M, also depicting a podium, as a natural extension of the five rings. The M's middle curve, linked with an Olympic ring, outlines the stadium track. With a view of the Stadium Tower from my living room and having the Olympic Park as a client, I can truly say that Huel's logo is one of a kind.



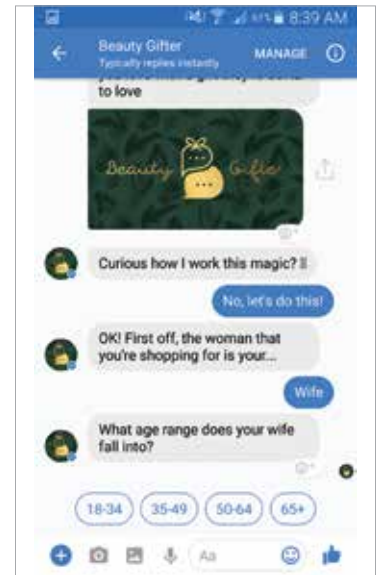
Ryan Crouchman, group creative director for design at Leo Burnett

My pick for a piece of great Canadian design is the GO Transit logo, designed by Frank Fox and Gagnon Valkus (and team) in 1975. In my opinion it is a brilliant example of reductive design, offering both simplicity and utility in a wordmark seen by millions of train riders. The graphic treatment of the letterforms suggests connection and movement through the most basic shapes. The fact that it has remained largely untouched for over 40 years is a testament to its enduring quality as a timeless piece of thoughtful design.



A NEW VIEW ON CHATBOTS

By Josh Kolm



Skyn condoms, Hendrick's Gin and L'Oréal are proving there are better uses for a bot than answering FAQs.

Chatbots are among the buzziest new tech for their ability to facilitate one-to-one, AI-powered interactions between brands and customers. But ask most marketers about their potential applications and they'll likely talk about how bots will replace call centres. That feels a little uninspired, so we found some ways brands have used chatbots beyond fielding questions and complaints.

SKYN ANALYZES HOW SEXY YOUR VOICE IS

The second-most cited application for bots is product recommendations, but given the sophistication of AI currently available to brands, many of those bots will simply have users select from a list of answers and prompts, which takes away from the whole personalization aspect. Condom brand Skyn added more of a personal touch to its bot, making recommendations based on an analysis of something totally unique: your voice.

Conceived by Sid Lee Paris and developed in Toronto by Jam3, the bot asks users to create a voice recording of them "dirty talking" (with or without a script provided by the bot). It then analyzes their voice based on four characteristics – "mysterious," "sensual," "sophisticated" and "intense" – and uses that to recommend a Skyn condom or lubricant. Product recommendation is the goal for the brand, but as a user, it's almost secondary to determining how sexy your voice is, according to science.

HENDRICK'S HELPS YOU ADOPT A CUCUMBER

Holding a conversation with a machine is already weird, so why not use them to do something even weirder? Ahead of World Cucumber Day on June 14, gin brand Hendrick's launched a bot that lets people adopt and

raise their own cucumber (a signature ingredient of the brand's gin recipe). A person can name their cucumber, answer questions about how often it'll be watered and decide what kind of activities it'll do on its growth path, from listening to poetry to being tickled. From there, they receive updates on the cucumber's status twice a week, once a week or every two weeks (depending on how dedicated of a vegetable parent you want to be) with the bot speaking in an ornate dialect reminiscent of Hendrick's Victorian-era branding.

L'ORÉAL FINDS THE RIGHT BOT FOR YOU

L'Oréal recently developed a series of Facebook Messenger bots as part of a partnership with Montreal-based company Automat. Stephane Bérubé, CMO of L'Oréal Canada, says the company is approaching its bots by looking at the consumer needs the bots might be able to serve, as opposed to the cool things it can do – for example, using bots to help health-conscious customers find (or avoid) products with certain ingredients. Or, in the case of L'Oréal's "Beauty Gifter," helping consumers find the perfect present.

Launched in time for Mother's Day, the "Beauty Gifter" bot asks questions about the person who will receive the gift. It then reaches out to the recipient and asks them a series of questions before coming back to the user with a recommended gift box from a L'Oréal brand. Not only does it capitalize on the increasing popularity of beauty boxes as gifts, it saves you from wondering if all the products inside the box are right for that special someone – or from ruining the surprise by asking yourself.

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TRUE PATRIOT BRANDING

AS JULY 1 APPROACHES, HERE'S HOW BRANDS
ARE TAKING PART IN CANADA'S 150TH BIRTHDAY
CELEBRATIONS.

BY MARK BURGESS

Tim Hortons has a special cup. Walmart has gotten into Tom Thomson prints. Researchers at Toronto's Hospital for Sick Children sequenced the genome of the *Castor Canadensis* – the Canadian beaver. Dedicated online vendors are hawking playing cards and mints, ice scrapers and commemorative pins (so many commemorative pins), canoe paddles and canoe paddle key chains, all bearing the official Canada 150 logo.

The marketing push around Canada's 150th birthday has so far featured a mix of trinkets, curiosities and pay-it-forward initiatives. As July 1 nears, campaigns looking to capture and reflect what it means to be Canadian in 2017 (while selling merchandise, vacations and – obviously – beer) are gearing up for a prideful sesquicentennial summer.

The anniversary coincides with what Ela Veresiu, assistant marketing professor at York University's Schulich School of Business, describes as a wave of "unapologetic patriotism." As other Western nations lurch to the extreme, inward-looking right, Canada has distinguished itself

from its long-time role models by standing out as an open and inclusive alternative.

Brands from Air Canada to Toronto Tourism to Canadian Tire have picked up on this over the past year with campaigns featuring Syrian refugees being welcomed and diversity celebrated in various ways. CIBC's "#StandforCanada" 150 campaign is built around a digital mosaic – an animated maple leaf made from aggregated social media posts, featuring images of Canadian landscapes and kids in hockey jerseys alongside messages about diversity.

"You get a synergy between what people feel and what brands can do," says David Soberman, marketing professor at U of T's Rotman School of Management.

National pride has become a reliable marketing card for brands to play just in time for the national birthday party.

"It definitely opens a window for companies big and small, and not only Canadian, to become involved in advertising campaigns through this idea of Canadian identity and Canadian patriotism," Veresiu says.

MINING CANADIAN HERITAGE

An IMI report released last fall put Molson and Roots among the brands Canadians expect to "do the best job" of celebrating the anniversary (fifth and sixth, respectively, behind Tim Hortons, Canadian Tire, HBC and, curiously, Coca-Cola). Both launched campaigns this spring around history, values and recognizing the contributions of both exceptional and everyday Canadians.

The Molson brewery was established in Montreal in 1786, and the Molson Canadian brand – known for iconic patriotic ads, from 2001's "The Rant" to the more recent "Beer Fridge" spots – is going back to its founder for its 150 campaign.

John Molson was a leading 19th-century Lower Canadian entrepreneur, involved in railroads,

Clockwise from left: CIBC's digital mosaic, the Tim Hortons cup, Absolut's limited edition bottle, Labatt's patriotic can, an HBC paddle key chain, and Roots' 150 slogan.

steamships, hotels, beer and politics. The brand is playing up the founder's values around community and individual contribution to the public good, tracing its roots through seven generations to current chairman Geoff Molson, who is starring in the campaign by Rethink.

Looking back at the company's founder inspired the whole campaign, says marketing director Chris Blackburn.

It asks Canadians to nominate their compatriots (using the hashtag #ATasteOfWhoWeAre) who represent "the best of Canadian character," he says.

It also targets consumers' nostalgia. A fleet of old, red trucks will deliver 150 Molson beer fridges to the chosen Canadians, and those fridges will be filled with vintage stubby bottles of Canadian, which were re-launched in May.

But focusing too much on historical figures can create challenges for brands, as parts of the country's history are contested or abhorred by some Canadians. John Molson was a member of Lower Canada's "Château Clique," the small group of Anglophone businessmen who wielded power in the French-speaking colony.

"The balance we always strike is consumers aren't looking for a history lesson," Blackburn says. "The things that will resonate are the types of values: core human truths that might lie in your brand and company's history that are still relevant in the world today."

Roots's "Nice" campaign is also values-based, incorporating elements of Canada's recent history in an attempt to encapsulate the national character while subverting the "polite Canadian" stereotype, says Shane Ogilvie, co-founder of The Garden, the agency behind the creative.

The campaign video (narrated by actor Kim Cattrall) seeks to shift the definition of "nice." It covers the "polite nice" with a Mountie and the

"funny nice" with John Candy and Dan Aykroyd before entering more charged territory, from gay marriage to race in the NHL.

The work "celebrates the fact that a tremendous amount of things have been nice about Canada, as well as some things we recognize that we haven't done well enough," says James Connell, VP of e-commerce and marketing at Roots.

As for using images of the Highway of Heroes, the funeral route for convoys carrying soldiers who died in Afghanistan, and vigils following the 1989 shooting at Montreal's École Polytechnique, Ogilvie says it's about showing how Canadians reacted and adding that context to the definition of "nice."

"Using those things was necessary to show the depths and the courage



APRIL FOOL'S DAY WINNERS

The ad world's day for mock campaigns proved useful for 150 campaigns. WestJet, refusing to cede the patriotic ground to rival Air Canada, rebranded as "Canada Air" in an online video developed in-house with campaign help from Publicis. The brand used humour to make the point that its values are sufficiently Canadian.

Labatt, meanwhile, stumbled into marketing gold when Prime Minister Justin Trudeau tweeted that the beer company had rebranded his "favourite beer" as Labatt 150, making it "three times as patriotic" (he even included a photoshopped bottle). It turns out the brand was already on it. It responded by prematurely announcing its Labatt 150 launch in May, including an improvised beer can image.

While Romeo Dallaire represents "the kind of nice that takes guts," and Greenpeace stands in for "disruptive nice," scenes of indigenous protests show that "Nice is knowing when sorry just isn't enough."

Ogilvie says it was important, while promoting this new definition of nice, "to call out those moments where we still probably have some work to do."

that Canadians are willing to go to – to be Canadian and to continue living the way we do," he says. "So we were comfortable with it."

The campaign also includes a social media search for Canada's nicest person, with 10 finalists put to a vote, and the winner receiving \$10,000 for the charity of their choice. Roots is also selling "nice buttons and pins," with all the

proceeds going to WE's indigenous youth program.

GIVING BACK

Several campaigns around the anniversary have a heavy CSR element, looking forward at ways to improve the country rather than focusing on its history.

Tying the work to a cause "makes it easier to think of these

is especially effective for the anniversary when it aligns with a brand's focus on celebrating Canadians, Veresiu says. For Molson's aforementioned #ATasteOfWhoWeAre campaign, Blackman says, "The task wasn't 'How do we create a big piece of advertising?' It was 'How do we take actions that feel substantial and make a real contribution?'"



Right: TD's 150 campaign, which launched in March, is a CSR initiative focused on improving green spaces.

campaigns as more authentic and endearing, and really speaking to the Canadian identity," Schulich's Veresiu says.

CN and TD, both companies with long histories and nation-building claims, are looking forward with environmental initiatives. The national railway gave \$25,000 grants to 50 communities for greening projects, including a ceremonial 150th anniversary tree, while the bank's "#TDCCommonGround," with agency Diamond, is investing in green spaces for 150 communities.

RBC's "#Make150Count" campaign, by Grip, is giving \$150 for community projects to more than 3,000 young Canadians, and asking the recipients to share their stories, which will be used as content for social, digital, TV and print ads.

The strategy of making consumers participants in the content creation process

THE 150 WHEELHOUSE

In addition to the CSR-driven campaigns giving out \$150 or recognizing 150 people, some brands have cleverly used the number to highlight their purpose.

ParticipAction and Zulu Alpha Kilo created the 150 Play List, an online encyclopedia of Canadian physical activity, from raking leaves to scavenger hunts to Snowsnake, a javelin-like toss practised in indigenous communities. The site contains origin stories, how-to-guides and locations for the activities.

The Toronto International Film Festival developed "Canada on Screen" to showcase the country's "150 essential moving-image productions." It promoted the initiative through its internal agency, Department 30, and Isobar with the "We Made It" campaign, which used geo-fencing for hyper-local creative (Toronto's Degrossi Street, for example).

APPAREL, NOVELTY ITEMS AND SO MUCH BEER

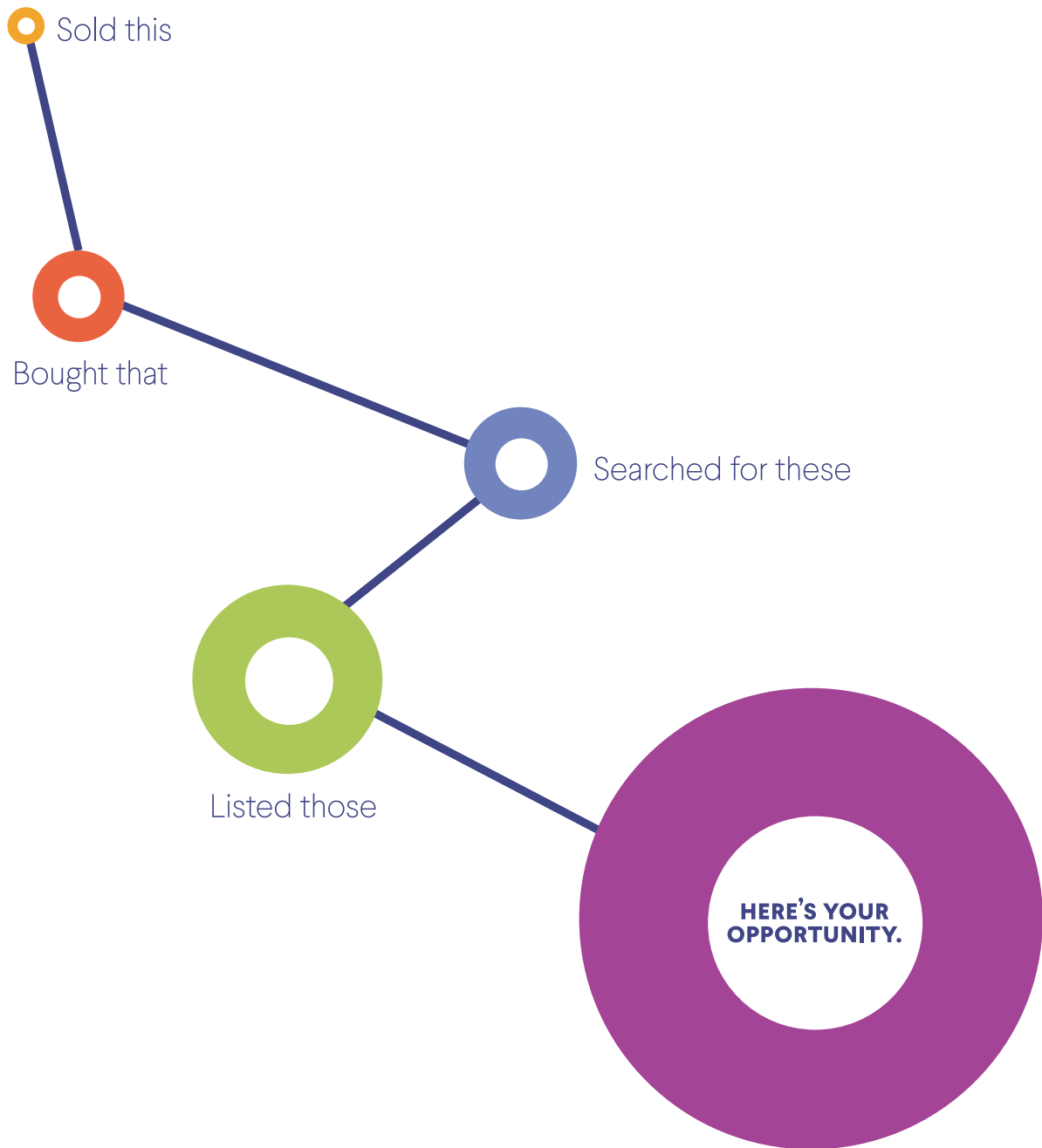
And then there are the novelty items. The Hudson's Bay Company is tying a special anniversary apparel and souvenir collection to a CSR program – the Great Trail project, connecting 24,000 km of trails across the country into one artery this year – by donating 10% of sales to the initiative (50% for the mini canoe paddle and key chain).

Toronto's Drake General Store is partnering with HBC and advertising agency Sid Lee on a t-shirt line designed by 10 influential Canadians (including Blue Rodeo's Jim Cuddy, chef Susur Lee and designer Hayley Elsaesser), called One Fif Tee. A percentage of sales will go to the t-shirt designers' charity of choice.

While Molson dug into its past for the return of the stubby, Swedish vodka brand Absolut has a limited edition Canada 150 bottle with a graphic by Toronto designer Elizabeth (Libs) Elliott.

And of course there are other beers. Beau's, the official beer of Ottawa's 150 celebrations, is partnering with organizations across Canada to create a special 150 brew for every month of 2017. Surrey, B.C.'s Central City Brewers has a special 150 12-pack featuring a dozen beers from across the country. And Halifax's Propeller Brewing Company is hosting The Great Canadian Lager Challenge, inviting Canadian craft and home brewers to submit their most patriotic lager for judging in July.

While the space gets more and more crowded with contests and initiatives around the July 1 celebrations, Rotman's Soberman says it's important for brands to not get carried away or overreach. "The challenge as a marketer is to not always hit a home run, but to avoid doing bad marketing," he says.

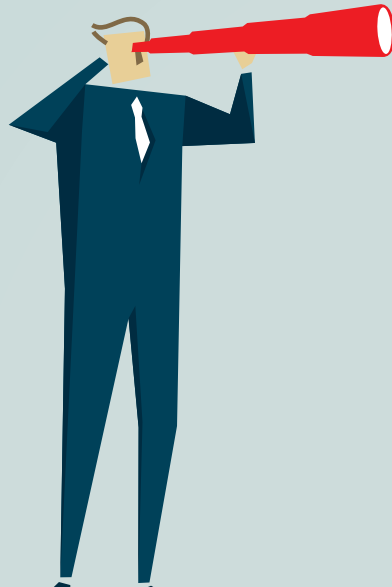


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"The world is a book and those who do not travel read only a page."

St. Augustine



LESSONS FROM ABROAD

BY HARMEET SINGH

Who wants to go to market with only a page worth of insights? Knowing your home market is critical but sometimes the best growth can come when you look outside the border. From finding commonalities in universal brand experiences to taking cues from fast-paced, product-oriented markets, these worldly marketers prove that there are gains to be made from importing – and even exporting – ideas.

THE HOLISTIC THINKER

HOW A STINT IN SWITZERLAND HELPED INFORM CHRISTINE JAKOVIC'S APPROACH TO COLLABORATION.

Hearing Christine Jakovic describe P&G's fabric care floor circa 2005 in Geneva (where she led several major brands for the United Kingdom) brings to mind a mini UN. As she'd walk back to her team, Jakovic would pass meetings featuring multiple languages, brands and cultures, all working together to solve problems (more related to laundry than international peace, but problem-solving nonetheless).

The Molson Coors CMO describes it as the most diverse group she's ever worked with, one where a marketer couldn't be held back by her own biases when collaborating with others from so many different markets.

At the time when Jakovic joined P&G in Europe from Canada, the CPG company was already bringing together emotional and functional messaging, working heavily with what it called "loop teams." The process involved providing the loop team (made up of multiple agency partners) with one communications brief all at once, Jakovic says.

Major presentations and strategy alignment meetings would include all partners until the communications idea was agreed upon. Then, the teams would work more ad hoc to bring in their various expertise, with the brand director being the key decision-maker to ensure all the elements came together as one idea.

"The best ideas come from the people who know your business but don't have the full weight of the P&L on them," she says, referring to agency partners as well as junior members of the brand teams.

This approach has served her well since returning to Canada and moving up within Molson Coors to the top marketer position. The multi-functional strategy with its agency partners is a process Molson began two years

ago, centred on having a clear communications idea and guidelines upfront so that all partners – from creative to PR to experiential to media – are working toward the same goal, ensuring the program lands in a holistic way.

She points to "One Horse Town," a platform for Coors Banquet that has benefited from that approach.

A 360-program, the country music-centred platform includes small towns competing on social media to host a major festival. From sponsorships and working with Country Music Television (CMT) to pulling content

from the U.S. to social media engagement, the program comes together as though one person planned the whole thing, she says.

Jakovic's philosophy, though, is that, above all, the briefs must be centred on insights and brand purpose. Her time working on CPG brands in the U.K. market also reinforced the importance of data, which is now more available through Molson Coors' acquisition of MillerCoors in the U.S., she says.

For her, it boils down to understanding insights and "ideas as currency," which can cross borders. When working on improving the quality perception of Molson Canadian, for example, the brand launched a spot called "The Process" as part of its World Cup of Hockey sponsorship, likening the craft that goes into its beer to the work it takes to become a world-class player on the ice.

The insight behind that idea is now being used as a best-in-

class example for sponsorship with the potential to be leveraged in other markets, such as with soccer in Europe, Jakovic says. "I think the formula has to be [about] understanding the [consumer] insights regardless of which market you're in [because] insights can be common globally."

Right: The "One Horse Town" campaign for Coors Banquet came together under Molson's multi-functional team approach.



THE AGILE STORYTELLER

GOLF TOWN'S **FREDERICK LECOQ** ON WHAT HE LEARNED ABOUT SPEED, ADAPTABILITY AND PRODUCTS FROM WORKING IN ASIA.

Read and react. It's a philosophy Frederick Lecoq has retained as a marketer as he's taken on roles across continents, drawing on inspiration from fast-paced and highly product-driven markets.

"What I learned in Korea is the early stage of what I call agile marketing, where you can't just stick to your plan," says Lecoq – now VP marketing and ecommerce at Golf Town – about his time working for LG Electronics in Seoul. "They're really in reaction mode so it means that your marketing plan is never frozen."

His position as the company's VP marketing for global digital and brand strategy in 2009 and 2010 helped inform Lecoq's tactics in the Canadian market, which he entered in 2012 with Canadian Tire subsidiary FGL Sports. He eventually moved up to SVP of marketing and ecommerce, leading marketing for Sport Chek, Sports Experts and Mark's.

Taking lessons from his Korea stint, Lecoq's gambit is to now design his teams with what he calls "RFP": Really Fast People. After building digital expertise in Sport Chek's marketing department, he brought his approach to Golf Town, which he joined last November after the embattled retailer's U.S. parent company filed for bankruptcy and its

Canadian operation was purchased by Fairfax Financial and CI Investments.

Golf Town's marketing team had been based in Austin, Texas and had only one person in its department in Canada. Under Lecoq's leadership, that has now grown to 11 people across digital, web design, web integration, social media and search.

Having a team that can execute with agility is central to Lecoq's overall brand-building philosophy. At Sport Chek, that meant evolving its print flyer into a more digital plan

with display ads, dynamic emails and Facebook posts that could be updated on the fly.

Or take the retailer's efforts during the 2016 Rio Olympics, when it put real-time marketing to the test. Its internal team and agency partners set up a "war room" at CBC's headquarters in Toronto, pulling footage from the Olympic broadcaster and adjusting its manifesto video spots to reflect what was happening. Nearly 80% of its Olympic budget was dedicated to digital, with 60% to mobile specifically.

Aside from the need for speed as a result of working in the highly competitive electronics market, Lecoq has also drawn on another lesson from Korea: building a brand through product excellence. "Product was the hero and you were trying to build a story around the product," he says. "You need to make your brand tangible."

Retail, of course, doesn't always lend itself to the same sexy selling features as a new device, but attaching a retail brand to best-in-class products is a strategy Lecoq has employed, positioning Sport Chek, and now Golf Town, as prime destinations by approaching vendors with partnership opportunities.

At Sport Chek, that meant partnering with brands to co-develop products and establish the retailer as the exclusive destination for those wares (such as an apparel partnership with Adidas and the Canadian Olympic Team for the 2014 Games in Sochi).

At Golf Town, Lecoq has led co-branded advertising and digital initiatives with Callaway and Taylormade. A partnership with Taylormade, for example, includes a microsite for the brand hosted within Golf Town's website, promoting combinations of golf clubs used by pros and encouraging shoppers to find their own mix of products. That's been supplemented with online video and social content, a new approach for Golf Town.

Eight months into his task of revamping the retailer, Lecoq is taking a nimble approach to capitalize on digital and social.

"Most of the time, when you build a marketing plan, you always start with looking at what you've been doing the previous year instead of really reading what's happening in the market," he says. "I think I've learned that agile, nimble way of doing marketing, where it's more about reading the moment and reacting to it."

– With files from Josh Kolm



Golf Town's "Find your M combination" partnership with Taylormade features a microsite and social contest.

THE BUILDER OF COMMON GROUND

HOW LABATT'S **TODD ALLEN** TOOK HIS CANADIAN LEARNING ABOUT BUILDING INTEGRATED PLATFORMS AROUND OCCASIONS TO A GLOBAL LEVEL.

A glass – or make that a chalice – of beer can really bring people together. It's not surprising that a marketer with roots in a mainstream product would be quick to point out that consumers around the world aren't so different. Todd Allen learned that partly by spending the better part of his first year on an airplane, visiting various countries, when he took on the VP of global marketing role for Stella Artois in early 2015.

"The first thing that you learn is the world is more similar than it is different, especially when you're leading an iconic brand like Stella Artois where the positioning is very consistent around the world," says Allen, who returned home from New York earlier this year to become VP of marketing at Labatt Breweries of Canada.

In the global role, he was tasked with evolving the Stella Artois brand to reflect the changing definition of "premium" for consumers around the world.

While it used to be about "material possessions or the accumulation of wealth," he says, today "it's about experiences, and it's much more understated."

At the same time, a made-in-Canada execution for the brand was already taking shape. In September 2015, it debuted the Stella Artois Sensorium, a pop-up dome in Toronto that hosted an immersive, "multi-sensory" dining experience.

To bring the program (led by Mosaic) to life, the brand worked with experts including a Michelin Star chef, a filmmaker, a composer, and a food science academic with a focus on aromatics – all culminating in a course-by-course experience tying the meal to images, sounds and smells.

That award-winning activation ultimately provided the teachings for Le Savoir, an experiential platform that launched in Montreal, New York, Buenos Aires and Seoul last year under Allen's leadership.

Along with events similar to Sensorium, the Le Savoir platform involved a music partnership with The Roots on an interactive music video and original song called "Bittersweet," aimed at providing a multi-sensory experience for someone drinking a glass of Stella, with the idea that sounds can affect how we perceive flavour.

"The pilot that was run in Toronto was the stepping stone to be able to build the global platform going forward," Allen says.

As well as drawing on Sensorium's insights around multi-sensory events, Allen says he took inspiration from Canada's strength in creating 360, integrated experiences around occasions. He points to the Budweiser Red Lights program, which used Canadians' passion for hockey to create marketing campaigns that range from mass advertising to retail activations.

For example, Stella launched "Be Legacy" as part of its 600th anniversary celebrations last year. That campaign used the brand's founders to inspire people to leave their own mark by creating occasions that allow them to host and socialize with friends.

In his short time home, Allen is already working on building more integrated programs for Labatt's brands in Canada.

That's started with activating Stella Artois' global Buy a Lady a Drink program in Canada, which involves selling limited-edition Stella Artois chalices to raise funds for Water.org and awareness of the global water crisis.

While it had activated in Canada in 2016, this year saw the program come to life more comprehensively, using the organization's co-founder, Matt Damon, in TV creative, and developing local influencer partnerships. This year it's partnering with the LCBO to scale the global program to retail in a key Canadian market – another lesson from Budweiser's success with Red Lights. 



Stella Artois' Le Savoir was inspired by a Canada-first experiential execution.



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ATOMIC

CAUSE CAMPAIGNS ARE STANDING TALL. It's not only that they're at the head of this year's AToMiC class, accounting for the Grand Prix and more than half of the winning cases. It's the way many of them are going about it: with a more assertive tone that only recently would have been considered inappropriate for the space.

This year's Grand Prix went to the boldest example of this shift, the SickKids Foundation's "VS" campaign by Cossette. But several other winners found new ways to raise awareness and drive action for causes, from Honey Nut Cheerios to World Vision.

Strategy developed the AToMiC Awards, in consultation with a pan-industry advisory board, to identify groundbreaking ideas and programs across Canada's mediascape. The winners, chosen by a jury of digital, TV, agency, marketing and media execs, offer innovative examples of how to engage audiences with fresh ideas, on multiple screens and in new environments.

The following stories are a highlight reel of ideas that challenge our expectations around advertising and the way we consume media. Read on to learn about some of the best work from the past year.

BY **MARK BURGESS**

WITH FILES FROM JOSH KOLM, JEROMY LLOYD AND HARMEET SINGH



THE WINS:

SickKids Foundation
"VS" Grand Prix,
 Gold AToMiC ROI,
 Gold AToMiC Shift,
 Bronze Best Print
 / Out-Of-Home and
 "Undeniable" Gold
 Online Video, both
 by Cossette



Beyond tears and victimhood

CAUSE CAMPAIGNS CHOOSE EMPOWERMENT OVER SENTIMENTALITY.

The departure is stark based on the soundtrack alone. For its 2015 multiple award-winning "Life Unpaused" campaign, SickKids used Coldplay's "Fix You," a sentimental ballad by a notoriously vanilla band. The pitch to donors was captured in the song's imagery ("Tears stream down your face") and refrain ("And I will fix you"): these patients need your help.

Donnie Daydream's theme song for the hospital's follow-up **"VS"** campaign, on the other hand, simmers with angst beneath its drum beat, tension building up to its assertive chorus: "We undeniable."

The contrast only intensifies with the images in the "VS" anthem spot: wheelchair cemeteries, exploding casts, imperial soldiers readying muskets, tigers

roaring, kids applying war paint in mirrors and bashing hospital equipment with baseball bats.

Something has shifted in cause marketing. The **SickKids Foundation's** 180, by **Cossette**, was the most dramatic and visible case – enough to claim the AToMiC Grand Prix – but other brands and organizations have also changed their tunes.

With increased competition in the space, some non-profits are moving beyond the straightforward awareness campaign, often based around compassion. Instead, pitches have become more assertive, flipping outmoded ideas about victimhood with a message of empowerment.

"When you're thinking about social issues and causes, when you can be on the positive, more affirming side, it will generally

lead to people wanting to engage and create larger and more sustained outcomes," says Phillip Haid, CEO and co-founder of Public, an agency that works with brands to create social impact. "Empowerment will generally lead to action."

Cause campaigns won an outsize number of AToMiC Awards this year: 13 of the 25 winning campaigns were for organizations pitching causes, in addition to brand-led work like Honey Nut Cheerios' "Bring Back the Bees." And several of these, including SickKids, relied on empowering creative.

Rethink Breast Cancer designed the **"Give-A-Care"** product line to be given in lieu of flowers (useful items like hoodies and hand cream) with sassy labels to reflect the challenges and attitudes of women recently diagnosed. **The Canadian Down**

Syndrome Society's "Down Syndrome Answers" eschewed any notion of victimhood in its no-nonsense information campaign. The **Starlight Children's Foundation's "Ward+Robes"** empowered kids in the midst of long hospital stays by giving them a means of asserting their individuality. And **Children's Wish Canada**, with dance move **"#DoTheLivi,"** offered joyful defiance.

The campaigns shared an overriding ethos: empowerment over awareness, courage over pity, goosebumps and fist pumps over lumpy throats and welling eyes.

SickKids, of course, was the most striking example. Hospital ads, particularly children's hospitals, typically go for the heartstrings, portraying vulnerability and need. "VS" feels like a cross between a music video and one of those over-the-top, shiver-inducing intros sports networks air before playoff games.

Jason Chaney, Cossette's chief strategy officer, told *strategy* in April that the campaign was intended to reframe the hospital's brand, making it "more like Under Armour or Nike than a not-for-profit" (indeed, the song "Undeniable" has also been used in an Adidas spot).

While SickKids' prior campaigns both set fundraising records, the number of donors wasn't increasing with the amounts raised. With "VS," the foundation wanted to diversify its donor base, especially among males and a younger generation. Since the campaign's release in October, the hospital has seen an increase in those segments, as well as in regular monthly donations (as opposed to one-time donations). Between October and December, the campaign led to an all-time record (\$57.9 million), a 695% increase in online donation revenue, and a 32% increase in total donations.

The video's mixing of soldiers, knights and wrestlers with the young patients portrays the power of imagination and defiance against illness. It won't appeal to anyone who objects to war metaphors applied to sickness (and some did), but the spot's impact was, well, undeniable.

Lori Davison, VP of brand strategy and communications at SickKids, told *strategy* when the campaign launched that the foundation is still looking to resonate emotionally by telling patient stories. "It's



THE WINS:
Rethink Breast Cancer "Give-A-Care" by Lg2 Silver
Niche Targeting, Bronze AToMiC Design, Bronze AToMiC Idea



a different tone but it's still highly emotive and what we've added into the mix now is a feeling of empowerment and a way of telling these stories that makes people want to get up out of their seats and help," she said.

Public's Haid says that boldness, and the foundation's decision to go all-in, offers a model for other brands.

"They found a powerful platform and idea that is so true to the organization and the brand and how they operate in the world, and they went for it. They didn't back into it – they really went for it," he says. "I think it's a great lesson for other brands: when you have something very honest and authentic and real that you can live day in and day out, don't half-measure it. Go all the way."

A common mistake in cause marketing, Haid says, is assuming that people care – or

that they will if they are simply made aware of an issue. Organizations have to give people a reason to engage, often through some kind of reciprocal value or a "clear, simple action," he says.

BEYOND SYMPATHY

Lg2's campaign for **Rethink Breast Cancer** did just that. To move away from "pink-washed" campaigns around the disease, and to create gift options that are more relevant than flowers and sympathy cards, the agency designed products that are both useful and refreshingly frank – a break from the well-meaning but sometimes grating positivity cancer patients deal with from friends and family.

The **"Give-A-Care"** product line (co-branded with companies that donated,

including Aveda, H&M and Pluck Teas) also provides some laughs when they're needed most, with items like "My-emotions-are-so-out-of-whack-that-even-my-skin-is-being-too-sensitive-hand-cream" and "All-the-slow-jams-and-silk-sheets-in-the-world-couldn't-do-it-for-me-right-now-I-need-lube."

The awareness campaign has become a permanent product line, with shoppers from more than 100 countries and a 565% increase in average donations.

BEYOND ANONYMITY

Rethink's "Ward+Robes" campaign for the **Starlight Children's Wish Foundation** also created a product line that empowered patients. The agency recognized how vital teens' clothing is to their sense of individuality, and tapped fashion designers to help make hospital stays less institutional by reimagining the dreary hospital gown. It provided specs for designers from around the world to apply their creativity, making hospital garb that teens wanted to wear.

Where the old awareness/compassion approach would have focused on the

THE WINS:

Canadian Down Syndrome Society "Down Syndrome Answers" by FCB Toronto **Gold AToMiC Idea, Gold Best Niche Targeting, Gold Cause & Action**



negative, showing how teens lose their identities in a hospital, Haid says, Starlight and Rethink created a solution and contributed to their recovery.

The program, pushed with an online video, has expanded globally after leading to a 780% increase in donations.

BEYOND THE FACTS

FCB Toronto and the **Canadian Down Syndrome Society** (CDSS) also helped

provide reassurance during a highly emotional period. When expecting parents find out their child has been diagnosed with Down syndrome, they typically only have about 10 days to decide how to proceed with the pregnancy.

Naturally, they have a lot of questions, and most turn to the internet.

"Doctors do their best and there are lots of websites offering the medical perspective but they typically use very clinical terms that



THE WINS: Project Consent "Consent is Simple" by Juniper Park\TBWA **Silver AToMiC Social, Bronze Online Video, Bronze Global**

SHOCKINGLY SIMPLE

There's no shortage of ways to shock people into paying attention with PSAs about sexual assault. Not many of them are memorable by being funny. And few approach the topic as directly as **Project Consent's** "Consent is Simple," from its startling protagonists to the unequivocal tagline, "If it's not yes, it's no."

Juniper Park\TBWA's campaign wanted to avoid analogies and the presumed grey areas that make sexual assault more complicated than it needs to be. Its animated videos starred cartoon genitals interacting in familiar social situations, and ended with a blunt rejection when one of the characters behaved inappropriately.

"It's about sexual consent and these are the most relevant characters in that conversation, so why aren't we saying and showing what it is?" Terry Drummond, the agency's CCO, told *strategy*.

Project Consent founder Sara Li said she wanted to address the topic directly, without dancing around it (even though the genitals do some dancing, as well as whistling and laughing, in the campaign spots). "It makes it easier to talk about, like it should be, for students or teachers or parents," she said when the campaign launched. "It should be approachable and direct and easy to see what is and isn't appropriate."

The campaign earned mainstream and alternative media attention, leading to more than 14 million YouTube views without any paid media.



THE WINS:
Starlight Children's
Foundation Canada
"Ward + Robes"
by Rethink Gold
AToMiC Design,
Bronze AToMiC
Collaboration

don't capture the emotional and human side of the Down syndrome story," Kirk Crowther, national executive director at the Canadian Down Syndrome Society, told *strategy*.

To fill in the gaps, FCB Toronto's "**Down Syndrome Answers**" campaign featured 38 YouTube videos (boosted using Google AdWords, to make sure they were found in searches) answering common questions about the condition: from "What health problems do people with Down syndrome have?" to "Can a person with Down syndrome make their own meals?" to "Can people with Down syndrome have a baby?"

What made the campaign unique was that people with Down syndrome provided all the answers. The videos, delivered in an unsentimental, straight-up tone, gave a face and voice to those living with the condition while providing the facts.

"Just by casting real people with Down syndrome, we start to dispel some misconceptions about the developmental disability," Jeff Hilts, CCO at FCB Toronto, said when the campaign launched.

"Down Syndrome Answers" generated a lot of positive earned media, increasing organic traffic to the organization's website by 101% (over 50% of which was through Google search), and increasing referral traffic by 893%.

BEYOND PITY

Children's Wish Canada is all about empowering kids by making their dreams come true. For nine-year-old Olivia, in remission from kidney cancer, that dream was to become famous by dancing. Agency



THE WIN:
Children's Wish
"#DoTheLivi" by
Mosaic Bronze
AToMiC Social

Mosaic looked at the success of viral dance moves from the Dab to the Harlem Shake, and decided to help Olivia create her own: "**#DoTheLivi**."

The agency tapped *So You Think You Can Dance Canada*'s Blake McGrath to choreograph the move with Olivia, and to perform it on the red carpet at the iHeartRadio Much Music Video Awards. It focused on influencers within the dance community to spread the move worldwide, generating 81.6 million impressions with no paid

media, and increasing the organization's social following by 605%.

"With all the turbulence in the world, just to tell people about more problems I think shuts down people's desire to want to engage and learn and take part," Haid says. But presenting a solution amidst all the "doom and gloom" is engaging.



THE WIN: World Vision "Well Water" by KBS
Canada / Maxus Silver AToMiC Shift

MOCKING THE MIRACLE PRODUCT

World Vision had a marketing image problem: too many associated the organization with guilt-inducing imagery. And despite being the leading provider of clean water, it was viewed primarily as a child sponsorship charity. The organization wanted to build awareness for its water projects, and to do so in a positive way.

KBS Canada's campaign invented a fake product with unrealistic health benefits. Bottled "**Well Water**" could make you stronger, smarter and more productive. It could even help you live longer, explained the campaign, modelled on a typical health beverage promotion.

The spot featured athletes running and boxing, scientists innovating, and old people displaying unnatural vitality before the kicker: "Well Water... is not a product." But the benefits to the communities with new wells are real.

The TV and OOH campaign generated a 33% increase in traffic to a revamped website, and a 393% increase in donations made directly to World Vision Water Projects.



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THE WIN:
Universal Studios
Canada "The Secret
Life of Pets" by
Maxus **Silver Best
Brand Integration**



THE WIN:
Salvation Army
"Murdoch
Mysteries Red
Kettle Campaign"
by MediaCom
**Silver Best Brand
Integration**

Brand integrations that work both ways

Sometimes brands find it useful to integrate their pitches into entertainment content to develop a deeper narrative than would be possible in a short commercial. Other times, the entertainment product needs the help of a brand to reach a target and build hype. These mutually beneficial partnerships helped the **Salvation Army** play up its heritage and boost holiday fundraising, and **The Secret Life of Pets** to recreate its premise in everyday homes.

Last summer wasn't the easiest one for a new animated movie starring animals. *The Jungle Book*, *Finding Dory* and another *Ice Age* were all released, returning with beloved animal characters. Rather than only competing for the attention of families with children, **Universal Studios Canada** and **Maxus** also targeted pet owners to promote *The Secret Life of Pets*.

Building off the movie's tagline – "Ever wonder what your pets do when you're not home?" – the studio partnered with Rogers and its Smart Home Monitoring (SMH) service, repositioning the security system as a pet-spying tool to create a real-life answer to the movie. People could use the mobile-accessible devices to keep tabs on their pets' secret lives, promoting both the service and the film. Co-branded content played up the connection by integrating shots of

pets shot on SMH with scenes from the film.

The partnership allowed Universal to benefit from Rogers' in-house self-promotion across its whole media network while upping the entertainment value of the Rogers ads. The campaign's media value exceeded its spend four-

fold, garnering 127 million unpaid impressions. The film debuted at number one, earning \$104 million in its opening weekend – the biggest opening for an original animated movie.

On the other side of the brand-entertainment equation, CBC's *Murdoch Mysteries* is becoming a reliable vehicle for organizations seeking to display their heritage during the holidays (a SickKids integration with the show won a Silver in this category last year).

The **Salvation Army's** research showed nostalgia can influence where people donate during the holiday season. To portray its brand heritage, the organization and **MediaCom** wove its story into the show's two-hour holiday special, highlighting the charity's role in providing food and shelter to those in need and the long history of its Red Kettle.

It also ran brand-sell spots throughout, with custom lower-third ads directing viewers to its donations website. The Salvation Army sponsored the *Murdoch Mysteries* website, which featured a special donation button. While the show provided a platform for the organization to tell its story, the partnership also enhanced the period show's authenticity.

The campaign raised more than \$23.5 million, boosting the organization's December fundraising by 12%.



Selling products with new products

THE WIN:
WD-40 "Haunted Door" by BIMM
Bronze Best Digital Engagement

Halloween and Valentine's Day present marketers with useful symbols to exploit: ghosts and pumpkins, cupids and roses. There are ample opportunities for brands to create products around the two highly commercialized dates, but an everyday oil spray and a very unromantic snack food are not obvious fits. So a certain amount of counterintuitive genius was required to come up with a spooky door app and a bouquet of chips.

WD-40 is a ubiquitous household product, brought out to silence those grating hinges once a year and then returned to a cluttered box in the back of the closet.

The insight behind **BIMM's "Haunted Door"** campaign was twofold: front doors are opened dozens of times on Halloween, and it's the one occasion when people

actually want them to creak.

To capitalize on all the traffic, the brand created a motion-activated app that emitted the creepiest of creaks for trick-or-treaters when the front door opened. The brand sent out a branded mailer, which consumers could use to hang their phone on the inside door handle (any old bag also did the trick). The app then offered three distinct creak sounds: The Exdoorcist, Paradoormal Activity, or Door of the Dead.

"Haunted Door" was covered by more than 100 media outlets (generating \$1.4 million in earned media in five days) and reminded consumers of a product that's easily ignored, as well as its purpose.

Doritos, BBDO and OMD Canada also managed to scheme their way into an unlikely occasion by creating a fun product to make consumers think of the PepsiCo brand.

The limited release of Doritos' Ketchup flavour happened to fall over Valentine's Day. Rather than ignore the lover's day, where marketing is geared toward women, the snack that targets millennial men swung it into an ironic gift for women to give the chip lover in their lives: a bouquet of Doritos **"Ketchup Roses."**

With an online video modeled after a cheesy infomercial, a step-by-step DIY bouquet guide, and a high-profile, on-air Valentine's Day delivery to TNT personalities Charles Barkley and Shaq during NBA All-Star Weekend in Toronto, the campaign grew baseline sales for the chip by 8%. The roses, including a second batch released for order a few days after the first ran out, sold out in minutes, and the infomercial video was viewed more than 4.3 million times.



THE WIN:
PepsiCo "Doritos
Ketchup Roses"
by BBDO and
OMD Canada
Bronze AToMiC
Engagement

REINVENTING THE FUNDRAISING TOOLKIT

Selling charity bears and greeting cards with inoffensive art are standard fundraising tactics, which makes finding fresh ways of doing so all the more commendable. **COSTI Immigrant Services** and **World Vision**'s campaigns did so by putting kids front and centre: the former with a product designed for them, the latter with work created by them.

Since 60% of the more than 40,000 Syrian refugees that have come to Canada since November 2015 are children, helping them integrate is a significant challenge. The sudden influx has made the process even more difficult. Language is one of the largest barriers, so COSTI and **Rethink** developed a learning tool to make it easier.

The "**Ahlan Bears**" were a sort of customized Teddy Ruxpin (the iconic talking bear from the '80s), programmed to help Syrian refugees learn English. The bear with a maple leaf bow tie, whose name means "Welcome," recited useful phrases such as "Welcome to Canada" and "Have you ever seen snow?" The Arabic versions were recorded in the appropriate dialect by nine-year-old Sasha Nafaa, a former refugee.

While teaching kids some language skills, the Ahlan Bears also benefited their parents by involving them in the product's production and distribution, introducing the newcomers to the Canadian workforce.

The bears received coverage in Canadian and international press, and then immigration minister John McCallum even handed some out to new arrivals in Toronto. Next up: a French-speaking bear.

World Vision, **KBS Canada** and **Maxus** also built the "**The Watercolour Project**" around children. With a \$30,000 budget, the organization wanted to increase donations for well-building.

To show how access to water can transform a community, the charity had Rwandan kids from villages that had recently received wells create paintings, using water from the new source to depict the impact it had on their lives. The children then donated their work back to World Vision to use as fundraising tools.

At a gala event in Toronto, 20 of the children's paintings were sold to fund a new well in a neighbouring community, generating \$17,500 and providing donors with a connection to the communities.

Actress Meghan Markle travelled to Rwanda with the organization for an online documentary that was screened at the art event, while generating 8.6 million impressions and increasing traffic to the World Vision site by 33%.



THE WINS: COSTI Immigrant Services "Ahlan Bears" by Rethink Gold Cause & Action, Bronze Best Experiential Engagement



THE WIN: World Vision "The Watercolour Project" by KBS Canada / Maxus Bronze AToMiC ROI



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THE WINS:

Kimberly-Clark (Huggies) "No Baby Unhugged" by Ogilvy & Mather
Gold AToMiC Idea, Silver AToMiC ROI



THE WINS:

General Mills Canada (Honey Nut Cheerios) "Bring Back the Bees" by Cossette
Silver AToMiC Idea, Silver AToMiC Shift

Knowing your brand DNA

Sometimes the most obvious ideas are the most brilliant. To put it another way, it can be important to not overthink things. It's only natural that a brand associated with bees would want to save them, just as a brand with a "huggable" name would decide to display some affection for babies in need.

Kimberly-Clark's Huggies and **General Mills' Honey Nut Cheerios** dug into their respective DNAs to come up with winning campaigns that reinforced their brands' meaning while boosting bottom lines. Both campaigns did so well, in fact, that they've been adopted in other countries.

Over the course of almost four decades, mascot Buzz the Bee has been ubiquitous on Cheerios boxes and TV screens: from appeasing Frankenstein, Hulk Hogan and Grumpy Cat with fresh bowls to dancing in a music video to his own version of Nelly ("Must be the Honey"). His voice has changed, and the animation has evolved, but Buzz has always been there.

So as global bee populations began to decline earlier this decade, Honey Nut Cheerios had a potent symbol to raise awareness about the issue. All it needed to do was make him disappear.

Cossette's "Bring Back the Bees" campaign was centred around a Buzz-less cereal box, where the mascot was replaced with a white silhouette. It was pushed with an online video of people saving

various animals and encouraging everyone to start thinking about the bees in this vein too. The video directed viewers to a dedicated website where they could order wildflower seeds to plant and help maintain bee populations.

The first 35 million (one for every Canadian) were exhausted in the first week of the eight-week campaign, and more than 115 million were distributed in total. "Bring Back the Bees" helped turn flat sales into an 11.8% increase.

With **"No Baby Unhugged,"** Huggies and **Ogilvy & Mather** found a similar absence to fill. Babies in neonatal units, whose parents can't always be around, get top-notch medical care but they're missing out on something essential: hugs. While the emotional symbolism is strong, skin-to-skin contact is also important to newborn health in regulating body temperature and strengthening the immune system.

The brand worked with the Canadian Association of Pediatric Health Centres (CAPHC) to partner with No Baby Unhugged hospitals, where screened volunteers hugged newborns who were away from their parents. A dedicated website offered parents a Hug Plan, outlining the health benefits, and a social campaign gave \$5 to hospital hug programs for every woman who uploaded a photo of herself hugging her baby.

The brand's newborn diaper sales increased by almost 30% in the first half of 2016, increasing market share by nearly 5%.

THE WINS:

Scotts Miracle-Gro Canada / Weed B Gon "Prickly" by Rethink Silver AToMiC Engagement, Silver Best Digital Engagement



THE WIN:

Duracell "Audio Deprivation" by Mediavest Silver Best Broadcast Engagement



Messing with media

An insufferable felt weed named Prickly is screaming at you in pre-roll, and YouTube gives you the option to kill it. The volume on the TV abruptly plummets as you watch the Jays game, the bars descending on the screen no matter how

hard you resist with the remote. The banner ads that stalk you across the web start to personally insult you.

No, it's not a *Black Mirror* episode, or a remake of David Cronenberg's *Videodrome*. In order to rattle complacent viewers and make them pay attention, **Scotts Weed B**

Gone, Duracell and the **Canadian Safe School Network (CSSN)** manipulated the media supporting their ads. At a time when advertising invasiveness is being challenged with ad blocking, these campaigns don't win points for subtlety (though Weed B Gon offered some playful catharsis with its pre-roll). But they were certainly hard to ignore.

Scotts and the CSSN based their campaigns around the built-in flaws of the media they used: pre-roll and banner ads can be viewed as pests and bullies, respectively. The brands decided to own those traits.

Playing off an ankle-biting weed with a grating voice, named "**Prickly**," Scotts and agency **Rethink** partnered with Google to change the formula for skipping pre-roll: after five seconds, a "Kill Prickly" option popped up above the familiar "Skip Ad."

The choice was embraced: 98% of viewers opted either to kill the weed (skipping ahead in the video to the point where Weed B Gon is used to eradicate Prickly) or to watch the video all the way through. Giving viewers the chance to kill a weed as annoying as a pre-roll ad allowed the brand to show how the product works, while making viewers active participants in the otherwise bothersome platform.

To stand out among cause campaigns, the **Canadian Safe School Network**, **BIMM** and **Touché** riffed on the characterization of banner ads as cyber bullies, stalking consumers across the internet to retarget them. It was the perfect medium for the organization's anti-bullying message.

The CSSN sent invitations to influencers with a link to an anti-bullying event. Once



THE WIN:

Home at Last Dog Rescue BC "Invisible Dogs" by Rethink Gold Best Print / Out-Of-Home

INVISIBLE YET REMARKABLE OOH

Like the Duracell interception, **Home At Last Dog Rescue BC** brought attention to its product by presenting consumers with an unexpected absence. To raise awareness about overcrowded dog shelters, the organization and **Rethink** developed an eye-catching and vaguely haunting metaphor: leashes with no dogs. The campaign tied rigid dog leashes, attached to empty collars, to poles and railings across Vancouver. The collars' tag said that shelters in Canada put down 4,358 unadopted dogs the previous year. "Adopt. Don't shop," it urged. The campaign relied on people to be alarmed and curious enough about the "**Invisible Dogs**" to stop and read the message. And for the most part they were: the organization soon had more people waiting to adopt than dogs available.



the recipients clicked on the link, they were caught in the campaign's cruel, cookie-generated retargeting, with as many as 60 banner ads popping up across the internet every day with messages like "That shirt makes you look stupid. So it fits perfectly." or "You're not funny. But your life is a joke."

By simulating the cyber bullying experience, the **"Bully Ads"** campaign got the influencers' – and then the mainstream media's – attention, raising awareness about

the problem and leading to a 37% increase in donations.

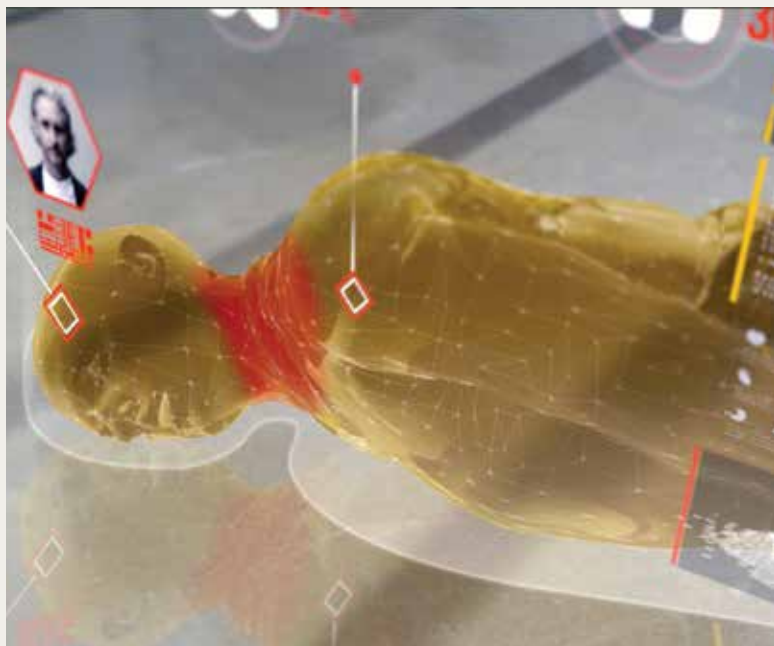
Like herbicide, hearing aid batteries aren't the sexiest product to market. Duracell and agency **Mediavest** decided to highlight the importance of audio in a visually dominant content world to push a message around hearing tests. Taking audio away was the most effective way of making people notice.

Across 13 networks, during popular programming including the *Modern Family*

THE WIN:
Canadian Safe
School Network
"Bully Ads" by
BIMM / Touché
**Bronze Best Tech
Breakthrough**

season finale and a Blue Jays game, volume bars appeared on screens and began decreasing with the actual volume. The bars became a snipe ad for the batteries – asking viewers "Are you having trouble hearing this?" – followed by a Duracell spot promoting hearing tests.

In addition to the brand recall and digital engagement from the startling **"Audio Deprivation"** execution, Duracell hearing aid battery sales outpaced the category by 9%.



A TRANSMEDIA MURDER MYSTERY

As brands look to incorporate VR into their advertising arsenal, content studio **Secret Location** created a TV series that straddles three types of media.

Halcyon is a crime series set in 2040, where people have VR implants in their brains. While viewers could watch the series on regular TV (it originally aired on **Syfy International**) or stream it online (through **Showcase**'s online channels in Canada), the show was one of the first to unite broadcast and VR, with special features that could be accessed with a VR headset through the Halcyon VR app.

The VR episodes were an integral part of the story, advancing the plot and character development. Viewers could even solve the murder on their own in VR ahead of the show's detectives, and before the series finale aired. But the story was also developed to work as a standalone short-form series suitable for viewing on broadcast or web.

Halcyon showed how entertainment products can move between linear and interactive formats and across different user interfaces.

THE WINS: Showcase / Syfy's *Halcyon* by Secret Location **Silver Best Transmedia, Bronze Virtual Reality**

THE WIN:

Molson Canadian
"Rooftop Rink"
by Rethink Gold
Best Experiential
Engagement

THE WIN:

Harley-Davidson
"1903: A Harley-
Davidson Café"
by Zulu Alpha
Kilo Silver Best
Experiential
Engagement

THE WIN:

Scotts Miracle-Gro
Canada "Green
Screen" by Rethink
Bronze Best Tech
Breakthrough



High and low experiences

With a fractured media landscape, ad blocking and other impediments to traditional ways of doing business, marketers are spending more time creating experiences to engage audiences. From hockey rinks in the sky to unlikely themed cafés, brands are going to greater lengths to connect.

Harley-Davidson, the iconic motorcycle brand, had an aging ridership and was losing relevance with the younger generation (who associated it with middle-aged men). Combining nostalgia for the *Easy Rider* days of '60s and '70s "café-racing" subculture with the hip urban environment of Toronto's Ossington Street, the brand's "**1903: A Harley-Davidson Café**" sought to win over new riders.

The café, by **Zulu Alpha Kilo**, partnered with Fahrenheit coffee and covered its walls with historical brand photos, from 1903 to the present. Everything was meant to reinforce its quality and heritage. A garage in the back featured a "Jumpstart" simulator – a heavy-duty treadmill that allowed more than 1,200 people to simulate what it's like to ride one of the bikes – and also offered free maintenance courses.

Anoop Prakash, who was Harley-Davidson Canada's managing director during the campaign, told *strategy* that the space was

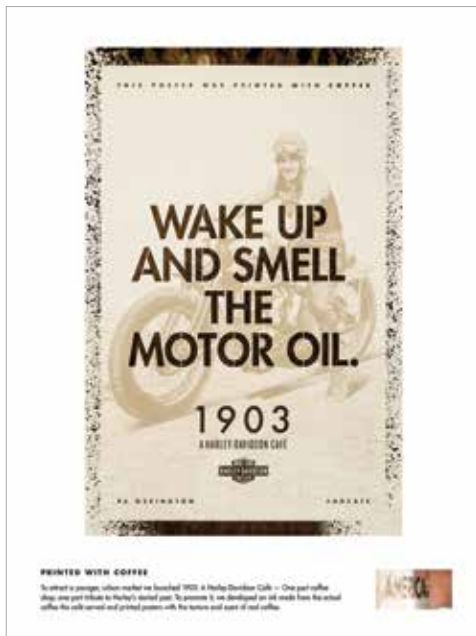
created to allow consumers to interact with the brand's heritage in a relaxed way.

"People need to engage with the brand on an emotional level," he said. "If they have an opportunity to feel the rumble of the engine, they'll better understand the emotional connection."

The café was open for most of the 2016 riding season, generating almost 50 million media impressions. After three years of decline, sales jumped 5.5% that year.

Another unexpected twist on the product demo was **Scotts Miracle-Gro Canada** with its "**Green Screen**" campaign by **Rethink** to push the Turf Builder Green Max lawn product. The brand's key insight was that lawns are so green after using Turf Builder that they could be used as green screens.

Taking to high-traffic areas throughout Toronto, Scotts turned a product demo into a fun, interactive experience that naturally lent itself to social sharing. Targeting film buffs during the Toronto International Film Festival (TIFF), the brand encouraged people to pose in front of a patch of grass treated with the product. People could choose to float around planets, dive into the Trevi Fountain, swim with sharks or dozens of other superimposed backdrops. It led to a 42% sales increase for the week it was in market.



FOCUSING ON A UNIQUE SENSORY EXPERIENCE

For a destination without signature landmarks, focusing on the sensory experience of travelling in Quebec made, well, good sense. But the way **Tourisme Québec** and **Lg2** pulled off the “**Blind Love**” campaign made it special.

The campaign used Danny Keane, a blind New Yorker, as its spokesperson to drive home the angle. Without him, it would have been “a pretty classic tourism ad,” Sylvain Talbot, promotional campaign co-ordinator at the organization, told *strategy* last year. “But by shifting his senses, it changes the viewer’s focus because you see the activities he is doing knowing that he is blind, so you feel a bit more of the impact the destination has on a person.”

The social-heavy campaign included an interactive online experience where viewers could shift between Keane’s perspective and his guide’s.

In addition to the 400 million media impressions and 13 million views of the online video, visits to Quebec from the U.S. jumped 22%.

THE WIN: Tourisme Québec “Blind Love” by Lg2 Silver Global



Rethink’s other big experiential campaign, the “**Rooftop Rink**” for **Molson Canadian**, managed to generate just as much excitement as its 2015 #AnythingForHockey campaign (when the brand flew people to the Rocky Mountains to play hockey on a remote rink). Choosing a downtown Toronto skyscraper – a high-profile location where the construction of a hockey rink on the roof wasn’t going to go unnoticed – allowed the brand to generate tremendous buzz before it had even claimed ownership. When construction on the rink began, so did the social media frenzy, which was picked up by mainstream outlets.

The campaign connected the brand with its hockey-obsessed base, soliciting stories of what fans would do for a chance to play on the rink. It was featured on *Hockey Night in Canada* and, after more than 30,000 inquiries about playing on the surface in 12 days, Molson opened it up to more fans, charitable organizations and NHL alumni, and extended its life for an extra month. Some even paid \$2,000 per hour to rent it out.

The stunt helped make Molson Canadian consumers’ top beer companion for hockey games.



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It's an exciting and challenging time to be in media. Increasing amounts of data, changing consumer patterns and a growing seat at the client table all factor into how agencies organize to meet the pace of change. *Strategy and Media in Canada* are diving into the issues with a series of invite-only roundtable discussions. The first senior-level meeting happened this spring, discussing the increasing complexity of the business, areas of investment and some of the more unusual requests marketers are coming to media agencies with in 2017. Joining us were **Harvey Carroll**, CEO at IPG Mediabrands Canada, **Sheri Metcalfe**, SVP and co-managing director at Jungle Media and **Ann Stewart**, CEO at Maxus Canada, along with marketer-side partners **Heather Loosemore**, senior director of marketing communications at Walmart Canada and **Melissa Williams**, senior director of media at CIBC.

BY VAL MALONEY
AND BREE RODY-MANTHA

MEDIA'S NEW SEAT AT THE TABLE

STRATEGY: How has the role of media changed for standalone agencies or within internal marketing teams?

ANN STEWART: We're looking at more of a business-client relationship. We're going back to that.

Another bucket for us is activation, we're calling it all channel activation. A CPM is a CPM – you should be looking at it from a holistic standpoint, and that includes tactical planning.

All of that is surrounded by the whole data world, automation and everything else. And because of all the data we're getting, we're hiring more data scientists than we are planners. But the fact is that the two don't communicate – one has no emotion and one has all the emotion.

There's been talk in the industry about whether digital is separate from traditional marketing, and whether or not it makes sense to specialize in silo digital. Where do you all stand on that?

HARVEY CARROLL: There's definitely specialization in all parts of marketing, but we've been using hybrid planners for the longest time. More and more things are blurring.

The discipline around how you execute marketing effectively is, I think, universal across everything. Digital is where consumers are spending most of their time, so it's getting a lot of attention. But I don't think of it as a separate thing.

The complexity is also increasing. Even in the last 10 years, when I used to be with a client, I remember saying, 'If only we knew this' and 'If only we had access to that.' And I feel the pendulum's actually swung the other way where you just know too much. You can dive way too deep down a rabbit hole.

And with all this complexity, it's not like there's extra people. Plus, marketing is front-page news now. What used to only be available to the CMO or marketing team – now the CEOs are reading about it. Every week, somebody on the client side comes to us, and their CEO has asked them, 'Should I be on Snapchat? What about bots?'

SHERI METCALFE: Creativity and insight will ensure survival of agencies, as opposed to capability in the digital realm. I think with programmatic buying and self-serve platforms, more clients are looking for the skill set, the research, the knowledge. Some are looking themselves – and I would argue that self-serving platforms are something that people can dig their toes into, including clients.

MELISSA WILLIAMS: Which is a huge opportunity. We're not having conversations

"I'M NOT SURE WHO STILL SITS DOWN AND SAYS, 'LET'S THINK ABOUT THREE YEARS FROM NOW.' IT'S MORE LIKE, 'HOW DO I NOT GET FIRED 12 MONTHS FROM NOW?'"

anymore about who's going to give us the cheapest CPMs. Five or 10 years ago, for media, it was all about who's going to buy the least expensive media. That's completely gone with digital platforms. Anybody can do it and [they're fine if their] audiences are going to cost more.

STEWART: We're all saying the same thing. But yet, when we get put into an RFI mode, it always comes down to the CPM and who has the lowest cost. So it starts there ... The procurement world still costs us and it's not going away.

WILLIAMS: Whether or not you go full hog [into doing programmatic on your own] or whether agencies help make those strategic decisions to get ahead of the game – I think that's where media value is, with those procedures and the people with experience.

HEATHER LOOSEMORE: The expectations are you're going to tell us what we should be doing.

And you're going to be mining through all that data, applying it to all of the business. And so that expectation is still there. It's totally different than determining a dollars and cents exercise.

STEWART: We have hired from Deloitte someone who can help consult on bringing media in-house. Because that's a huge undertaking – to guide clients through all the different discussions and the questions they need to ask ... because it's still media. And we have the understanding of what media does. So the whole consultancy world is an area we're playing in.

CARROLL: And it's why you have to constantly evolve the model. You can't allow yourself to overdevelop in capabilities that ultimately don't have real value. And again, it makes sense for our clients to take some of these things on. You can build trust and say, 'OK. What's the next challenge? Oh, now you need help with business consultation.' I think just hoping that it doesn't change is not a great strategy.

So what areas have you invested in?

CARROLL: Talent and development. I think everybody is investing around data analytics. And not the big sexy rocket science stuff. It's more of the operational data that helps clients make better decisions and helps us make better decisions. And then we're continuing to invest in social and mobile.

The challenge is that you've got to figure out what you're encumbering on one side to allow you to invest on the other. That's a big part of my job. Because nobody says, 'Here – take this \$100 million and build this fantastic thing. Get back to us on profit a couple years from now.' So you've got to figure out what you need to stop doing, but it's tough to abandon things that you've done for a long time, right?

STEWART: We're investing in automation. We've taken a lot of the mundane jobs in the agency life and automated them. So where it took someone, say, 100 hours a month to do something, we've worked it down to two hours.



From right:
Walmart's Heather
Loosemore, Maxus
Canada's Ann Stewart,
Jungle Media's Sheri
Metcalf, Melissa
Williams of CIBC, and
IPG Mediabrands'
Harvey Carroll.

METCALFE: And that will just continue, right? The execution side may be almost completely automated someday soon, and in some ways, we may have to downsize. But then, whoever's left has to be super curious. They have to be client-oriented, really passionate, and be a really interesting breed that understands consumer insight as opposed to maximizing or optimizing a digital or a TV job.

What about the fee structure? How is that changing?

CARROLL: There's a real push to drive people to pay for performance from a compensation standpoint. The notion of that is very engaging for clients. But trying to operationalize that is incredibly challenging. Because, understandably, client-side people need cost certainty. We'll put a big chunk of what we make at risk, but we want you to do the same.

What I will say is that compensation models around performance force you to sit down with your client and really understand the important KPIs. What are the metrics? How are we measured? So even if it's a small part of the fee, I think it makes sense.

We are trying to move to that space, because a lot of models just don't make sense. I shouldn't make more money if I help you spend more money. That just doesn't seem logical. Yet, still,

it's a big part of how many agency agreements are structured.

METCALFE: To me, commission is risky but you're absolutely right – if I get paid based on what I'm recommending to you, isn't that a bigger conflict of interest? And it might be a PR solution or a CRM solution, but potentially someone could hold back because they want to recommend traditional media or digital media as a better way to make money.

What's the most important credential for a media agency today?

CARROLL: We're seeing clients look for pragmatism, simplicity. Like, enough with the fancy slideshows and all the stuff that you can do. They just want us to tell them what we can do and how we can help them drive business results.

There is a sexiness coming back to simply being heavy-lifting. And I think, as the agency community, we've done ourselves a disservice for a long time. I think in data and tech, clients will say, 'Somebody showed us this attribution model and it's 99.6% accurate.' I hear this and I'm like that just can't be true. But we do it too, right? We get out there and we make this flashy shit. And then, a client hires you and says I want to see it. And it's like, 'Wow, now I've got to pull this thing off.'

If it's a thing you're dreaming of in the future, portray it as that.

STEWART: You know, as traditional media planners, we show them 150 slides. And then we give them the beautiful idea at the end, which they never listen to because everyone's walked out of the room.

CARROLL: And then there are pitches that talk about your business, not the client's business. Why do we have 80 credential slides and like six slides on their business? It feels like something we should tackle as an industry because we're all stuck with the same thing.

What's exciting about the changing environment?

STEWART: We're finding more of our clients are actually saying it's OK to fail. We have data, so that allows us the freedom and bravery to recommend and for clients to accept.

CARROLL: In the digital world, latency is so much shorter and the cost to try things is so much lower. It's not like spending 12 weeks to shoot a huge ad that cost a million dollars – you're much less likely to risk that failure.

METCALFE: CPG is a place where you get



brand managers that have the power to say no – but not the power to say yes. And they're also incredibly risk-averse in brand manager roles. Because, for them to move up to a director level, they have to succeed just a little bit. So that risk personally impacts them. It's the CMO that's brave, right? It's the directors and the senior clients that are like, 'Let's do this.' The day-to-day clients are having to kill stuff because it's too risky.

WILLIAMS: Though, I think sometimes agencies have a hard time selling themselves. You may have five really awesome new things in a media plan. But a team is just not selling it. It's important because part of your job is just be really great salespeople and be really excited to go with the plan that's in front of you.

Do you get a sense that brands are losing a long-term strategy perspective because they're jumping on things?

LOOSEMORE: I think that's driven by the CMO segment as well, right? If you're rotating the mark that needs to be made on a business and it changes when a CMO comes in, you've got 12 months to make it happen, 12 months to realize what has happened, and then start with somebody new. And that's the cycle that we're in.

CARROLL: I think, as an industry, the more we can push towards attribution, the easier it is to have those disciplined conversations. Right now, a lot of those conversations exist in a vacuum. So I can challenge a client to want to build their brand over two to three years with discipline. And I say, 'OK, so tell me what we need to do to have that long-term brand building effect? As

the metrics get better, in terms of how we really attribute back to brand health, at least then you can make the decision.

You can still be the CMO that wants to be in all the stories and wants to do all the crazy shit, but at least it's a choice, right? But I'm not sure who still sits down and says, 'Let's think about three years from now.' It's more like, 'How do I not get fired 12 months from now?'

"THE THING WITH CONSUMER DATA IS THAT, TECHNICALLY, THE MEDIA AGENCY IS THE ONLY PLACE WHERE PEOPLE KNOW HOW TO TRANSLATE DATA INTO INSIGHTS."

What are some of the unusual things marketers are turning to media agencies for today?

METCALFE: The weirdest? Like cucumber pianos? That was for Hendrick's Gin, which is infused with cucumbers. We did an installation that was tech-driven, where you could actually play this piano that was built entirely of cucumber keys. So that's a weird thing. And there was another one, where we created a miniseries with Bell Media for Ikea. Our TV guys were on set helping guide talent and scripts. It's interesting, because we're way outside the realm of where we used to be.

You're giving notes to TV producers.

METCALFE: Right. And we're like, 'Do you know anything about that?' We always come back to *Legally Blonde*. So there's a line in *Legally Blonde* where the ex-boyfriend says, 'You got into Harvard Law School?' And she says, 'What? Like that's hard?' Which I think is an answer to anything in media now.

STEWART: For us, we're being asked to do more content building. We just did a business pitch where it was full of creative development. It becomes a different discussion than just regular media.

When media started, the media planners were actually the research strategy. We truly understood the consumer and that helped fuel creative. It kind of walked away from us, but now we're taking it back, which is interesting.

WILLIAMS: The thing with consumer data is that, technically, the media agency is the only place where people know how to translate data into insights. Whether it's insight-sensitive or audience data – we're constantly looking to media for that, which is something that not every other agency has.

METCALFE: And like one client put it, 'Is this romance or is this facts?'

CARROLL: I think we're increasingly being asked to lead the process. If you're getting invited to meetings that have nothing to do with media and communication, that means you're pretty indispensable, right? Then, when procurement knocks on the client's door and says, 'Let's see who'll do it the cheapest,' you want them to say, 'Wait a minute, will this other person be able to do this? And will they add value?' I think if you're doing that, then you're sticky.

Plus, when you learn more about the client, you can deliver better solutions. It's a virtuous cycle. ➔

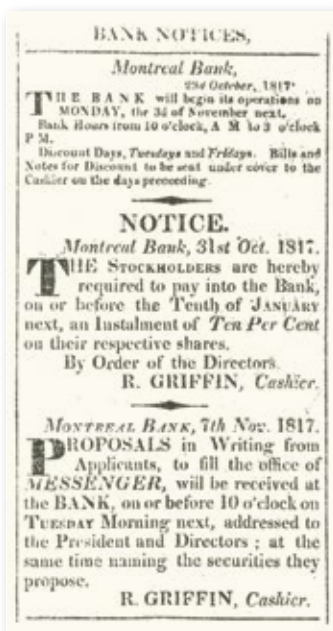
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THE BMO EFFECT

WITH CANADA'S FIRST BANK MARKING ITS BICENTENNIAL IN NOVEMBER, WE LOOK BACK ON 200 YEARS OF MEMORABLE – AND SOMETIMES UNCONVENTIONAL – MARKETING.

BY CHRIS POWELL

Connie Stefankiewicz still remembers the simple yet heartfelt piece of advice she received from Joanna Rotenberg upon succeeding her as BMO Financial Group's chief marketing officer in June 2015.

"She said 'Protect the brand,' and it certainly stuck with me," says Stefankiewicz, who has held several senior roles – including head of the North American customer contact centre and SVP, managing director of its investment arm, BMO Nesbitt Burns – in a more than 20-year career with the country's fourth largest bank.

A charter member of Canada's "Big Five" banks, BMO celebrates its 200th anniversary in November. The country's fifth oldest company (only the Hudson's Bay Company, Molson, and two Quebec newspaper brands are older) and one of only 15 companies listed on the New York Stock Exchange to mark 200 years in business, BMO's history is inextricably linked with that of its home and native land.

It has figured prominently in several of Canada's major historical milestones, from providing funding for the country's first telegraph service in the 1840s, to financing the Canadian Pacific Railway in the late 1800s (Donald A. Smith, who would become the bank's president in 1887, drove home the final spike on Nov. 7, 1885, the act captured in a photograph that remains one of the country's most iconic images).

Two hundred years after it was established by a group of bankers who would become known as "The Montreal Nine," BMO has transcended its humble origins to become one of Canada's most respected financial institutions. Stefankiewicz is keenly aware of the importance of safeguarding such a powerful brand.

Today, BMO has grown into the eighth largest bank in North America, with total assets of \$688 billion, more than 46,000 employees, and over 12 million customers spread across the continent. Its adjusted net income surpassed \$5 billion for the first time in 2016, while



Clockwise: A painting of BMO's first office, and its first ad; the bank's Montreal branch, from outside and in; commemorative pins with the brand's "M"; a post-war ad for savings bonds; and the brand's chatty "Ball-Star," part of its "We're Here to Help" positioning.

earnings per share increased 7% over the previous year.

Its growth comes even as the financial services industry is hurtling towards a major crossroads, with financial technology (fintech) reshaping the industry.

Goldman Sachs has predicted that as much as US\$600 billion could ultimately move from established banking services to fintech-led areas such as crowdfunding, wealth management, lending and money transfer fees. According to a recent

PwC report, nearly three-quarters (73%) of financial sector executives believe consumer banking is the most likely business to be disrupted by fintech.

While celebrating BMO's long history at its annual shareholder meeting in April, CEO William Downe signalled its intention to adapt to the rapidly shifting business environment. "BMO has evolved through two centuries – and grown and prospered – precisely because we've always looked to the future," Downe told shareholders.

Doug Stotz, who served as BMO's EVP, CMO from 2011 to 2013, and is now EVP, consumer analytics and strategy with SunTrust in Atlanta, credits Downe (who is set to retire in October after 10 years as CEO) as one of the key contributors to the bank's current standing.

"A lot of the story about how BMO's brand got to where it is today really begins and ends with Bill," says Stotz. "What he brought was both a vision and a passion for the brand."

Stotz was hired to be what he describes as BMO's first "centralized" CMO, unifying its marketing efforts. "Before that, marketing was spread out all over the place, across the various different businesses, along with a small, central marketing group," he says.

BMO's 200-year history also mirrors the evolution of Canada's advertising history. The bank's first "advertisement" was a simple notice appearing in the Oct. 23, 1817 editions of *The Montreal Herald* and the *Canadian Courant* that read, "The bank will begin its operations on Monday the 3d of November next."

Its modern-day marketing, by comparison, ranges from a digital anniversary "wish fountain" installed at its Toronto headquarters (nearly 12,000 virtual wishes have been made since its debut early this year) to content partnerships with contemporary media brands like Vice Media, and an ongoing association with *The Amazing Race Canada*.

The latter is entering its third year, with previous brand integrations including race stops at Montreal and Hamilton, Ont. branches.

"It's important to me that we have an impact and that we break through with the messaging we have in the marketplace," says Stefankiewicz of BMO's marketing philosophy. "You've got to be creative and innovative."

BMO has adopted numerous marketing slogans and approaches over the years, yet an emphasis on its customer service has remained one of its hallmarks. Stefankiewicz says that a key brand objective is communicating that it brings a human touch to a business often perceived as cold and impersonal.

"It's really about having empathy for [consumers] and what they're attempting to do," she says. "Money is personal, and for the most part people don't think banks are. We are really focused on ensuring that our positioning in the market [reflects] that."

To achieve that goal, BMO relies on an agency roster that includes Mosaic (creative and experiential); FCB Canada (advertising); Maxus Canada (media); Ove (branding and design) and National Public Relations (PR for its BMO200 efforts)

BMO also had a hand in the founding of one of Canada's most iconic ad agencies. In 1924, it provided a \$500 loan to two aspiring advertising executives named Rex Vickers and Don Benson. The resulting agency, Vickers & Benson (V&B), would count BMO among its clients for 17 years before the account moved to Cossette in 2003.

V&B oversaw several major brand initiatives, including 1991's "We're Paying Attention" and 1994's "It Is Possible," as well as marketing around the 2002 rebranding from the Bank of Montreal to BMO.

In *A Vision Greater than Themselves: The Making of the Bank of Montreal, 1817-2017* (a new book commemorating BMO's bicentennial), author Laurence B. Mussio writes that the former campaign, with its emphasis on customer service, was intended to signal a "radical departure from conventional bank advertising."

"The focus on customer service was in a sense carried over from the 1980s, but there was an urgency and a fresh emphasis on broadening and deepening that commitment in light of a major new strategic direction the bank was taking in the early 1990s," writes Mussio.

BMO's willingness to embrace what was decidedly outré advertising for the financial services category was taken even further with "It Is Possible," which, Mussio writes, was hailed as "a marked new way for doing business."

Larry Gordon, who spent seven years as CD at V&B (and its later incarnation, V&B Arnold) before departing in 2001, says that BMO always pushed for advertising that stood apart from that of its competitors.

"We won a bunch of awards, which you typically don't do with bank advertising," says Gordon, who is now creative director of his own agency in Ottawa,

TAKING TECH TO THE BANK

Financial technology (fintech) is transforming the banking industry, catering to digitally savvy millennials who are demanding greater ease and utility in the relationship with their bank. According to some reports, there are between 5,000 and 6,000 fintech startups around the world, with global investment surpassing US\$20 billion.

BMO has embarked on several fintech-related initiatives in recent months, most recently a new partnership between its U.S. division, BMO Harris Bank, and 1871, a technology and entrepreneurial ecosystem that houses nearly 500 digital startups.

The program will provide six companies with a three-month mentorship program with access to mentors from BMO Harris Bank, a working space at 1871's 140,000 square-foot "innovation space," and the potential to pilot their technology with BMO Harris Bank. A similar Canadian program called "The Next Big Idea in Fintech," a partnership with Ryerson University's Digital Media Zone, debuted in October.

Online investment startups like WealthSimple and Mogo have disrupted the finance space, with the BMO Wealth Management division introducing a digital portfolio management product, called SmartFolio, as a result.

After clients answer questions about their objectives and risk tolerance, they are aligned with one of five exchange-traded fund (ETF) portfolios that best meets their needs. BMO also introduced a new feature that enables customers to open an account in minutes using their smartphone and a dedicated URL. Customers can search, select and open a new account through what it describes as an "intuitive, conversational" interface.

called Hilliard Gordon. "We did some very surreal advertising."

He attributes much of BMO's risk-taking to then chairman and CEO Matthew Barrett, who first began working at BMO's London office in 1962 and took over the CEO role in 1989 (in 1995, he was named Canada's Outstanding CEO of the Year).

"He was a maverick," says Gordon. "None of the other bank chairmen liked him, or if they did they weren't happy to show it... [He would say,] 'Let's not be a bank like every other bank.'"

Gordon says that Barrett routinely encouraged boundary-pushing marketing. "He was terrific," Gordon recalls. "Some of the stuff that we did on [1994's] 'It Is Possible' campaign, even the bank's marketing people were worried about it because it was kind of dark and very non-bank like. Banks, like governments, are very bureaucratic and risk-averse, so you don't see a lot of really interesting bank advertising."

Gordon says that one TV ad in particular, 1994's "Trial," embodied the bold approach favoured by Barrett.

A Gold winner at the 1995 Bessie awards, the 60-second spot showed a caged man standing trial in a dystopian future. His crime? Being overly optimistic by proclaiming that he can pay off his mortgage while still sending his children to school and enjoying a vacation in the sun.

"I don't think any of the stuff we did would have flown had Matt Barrett not stepped in and said 'I like this, this is where we should go.' He was a very important personality at that time," says Gordon.

Stotz – who describes his time with BMO as "one of the greatest professional and personal experiences of my life" – believes the bank continued to embrace the same maverick spirit in latter-day campaigns such as 2008's "Making Money Make Sense" (by Cossette).

"In general, it's always been a very crowded landscape where it's very tough to break through," he says.

"Essentially banks have tried the hearts and flowers and puppies approach to marketing, and I think what you saw with 'Making Money Make Sense' was BMO trying to stand apart with a message that's not sensationalistic."

The campaign debuted in the midst of the global financial crisis, a time when Canadians were increasingly anxious about their personal finances. "It was a time when clarity, sense, and insight of the kind offered by seasoned bankers was in great need," writes Mussio.

One campaign ad from the time, "Worry Dolls," depicted a couple encountering the titular trinkets – which possess the ability to eliminate their owner's concerns – while on vacation. They ask the bewildered vendor if the dolls come in larger sizes, sheepishly explaining that they're concerned about their investments.

In 2013, a dialogue-free Super Bowl ad called "Great Feeling" showed BMO customers confidently striding through a streetscape soundtracked by songs including The Heavy's "How You Like Me Now?" and Isaac Hayes' "Theme from Shaft."

The spot concludes with the voiceover, "It's a great feeling when your money makes sense."

Most recently, in 2014, BMO introduced its "We're Here to Help" positioning, created by Y&R and furthered by FCB (which was appointed as the bank's agency in 2015). "We're Here to Help" is the long-time positioning statement of its Chicago-based BMO Harris Bank division, its use signalling BMO's intent to bring together its disparate operations within Canada and the U.S.

While stressing that the phrases "human," "intuitive" and "one bank" would never appear in BMO advertising, Downe said at the time that they would guide the brand from that point forward.

One day in the future, Stefankiewicz will relay the importance of those values to her successor.

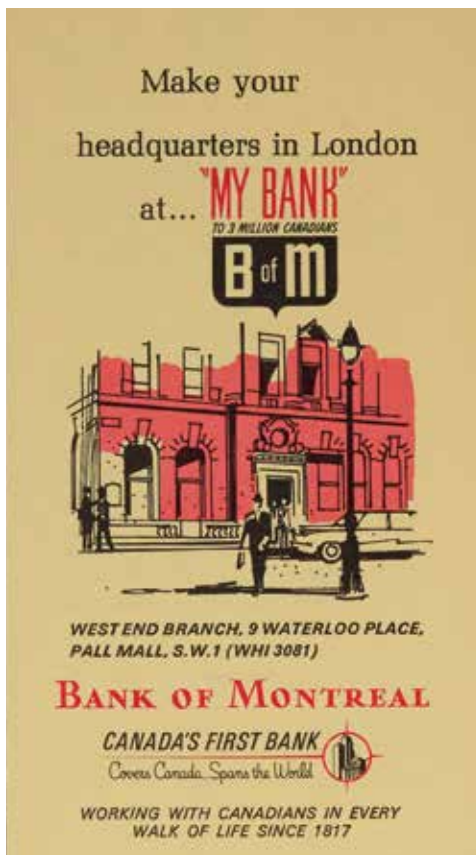


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A walk down BMO's advertising lane

FROM "MY BANK" TO "WE'RE HERE TO HELP," BMO HAS ALWAYS PUT ITS CUSTOMERS AT THE FOREFRONT OF ITS ADVERTISING.

Clockwise: An early ad focused on heritage; "My Bank" showed how parents can save money for the important things; convenience and simplified banking were communicated in the '80s; "Making money make sense" and "We're here to help" focused on families again; and the Ball-Star NBA partnership.

1940s: My Bank

Introduced shortly after World War II, "My Bank" would become one of BMO's enduring slogans – used through the 1960s and even briefly resurrected in 1999.

The ads were direct and to the point, addressing Canadians' new post-war spending power and showing how BMO could help them put away money for the important things, such as a vacation or their child's education.

According to Laurence B. Mussio in *A Vision Greater Than Themselves*, "My Bank" also coincided with an effort by Canada's banks to promote modernity in everything from messaging to architecture, interior design, advertising and publicity (an approach mimicked today, with banks featuring cafés and lounge areas).

1950: Canada's First Bank

BMO introduced the slogan "Canada's First Bank" in 1950, with an internal memo saying the intention was to "form a link between the bank's premises and its advertising."

Ads from this era tended to celebrate Canadian ingenuity made possible by BMO's financial contributions. One print ad from 1967 featured the world's largest floating oil-rig, with the accompanying copy reading: "Canada's First Bank is proud to have participated in this unique engineering accomplishment – an undertaking that larger international shipyards refused to tackle."

1985: Doing More for You

Toronto's Carder Gray Advertising developed the English-language creative for BMO's

first major repositioning in more than a decade, with Publicité Martin overseeing French-language work.

Carder Gray president Paul Carder remembers it as a "tumultuous time," with BMO placing a heavy emphasis on being the first to introduce new technology (today reflected by its involvement in programs such as "The Next Big Idea in FinTech") that would make banking easier and more convenient.

"The advertising was pretty direct in terms of introducing products and stressing the 'first' aspects," Carder recalls. "[It was] very hectic, with short deadlines and a very demanding client." However, Carder also remembers it as a "very successful period" in the bank's evolution, leading to significant share gains.

Mussio recalls the “Doing More for You” positioning being supported by a “massive” employee-training program, complete with guidebooks, training modules and workbooks. “The training also came with an accreditation: The customer service certificate of achievement,” writes Mussio.

1991: “We’re Paying Attention”

In 1990, BMO unveiled a strategic plan that Mussio describes as “perhaps the most important strategic document of its generation.”

Under the guidance of CEO Matthew Barrett, the plan pushed for a recalibration of the entire organization towards customer service, supported by what Mussio describes as a “radical departure” from typical bank advertising.

Initial ads focused on three key themes: “Vision” articulated BMO’s commitment to bringing customer service back to banking, while “Employees” highlighted BMO employees’ approaches to better service, and “Customers” depicted BMO clients discussing what distinguished the bank from its competitors.

1994: “It Is Possible”

Widely regarded as a watershed campaign in BMO’s history, “It Is Possible” (created by Vickers & Benson) helped solidify the bank’s reputation as a different kind of financial

services marketer. Its approach was best embodied by the 60-second TV commercial “Trial,” which contributed to Barrett being named CEO of the Year in 1995.

It was also around this time that BMO introduced its mbanx interactive division, which quietly faded away in the early 2000s as banks made digital a core part of their offering. The launch was supported by a massive campaign that contributed to BMO being named *strategy*’s 1997 Client of the Year. The campaign, wrote *strategy*, had the volume and frequency “normally reserved for the introduction of a new car or beer.”

2008: “Making Money Make Sense”

Former CMO Doug Stotz says that BMO’s outgoing CEO, William Downe, was instrumental in the development of 2008’s “Making Money Make Sense.” The positioning by Cossette debuted in the midst of the worst financial crisis since the Great Depression, articulating a promise to customers at a time when Canadians were increasingly fearful – and uncertain – about their financial future.

“You bring clarity to how you talk about money and you try to create the feeling in customers’ minds that ‘We’ve got your back’ when it comes to financial matters,” says Stotz. “We don’t want to come across as snooty or obsequious; we’re on the same

level, we just happen to know a bit more about this stuff.”

2014: “We’re Here to Help”

Signalling its intent to bring together its Canadian and U.S. banking operations, BMO’s current platform “We’re Here to Help” (by Y&R/FCB) emphasizes a commitment to financial guidance and customer service.

Stefankiewicz oversees North American marketing for BMO, with a stated objective of harmonizing the company’s marketing efforts. Its most recent iteration is the “BMO Effect,” which demonstrates what banking at BMO can feel like – with tellers defying customers’ expectations by being friendly and accommodating.

Elsewhere, BMO has also brought its ongoing association with the NBA to life with the anthropomorphic basketball “Ball Star.”

BMO established a U.S. presence in 1984, acquiring Chicago-based Harris Bankcorp for US\$546.7 million, a significant moment in its history. It continued to build its U.S. presence over the next three decades, with deals including a 1994 merger with Suburban Bancorp for US\$246 million; and acquisitions of Seattle-based Northwestern Trust (2000) and Milwaukee’s Marshall & Isley Corporation (2010).

As of 2016, 38.6% of BMO’s 1,538 branches – and 14,443 of its 46,166 employees worldwide – are in the U.S.



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THE WOW GUIDE BRIDGED THE GAP BETWEEN DIGITAL AND PHYSICAL

To let Canadians know about its growing selection of products, Canadian Tire took a new approach to the catalogue format. The WOW Guide integrates a downloadable app with its catalogue, allowing shoppers to hover their smartphone cameras over a product and access digital content. Customers could buy with the swipe on a screen. In addition to product photos and information, the digital integration offered dynamic pricing, reviews, product videos and more.

The WOW campaign launched with a bang, using targeted television ads and sending the catalogue to 12 million households. Canadian Tire's online weekly sales doubled. The company saw double-digit sales increases across all stock keeping units (SKUs). A bonus was the category halo impact due to the positive customer bias created as shoppers experienced the catalogue physically and digitally.



THE WOW GUIDE

Product: Canadian Tire

Client: Canadian Tire Corporation

Agency: Rogers Media Custom Content

CREDITS

Assistant Vice-President, Marketing: Bobby Singh-Randhawa | Senior Vice-President, Marketing: T.J. Flood

Vice-President, Marketing: Jason Blanchette | Rogers Media, Creative: Noam Lamdan | Director, Rogers: Christopher Loudon

Group Content Manager, Rogers: Mike Cortiula | Client Manager, Rogers: Beth Fraser

A TWO-PRONGED APPROACH FOR AN ACCOUNT THAT PAID INTEREST TWICE

Scotiabank used a multi-channel approach to announce an account that gave interest twice. Across both direct mail mail and email, piggy bank imagery conveyed saving and copy highlighted the dual-interest benefit. For the mailing, an interactive “Break-a-lope” opened by pulling each side of the envelope, revealing a second piggy bank. Email featured side-by-side piggy banks. Easy online, phone and in-branch options for opening accounts helped drive response.

The result? More than 32,000 new accounts opened. The \$1.3 billion deposited into the new accounts was three times the campaign’s target. More good news was that 71% of the customers deposited a portion of their balances from outside sources.

MOMENTUM SAVINGS ACCOUNT ACQUISITION

Product: Momentum Savings Account

Client: Scotiabank

Agency: Track DDB

CREDITS

Director, Direct Marketing: Larysa Rodrigues Senior Manager, Direct Marketing: Fiona Tan

Manager, Direct Marketing: Rhea Leitao | Executive Creative Director: Barb Williams

Senior Art Director: Adrian Bertumen | Senior Copywriter: Tim Bickert

Vice-President, Managing Director: Paul Tedesco | Account Director: Adam Fraser



MASTERCARD PRICELESS CITIES TAPS INTO CARDHOLDERS' TRAVEL DREAMS

Mastercard wanted to generate awareness of its Priceless Cities program, convincing existing cardholders to opt-in for emails and acquiring new converts to the program. Partnering with issuing banks, Mastercard identified affluent cardholders who liked to travel. Data combined with an interactive format to engage customers with relevant travel offers and experiences. The multi-layered “peel and reveal” format physically engaged cardholders as they consumed the content.

The data segmentation and compelling creative resulted in higher than estimated opt-in and engagement rates. Email opt-ins were through the roof – 73% of the cardholders who entered also signed up for future emails. And the CPA was just \$22.01, well below the industry standard of \$25.

MASTERCARD PRICELESS CITIES DM

Product: Mastercard Priceless Cities

Client: Mastercard

Agency: McCann Canada

CREDITS

Chief Executive Officer: Darren Clarke | Creative Director: Mike Lee

Creative Director: Chris Munnik | Art Director: Steffi Raike

Copy Writer: Wayne Tindal | Vice-President, Director of Client Service: Ryan Timms

Account Director: Emily MacLaurin-King | Account Supervisor: Dan Renaud



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★★★★★
"WHERE YOU SEE WHAT'S
NEXT"
JAMES BRITTON, STINK STUDIOS

★★★★★
"A GREAT PLACE TO
EXPLORE WHAT'S POSSIBLE"
RICHARD FRANKEL, SPOTIFY



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Meet The Agency A List



THE AD WORLD NEVER SITS STILL. IT'S ALWAYS EVOLVING.

New tech platforms. Changing consumer habits. Increased competition. Decreased marketing budgets. Brand-building isn't easy.

But one thing that hasn't changed is agencies' quest to produce impactful work. And awards are still the benchmark of successful creative work for clients, which itself is proof of smart strategy.

To meet the new challenges, media, PR, creative and digital shops are being savvy about

where they invest, building stronger strategic offerings, playing with new multi-disciplinary teams, and even broadening beyond their traditional remits. The agencies profiled here – The A List – have done so successfully. They're all Creative Report Card toppers, major award show winners and Agency of the Year contenders.

All the best agencies have a strategy, so read on to see how each shop carved out their niches...



Zulu Alpha Kilo

Inside the box creativity

NINE YEARS AGO, Zak Mroueh dropped a giant box into the middle of one of Toronto's busiest squares. He invited passersby to come "inside the box" and pose a challenge that required a creative solution. A gaggle of creatives, including filmmakers, designers, photographers and architects, had to solve problems on the fly.

The art installation was a hell of an introduction – garnering PR coverage across the world. But it also set the tone for the agency: They'd be inside-the-box thinkers.

It's an odd approach for a creative shop – which tend to boast about their abilities to think "outside the box" rather than inside it – but it's indicative of the agency's defiant spirit.

"Our belief is that parameters around a problem force you to dream up unimaginable solutions that you wouldn't have come up with otherwise," says Mroueh, founder and chief creative officer/CEO of Zulu Alpha Kilo. "When a client embraces the power of inside-the-box thinking, it can literally transform their category."

And as Zulu nears a decade, the shop's inside-the-box, creativity-driven thinking is proving its effectiveness doing just that.

This past year, the shop finished third on the Gunn Report's ranking of the most internationally awarded Canadian shops, just a single point behind two multinationals – making it the highest-ranked independent shop in Canada. That came on the heels of winning *Ad Age's* Small Agency of the Year, which gave Zulu the distinction of being the top-ranked independent in the world. And that's not to mention the myriad of awards the agency has picked up (including CASSIES, CMAs, PROMO's, CAs and a coveted One Show Gold Pencil).

While those trophies are a lovely addition to any office, Mroueh believes too many agencies focus on the hardware first due to impossible pressures from international holding companies who want their agencies to meet awards quotas at Cannes – and still be highly profitable. "We believe it's our responsibility to solve our client's business problem first. Brilliant creative work has to have purpose, and we set out to do it in the most innovative way," he says.

Zulu Alpha Kilo and Cineplex's animated short "A Balloon for Ben" hit all the right festive notes and was named one of the best holiday ads of the year by *Huffington Post*.

He points to a recent Harley-Davidson campaign as a prime example. Targeting first-time bike buyers in a city without a dealership, the agency launched a café in Toronto's downtown core. Tapping into the insight that millennials would prefer an experience over ads, the café harkened back to the café-racing subculture of the '60s and '70s. Patrons could browse the shop, taking in a museum-style display of different bike models, while sipping their brews (named after flagship bikes, naturally). The café garnered more than 50 million impressions nationally, helping Harley-Davidson to its first year of sales growth after a two-year decline.

Beyond bolstering its strategic offering by investing heavily in new hires, Zulu has created a closer relationship between creative and strategy, physically putting the disciplines together in a single environment to create even more cohesion, says president Mike Sutton.

He points to Cineplex's "A Balloon for Ben" as another example of the benefit of the entire team working so closely together. Built on the insight that parents often struggle to balance providing for their kids and playing with them, "Balloon" tells the story of a young boy in a magical world where a popped balloon unleashes a movie. But his father is swamped with work, and despite best intentions, the balloons are always left deflated. The agency tweaked the short animated feature to run distinctively on various platforms since people view content on each platform differently. (For example, a popping balloon opens the Facebook video, encouraging people simply scrolling through to take a second look.) The video garnered more than a million views in its first 24 hours, and helped continue to drive traffic to the campaign's launch video "Lily & The Snowman" which has been seen more than 80 million times worldwide.

But even after all its success, the agency is far from mainstream. It doesn't participate in creative spec RFPs, yet still manages to attract top-tier clients. Zulu is an industry enigma, with its ability to buck conventional new business practices.

"We don't believe in growth for growth's sake," adds Mroueh. "We've made a promise to our existing clients that we'd focus our energies on their work – not gaining new business at their expense."

And this philosophy leads to one of the biggest acts of small business defiance: Zulu Alpha Kilo regularly turns down work, only taking on clients with which it has a shared value system.

"From day one, Zulu has been fighting against the antiquities of a very traditional agency model," he says. "Being selective, allows us to partner with amazing clients who have the same beliefs as we do and want to shake up their category."



To launch his fledgling agency, Zak Mroueh dropped a box in the middle of Yonge-Dundas Square and asked passersby to pose any creative challenge. Inside, the team was tasked with dreaming up unique solutions in a 20-minute set time limit.



The Harley-Davidson Café showcased the agency's aesthetic and attention to detail across signage, packaging and interior design. Posters were even screen printed with a specially created coffee ink.



A branded content film for Interac struck a chord emotionally, telling the story of a boy who saves to buy a dog but gets a big surprise along the way.



As part of a ParticipACTION campaign of 150 activities to celebrate Canada's 150th birthday, Zulu created Canada's longest (600 foot long) hopscotch at Toronto's Billy Bishop Airport.



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Juniper Park\TBWA

The disruption agency

JUNIPER PARK\TBWA'S Jill Nykoliati practically bursts with a secret she has to keep. The Toronto-based agency was asked to pitch on a massive U.S. client – the only Canadian shop to be invited – and word literally just came down that the agency won the bid.

"It's huge," the agency CEO says. "So American!" But she had to remain mum at press time.

The brand – like many JP\TBWA clients – was undeterred by the five-hour flight or three-hour time difference. In fact, today 50% of the shop's business is international, with many of the agency's clients happy to work with an out-of-country firm because of the strength in the final product, Nykoliati says.

That international success comes down to JP\TBWA's approach, she says. Their power comes from bringing together the disciplines of strategy, design and advertising. They wholly embrace the network's Disruption philosophy (a process that calls for challenging convention to find growth), which the agency adopted on its 2015 merger.

To this end, the 160-person shop brought in Mark Tomblin as chief strategy officer, and increased its planning group to 12, investing heavily in data and analytics tools that allow JP\TBWA to deepen its insight gathering techniques. This allows the team to offer analysis on real-time events and to predict and manipulate future events based on current cultural trends. The agency also taps into the broader TBWA global network of 211 trend and culture spotters, who create daily global intelligence briefings for the agency.

Percy the Penguin, standing in as the audience, took a bigger role in CIBC's creative work after Juniper Park\TBWA tapped into insight that the consumer should be at the heart of the communication message.

"Under Tomblin's leadership, we've fully embraced TBWA's Disruption approach in order to become a knowledge and data-based cultural engine for our clients," Nykoliati says.

"CIBC epitomizes our strategy-first, culture-driven, disruptive approach to marketing," says Tomblin. After receiving customer feedback from more than 15,000 Canadians, the brand heard loud and clear that consumers struggled to differentiate between bank branding. More humanity, and distinctive design (always a JP\TBWA specialty), became the core components of the new brand platform "Banking that fits your life."

Percy the Penguin – the brand's feathered mascot for its travel rewards program – got an expanded remit, appearing in more of the bank's marketing efforts. More recently, CIBC rolled out a new TV push, with Percy in the leading role using

CIBC's mobile services to make life easier.

This was a shift in how the bank approached branding overall, Tomblin says. Marketing went from bank-centric messaging to consumer-centric messaging – how the brand fit in with the audience's day-to-day, rather than a focus on the bank's products. Percy the Penguin, CIBC's now famous mascot, acts as a visual metaphor for the consumer, rather than the bank. While he can't share results, Tomblin says the campaign has been hugely successful, and helped the brand win the ICA's silver Client of the Year award.

It's been a great year in hardware for JP\TBWA, which has picked up a couple ADCC and Applied Arts trophies, not to mention the Gold Sustained Success CASSIES honour for its Nissan "Conquer All Conditions" campaign. Internationally, it's added a pair of D&AD, Webby and LIA awards to its trophy case.

The agency has also added nearly three dozen people in the past year to accommodate growth, including Adam Lang and Lisa Wall as VP/GADs, Min Ryuck as director of digital strategy and Andrew Schultze as director of multi-platform production. This growth has been fueled by new international clients, such as L.A.-based Capital Group and Johnson & Johnson hair lines OGX and Maui Moisture.

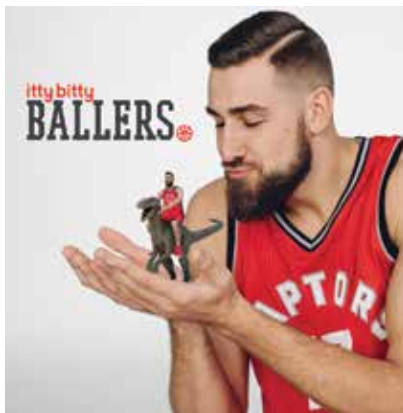
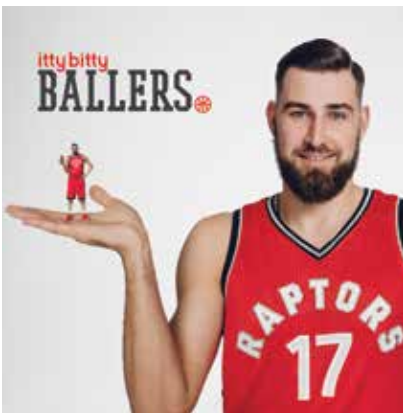
Nykoliati is just as excited about the future, with new campaigns having just broken for GoDaddy, OGX, Nissan and CIBC. "We continue to defy the paradigm of what a 'Canadian agency' should be," she says. "Clients don't care where we're located – they want our unique offering."



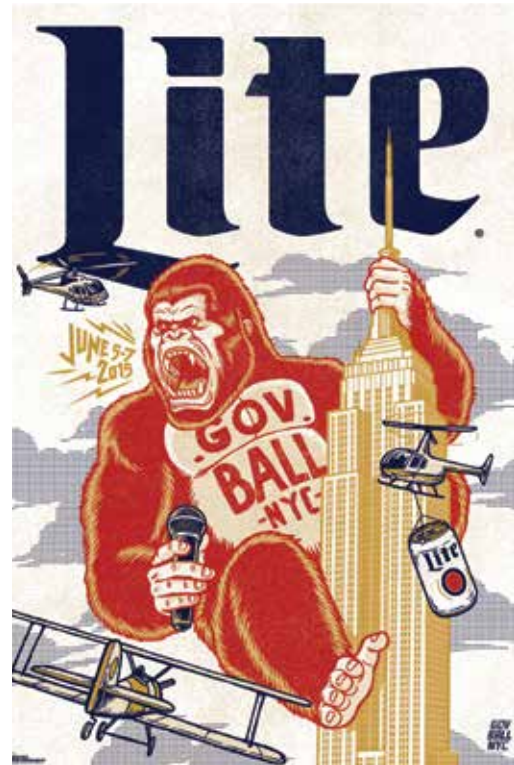
The agency created a pop-up shop selling a fictitious label to call out naysayers who put the blame on rape victims.



Consent is simple. Really. But some people need helpful images to break down the topic. The cheeky (literally) shots break down what a “yes” actually looks like.



Tapping Raptor’s baller Jonas Valančiūnas, JP\TBWA showed off how easy it is to create a website with GoDaddy and get business booming.



To promote Miller Lite’s sponsorship of the Governors Ball, Juniper Park\TBWA created a bevy of posters featuring a King Kong-type character, tasking different artists with interpreting the event. The result was a unified, but compelling artistic approach to the annual soiree.



As part of its continuing work for Canadian Journalists for Free Expression, Juniper Park\TBWA created a campaign hammering home that when journalists are targeted, the truth dies.

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To take the BBDO-created Doritos Ketchup Roses further, Citizen worked with the PepsiCo brand for massive influencer campaign, including a rink-side proposal and a do-it-yourself tutorial.

the agency tasks the team to drill deep on the existing strategy: challenge it, improve it or strengthen it through additional pressure testing, research or analytics.

He points to a recent campaign for PepsiCo's Doritos. Building on the success of 2016's "Doritos Roses" (in which roses made out of Doritos were bestowed on lucky influencers for Valentine's Day), the 2017 push went a step further, this time with instructions on how people could make their own chip roses at home. A Citizen-led earned-first strategy, built off the original insight that Valentine's Day gifts were traditionally aimed at women with very little available for guys, allowed the team to top off the romance by facilitating a rink-side proposal at a Canuck's game. This cemented international attention, helping spread the conversations of roses even further.

As a result of putting strategy front-and-centre on all work coming out of the agency, Cowling says Citizen Relations is now known as one of the top strategically focused PR shops in Canada. Each year since 2015, the shop has seen double-digit growth across the board, picking up new business wins including Pepsi and Tim Hortons, not to mention awards, such as its second consecutive Silver PR Agency of the Year title from *strategy*.

The shift across the four Canadian offices (Toronto, Montreal, Quebec City and Vancouver) have coincided with a concerted effort to also grow its international presence. Cowling, who took over as North American president in January 2016, says the difference between the operating style of U.S. offices versus Canadian ones came as a bit of a shock. There, the offices don't benefit from the Vision 7 campuses. In Canada, if there's a client with a creative need, it's easy to ask one of the network agencies for their opinion. There's also the value in learning through osmosis – being around digital or search engine experts is bound to create opps for knowledge sharing.

Much of Cowling's focus has been on creating mini campuses in the U.S. offices, broadening the expertise on staff (including a heavy focus on strategy). In all, the U.S. arm of Citizen Relations has seen a 10% revenue growth since Cowling came aboard.

And there were plenty of cross-border learning opps. Since major brands are spread across different States, the Citizen offices tend to act more as satellites. "In Canada, there's more regionality – such as in Quebec or B.C." he adds. "That regionality can create a small silo. So, we've been trying to apply the same mindset and create more fluid borders between our offices."

It's all about creating a holistic client experience, Cowling says, not dissimilar from what the agency is trying to do for its client's consumers.

"Today, PR is more than just getting the media to talk about our clients," he says. "We need to be positioned to create holistic campaigns that seep into consumers' newsfeeds – no matter what platform it might be."

Citizen Relations Digs deep into strategy

S CROLL THROUGH YOUR FACEBOOK and Instagram feeds and you'll probably notice a trend. The majority of posts start with an experience – a visit to a popular tourist attraction, a review of a show, photos of a delicious meal.

And as PR continues its digital transformation connecting brands more intimately with consumers, it's no wonder Vision 7's Citizen Relations brought a new experiential agency into the fold.

In January, Toronto-headquartered Citizen finalized its acquisition of Black Chalk Marketing, bringing aboard its staff of 10, including president Kevin Wagman – a man with a long history of creating impressive brand experiences, says agency president Nick Cowling. Alongside its "small but mighty" list of clients (which includes the likes of Microsoft, Spotify and Warner Brothers), the acquisition doubles Citizen's expertise in experiential, which is becoming much more important in the PR world.

And the addition is paying dividends, Cowling says, pointing to a Quaker-branded restaurant at the foot of a ski hill in B.C. The café offered four pre-made samples or create-your-own-Quaker mixes. Over the course of three days, the agency dished out more than 2,000 samples, while additional media coverage generated 1.5 million impressions.

While PR has historically been based on relationships with journalists, today brands can interact directly with consumers, and agencies are struggling to keep up, says Cowling.

At Citizen, this has meant a change in strategic direction – literally. Two years ago, the team doubled down on its strategy offering, growing the team to eight members, including key hires such as industry vet Heidi Mamer as director of strategic planning, and former General Mills brand guru Zach Lieberman as director of strategy. Citizen has also worked over the past year to integrate strategic planning into all brand work, he says. For each client brief,



A social campaign for Quaker urged parents to “Stop Comparing” based on the insight that people feel badly when they see picture-perfect parents on social media.



Citizen Relations led the strategy for PepsiCo’s Smartfood to reach millennial moms with a campaign platform based on the insight that people like to hide their favourite snack.



Tapping into the insight that holidays are full of long-held traditions, but also opportunities to create new ones, President’s Choice and Citizen partnered with actress Sarah Rafferty and her mom, to show off how Canadians could reimagine their own holiday habits.



To continue the brand’s annual “#WarmWishes” campaign, Citizen encouraged Canadians to pop by a “Coffee Truck” set up in six Canadian cities. There, they could top off a wish for a deserving member of their community, and Timmies staffers tried to bring as many to life as possible.



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With anthropomorphic ginger bread cookies, Co-op's Christmas campaign was all about showing how it could make holidays easier.

C&B Puts storytelling at the heart

CALGARY IS A UNIQUE CITY in Canada. The boom-bust town flourishes when the oil is flowing and struggles more than most when the economy is suffering.

But despite some leaner times in Alberta's largest city, newcomer agency C&B Advertising is thriving – adding business and helping its clients and community grow, packing in a number of awards in the process (including this year's Best in Show at the Anvils).

Launched in 2012, when the province was on the cusp of another slump, the agency is well aware of the environment in which it operates, says Leigh Blakely, partner at C&B.

"We want our clients to succeed, and we'll help them get there by any means," she says. "Given Calgary's unique economic situation, it's crucial we serve our clients properly. Every dollar matters more. Part of why we started our agency was to be more nimble, more agile and to be free to build the appropriate team tailored for every client project."

First, C&B uses its small team to its advantage. For example, while only a staff of 15, the agency has been bolstering its in-house production team to increase speed and accuracy on client work.

"We're a close-knit team. We can work quickly, efficiently and with a personal touch," Blakely says.

Second, when every dollar counts, the agency looks beyond traditional forms of costly media for its clients, trying to create deeper brand stories that transcend platforms.

Partner Phil Copithorne points to two recent tourism campaigns for three Rocky Mountain towns. For Banff and Lake Louise, the agency created a cross-brand identity called "Alive," tapping into the insight that visits to the picturesque towns in the mountains can be a transformative one. The entire branding was created to celebrate different elements of life within the National Park – designed to make consumers feel surrounded by the natural wonders of the retreats.

A little further north in Jasper, the C&B team tapped into the insight that those who stayed "off the beaten path" had a much richer, more positive experience than those who stayed only in the town. It was the appetite for outdoor adventure that drove people to the northern mountain town, rather than just the scenery. The agency created a unique brand identity for Jasper, focusing on the experiences rather than the destination itself.

All three destinations have seen bumps in visitation since their respective launches. Jasper saw a 4.8% increase in visitors, while other stakeholders in the community, such as the municipality, Parks Canada and other tourism related businesses, adopted the Tourism Jasper branding, creating an unforeseen unified branding approach across the region. A little further south, Lake Louise and Banff also saw bumps in numbers, with each destination almost fully booked during the peak summer seasons last year.

Increasing demand for that richer strategic insight has led to the creation of a new position, Blakely says. Shayne McBride joined as creative strategist in March 2016. The role is a blend of planner, copywriter and researcher, Blakely says, and McBride's job is to digest research and play it back in a compelling fashion.

"By focusing on creative strategy and engaging storytelling, our executions become more meaningful for the audience," Copithorne says. "When strategy and creative work together, we are able to tell stories that expose the 'why,' instead of the 'what' behind the brand."

He points to a recent campaign for retailer Co-op as a prime example of that blend between strategy and creative. In a bid to make the retailer a "go-to" holiday destination (as well as make the brand stand out during a crowded period), the agency launched a new campaign.

The shop tapped into the insight that the holidays are a stressful time, but the convenience of Co-op as a place to get grocery, gas and libations helps to ease that stress. In effect, the retailer is there for "Holidays Made Easy."

The agency introduced Calgarians to Ginger and Brad, a pair of helpful gingerbread cookies that talked up not only the convenience of Co-op on traditional media channels, but also shared holiday recipes and other helpful tips through social channels and in-store. The campaign resulted in four-times more consumers engaging with the social posts and helped the retailer maintain its market position during the competitive season.

"Time and time again we've been able to get people to look at brands they've known and loved for years with fresh eyes," she says. "We're passionate about brand stories and positionings. We try to only produce pieces that make our clients proud and serve the industry well."



To showcase that the Banff National Park is a celebration of life in every form, this family of hand-made lino-cut logos is at the heart of the Banff and Lake Louise brand.



Alberta's promise of breathtaking landscapes translated into the "(remember to breathe)" slogan and a campaign that celebrates the moments travellers long for.



Damage from Calgary's 2013 flood caused concerns that the annual Stampede might be put on hold. Working with the festival's organizers, the agency created a line of t-shirts emblazoned with the slogan "Hell or High Water" to aid with disaster relief. In the end, the shirts helped raise more than \$2 million.



To help promote the Co-op's fresh food offerings, C&B created a year-round campaign, "Fresh Again," with imagery that reinforced the idea that the products were practically "straight from the farm."



Sometimes the best experiences are out of town – even if that town is in the beautiful Rockies. On the insight that people who ventured beyond Jasper's borders had a better experience, C&B created an entirely new brand platform for the tourism board, which has since been adopted by other partners in the Alberta destination.



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Cossette

The consumer-centric shop

YOU CAN THANK CONSUMERS for Cossette's organizational shift and its recent string of successes, which saw the cross-Canada shop nab gold at *strategy's* 2016 Agency of the Year and crack *Warc's* Top 30. That's not to mention a bevy of trophies including a Yellow Pencil, some Lions, CASSIES and Clios for the shop, which has offices in Montreal, Quebec City, Toronto, Halifax, Winnipeg and Vancouver.

At the heart of these successes is the Vision 7 agency's revamp of its internal processes to become "consumer centric," says president and CEO Melanie Dunn. While the transformation has been a long-time percolating, it really kicked into high gear with a bevy of new talent that boarded the agency in the last few years.

Beyond an infusion of fresh faces into the managing seats, including Dunn, EVPs and general managers Daniel Shearer and Louis Duchesne and creative heavy-weights Carlos Moreno and Peter Ignazi as new CCOs in 2015, it also brought aboard new heads of strategy with Jason Chaney as CSO (also in 2015) and Rosie Gentile as SVP, leading the shop's one-to-one strategy practice in 2017.

Other changes include the addition of a start-up incubation program originally launched in Montreal and spread through the rest of the network. Cossette has bolstered its data and analytics offering, to help clients delve deeper into insights that can create better, more tailored consumer interactions. It has invested more into R&D so it can be at the leading edge of the tech space, and has also added more 360-capabilities to its in-house production team (such as photo and video shooting, post production) to help facilitate faster content turn-around for clients.

Louis Duschene, EVP, managing director; Melanie Dunn, president and CEO; and Daniel Shearer, EVP managing director are leading Cossette's consumer-centric charge.

Dunn points to recent work for SickKids as a prime example of what the shop can achieve when it puts the consumer at the heart of everything.

The new platform, "SickKids VS." is designed around a content-led customer journey, says Shearer. The hospital asked Cossette to create a new brand platform with the goal helping raise \$1.3 billion. But, the traditional donor base was aging and had stagnated in its contributions. The shop decided to target a younger male-skewing millennial audience to revive donations. But, with so many things competing for their attention it would be easy to get lost in the crowd.

"We started to think of the competition not as other charities, but rather as other performance brands" says Shearer. "So how would we market if we were competing against the Nikes of the world? That changed our entire outlook on the brand platform."

The "VS." platform is a highly emotive, yet tonally powerful campaign that put the kids (and later the moms) in the fighting seats. Communication ran on

multiple platforms, and the deeper donors got into the customer journey, the more tailored the content became, he says. And it worked: with more than \$57 million in donations, the hospital saw its greatest ever contribution period after its November launch.

One of the biggest shifts at the network has been to create multi-disciplinary "super teams" to help clients in a more bespoke manner, says Shearer. The agency cherry picks talent from across the seven Cossette offices and even the broader Vision 7 network (including Citizen Relations and The Camps Collective) to work on projects. The shop began experimenting with this approach in 2016 with McDonald's, which brought together talent from across the network.

Shearer points to the recent McDonald's campaign for the addition of bacon to the iconic Big Mac as a prime example of the output from this team. The creative stemmed from the insight that as one of the most recognizable brands in the world, the burger itself was a passion point for many, spawning multiple discussions online around the purity and essence of the Big Mac, which inspired the idea of asking whether adding bacon changed the nature of the product.

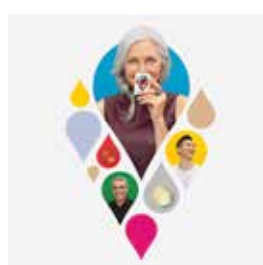
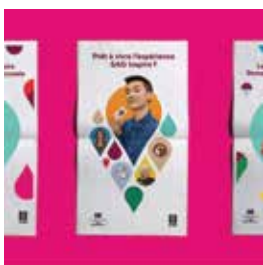
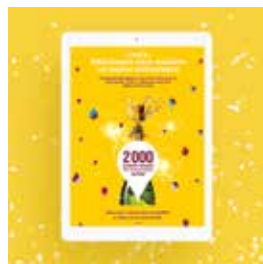
The campaign rolled out across multiple platforms, including TV, out-of-home and YouTube, where it broke a record with more than 32 million interactions with the masthead ad in a single day. Overall the campaign generated 700 million impressions.

And Cossette has seen so much success with that super team approach, it's rolled it out to other brands. "I think we're really starting to crack the code to create these bespoke multi-disciplinary teams that are custom fit for clients," he says. "Yes, we're a big agency, but what that really means is we have access to these incredible benches of competencies. It's a huge network of talent we can draw from."

To help consumers connect with Cheerios again, Cossette and General Mills did the unthinkable: They pulled Buzz the bee from the box to help people realize the impact of a declining bee population.



To change the mentality from “help us” to “join us,” the shop treated SickKids like any other mass brand – creating a new evocative brand platform that helped the hospital net nearly \$60 million in a three month window.



As Quebec’s SAQ moved away from mass marketing towards a more targeted approach, a new campaign promoted the new mobile experience, resulting in 1.2 million sign ups for the new platform.



Who knew a simple question could be so effective? By asking if bacon fundamentally changes a Big Mac, Cossette and McDonald’s saw 700 million impressions, while social mentions increased 188%.



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Camp Jefferson

Gets fanatical about growth

GROWTH is the name of the game over at Camp Jefferson. The Toronto agency, formerly known as Dare Toronto, a shop specializing in digital, has itself seen impressive gains over the past few years, with steady revenue increases year-over-year, as well as an additional roster of new clients, including Porsche, Disney, Dyson and AGF Management. The staff count has grown by over 30% since 2015. That in addition to its cadre of award wins that include a number of CASSIES for its work on Koodo.

Since the agency rebranded in 2015, the shop has shifted its focus from digital towards a more holistic integrated approach to branding. The goal is to be nimble and agile, something marketers might struggle to find at larger agencies, says Peter Bolt, SVP and managing partner at Camp Jefferson.

At the heart of those efforts is a redefinition of creative and strategic partnerships, he says. "It's no longer enough to get insights from a strategy team and then two weeks later have it come to life in the form of a poster – there needs to be a deeper relationship with solving the client's business problem."

The strategic and creative teams now work together on all briefs and throughout the creative process, he says, pointing to the agency's work for Koodo over the past few years as a prime example of what the agency can do.

"Choose Happy" launched in April 2015 using bright colours and images to sell fun, happiness and mobile bliss. The campaign targeted 18- to 34-year-olds across traditional and digital media. And it worked: consideration among the target rose 55% which ultimately led to a 13% increase in Koodo's overall subscriber base compared to pre-campaign, despite a decreased media budget. This growth

The Koodo campaign continues to focus on why it's the happiest choice of cell phone providers, and the services it provides to get consumers smiling.

has continued as the brand platform evolves. "Everything we've done for Koodo falls directly from its strategic position as the happiest choice: What provides people with a happier phone experience, and how can Koodo credibly offer it," says Guybrush Taylor, ECD.

Internally, that fanatical focus on client growth has meant some shifts in staffing priorities, Bolt says. For one, analytics has become a more important discipline on the team. The strategy teams work more closely with clients at the beginning of the brief to delve deeper into the business challenge. At the tail of campaigns, Camp Jefferson works harder to understand the relationship between marketing and sales results. It's more than just impressions and awareness, Bolt says, but rather getting more sophisticated at tracking business growth.

Not every campaign, of course, will be a marketing one: Bolt points to a recent campaign for Penguin Books, which was launching the third novel from famed author Khaled Hosseini. Since Hosseini's first two books were critically acclaimed best sellers, his third novel *And the Mountains Echoed* was guaranteed to be a hit as well. Penguin wanted to take that success a step further and make *Echo* the novel of the year.

Beyond the traditional campaigns, Camp Jefferson created a website with companion content for each page of the book. The goal was to extend the life of the novel beyond the release, targeting book clubs and people who wanted a deeper experience with their reading material.

The final piece of the Camp Jefferson equation is its internal machinations. Staff, for example, are expected to be fluent across platforms in order to avoid silos from cropping up. But taking that open-concept further, Bolt says it's important the clients feel a welcome part of the Camp Jefferson team. That relationship helps deepen the types of business solutions the agency can put forward and builds trust between the client and the shop – opening up the opportunity for greater risk taking.

Of course, it helps that all of Camp Jefferson's clients have a challenger mind-set, Taylor adds.

"I think that's defined by our clients having ambitions that exceed their resources," he says. "They want to break the rules, or at the very least innovate and be thought leaders in their categories. Those are the brands that want to grow – which fits perfectly with our strategy for wanting to help them grow."



Beauty is in
the eye of those
behind you.

The new Panamera.



Porsche kicked off 2017 with the second-generation Panamera – focused on its design, technology, and performance, selling it as the new standard of sedans.



Continuing Great-West Life's new "Hello Life" platform, centred on saying "hello" to retirement, the brand rolled out a new campaign focused on the benefits of being able to make your own rules when you have guaranteed retirement income.



To create a deeper connection with the town of Collingwood, a former ship-building town with a unique way of getting boats in the water, Camp Jefferson created Side Launch – a complete brand platform built on the town's history.



Porsche's "Vintage Meets Modern" series showcases its latest models in its classic poster style.



Bioré's reboot brings puts design and attitude front and centre to drill into the relationship young women have with their skin.



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High Road

Makes it personal

A LITTLE OVER A YEAR INTO HER TENURE leading High Road, senior partner and managing director Katherine Fletcher has shaken up the establishment.

She's restructured the Omnicom shop, which has offices in Toronto, Montreal, Ottawa and L.A. and is the sister agency to global giant FleishmanHillard, to be a managing partnership. She appointed new heads of disciplines – including Patrick Gladney as head of planning and business development, Neil Johnson as head of creative strategy and Adrienne Connell as head of brand and social.

High Road, which was nominated for *strategy's* PR Agency of the Year in 2016, has also rolled out working groups across disciplines – including planning, storytelling and insight – to help build those skills across the entire company. The groups serve as both client-facing teams, ensuring the output brings the best in integrated thinking, but also as internal-facing groups to boost training and exposure to new disciplines.

"Regardless of the function you have within the company, our people participate in these working groups to learn and adopt best practices," Fletcher says.

It's all part of her effort to break down silos at the PR firm and create more integrated campaigns. "It's a 'no more lines' approach," she says. "The work we do doesn't just live in one channel anymore. We have to be able to approach problems from all angles – not just digital, media relations, social, etc."

She points to a recent campaign for Clarks, a venerable shoe manufacturer that struggled to connect meaningfully with millennials, who saw the brand as a bit stodgy. To promote a new innovative shoe line that marries new technology with old-world craftsmanship, High Road rolled out a 360-campaign called "#ClarksMashup," which paired hip millennial artists and craftsmen – a DJ and a blacksmith, a glassblower and a light-designer – to create art installations, inspired by the new shoe. Local influencers and media were invited to participate in a "mashup crawl" along trendy Ossington Avenue and

Lots of brands are attracted to the PR shop for its boutique philosophy to business. And with the deep Omnicom network behind it, Fletcher calls it the "High Road hustle, global muscle" approach.

share their experiences on social, while a paid media push furthered reach. In all, the campaign earned 16.4 million social media impressions, and more importantly, drove consumers to store.

And while internally, efforts have been made to break down silos, the agency is also looking increasingly outside the office walls and abroad to bolster High Road's capabilities, Fletcher says. Within the last year there has been a greater collaboration with the Omnicom network to meet the scale of North American client opportunities. This has helped High Road secure North American mandates for clients like Car2go, Avaya and Huawei Devices. In return, High Road has shared with FleishmanHillard its very robust in house digital capabilities, now globally recognized within the network as a digital centre of excellence.

"We like to call it the 'High Road hustle, global muscle' approach," she says.

Coupled with those deep network pockets of expertise, the shop has also increased its international presence, now with a large chunk of its work coming from tech companies out of the U.S.

That expanding network has benefited brands, she says. "Some of our clients are global brands that need to roll out global programs in the Canadian market, but some are Canadian companies who are looking to increase brand reach globally, so we've got a network in place to help them do that," she says. "And then there are local brands who like that we have access to world-class thinking, which in turn benefits the local markets."

That's not to say the agency is resting on its global network laurels in recent months, the shop has invested heavily in expanding its social and innovation team, as well as its strategy, planning and insights team, growing its expertise in analytics and measurement. More than 50% of High Road's team is now dedicated to these services.

She points to a recent campaign for Palm Bay alcoholic cooler. The Labatt brand tasked the shop with creating a platform that could evolve the line from a juvenile party drink to one for sophisticated young women. On the insight that when girls are among friends, they are truly themselves and aren't judged, the team asked influencers to host "girl time" parties, with Palm Bay as the drink of choice. The campaign, which used the hashtag "#PalmBayLife" helped turn sales declines into double-digit gains, and increased brand awareness by 13%. The campaign was recognized by AB-Inbev as the global best practice for influencer campaigns.

The campaign epitomizes the agency's brand promise, Fletcher says. "We tell our clients, 'We make it personal,'" she says. "We recognized that we need to connect brands with consumers in a way that's relevant to them – that puts consumers at the heart of marketing efforts. And we think that's what our sweet-spot is – we're always focused on how to make it personal."



To introduce millennials to the new Clarks Trigenic shoe, High Road blended the brand's craftsmanship and heritage with modern tech to create mashup art installations peppered along Toronto's downtown core.



Swindine
Muhls
210 likes
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Swindine Attending the @virginmusic
#Muhls as a @virginmusiccan #VIP
#Muhls (with 1 Tap the link in our bio to
live the experience)
Swindine #virginmusic #rockmore
#thetammy #musicaward
#concertphotography #musicphotography
@muchmusic

To maximize its sponsorship reach of the MuchMusic Video Awards, Virgin and High Road created a 360, real-time content studio to roll out content from all aspects of the event.



To change perceptions and boost sales for a category leading brand, High Road invited influencers to create their own Palm Bay-inspired shindigs with friends.



Red-faced caricatures as mascots has long offended members of indigenous communities, but the pros have done nothing. So, High Road found a Little League team using the Indians moniker who were eager to send the pros a message – "If The Pros Won't Do It, We Will." The team made international news and raised \$30,000 in five days for new uniforms, equipment and signage.



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THE ONLY BRIEF YOU'LL EVER NEED

Can the ad industry keep using the same ideas over and over again? We certainly hope so. To help march the industry forward, it's time we adopted a single brief* for all.

CREATIVE BRIEF

BUSINESS PROBLEM		DELIVERABLES	
Qty.		Add 'viral' to any of the below:	
		✓ Viral	✓✓ Very Viral
		✓✓✓ Extra Viral	
	We want more share	TV	Food truck
	Someone's taking our share	Out of home	3D printing 🔥
	Finance dept. says budget is "use it or lose it"	Social posts	3D genetic imprinting
TARGET		Radio	Documentary
	Millennials	Coupon	Innovative use of data 🔥
	Pre-Millennials	Radio coupons	Edibles
	Pre-pre-Millennials	Snapchat 🔥	Sonic mnemonic
	Millennials in denial 🔥	Branded content	Sponsored DJ chatter
	Millennials between the ages of 55 and 70	Banners	Dog walker
WHAT'S THE SINGLE-MOST IMPORTANT MESSAGE?		Site takeover	Elevator video network
[Please choose a minimum of 3]		Sky writing	YouTube masthead
	New	Experiential	Jingle
	Still new	Experiential tour	Projection mapping
	New and improved	Promo/activation	Coasters
	Still new and still improved	Taxi toppers	Search
	It's our obscure anniversary!	VR 🔥	Bunting
	It's time we stopped	AR 🔥	PR stunt
	"Join the conversation" 🔥	AR/VR 🔥	Direct mail
	Only for a limited time	Newspaper wraps	Shelf talkers
	Time to upgrade	Mobile app	Aisle blades
	BOGO	Uber partnership 🔥	Influencer campaign 🔥
	You could win	Pop-up	Corporate vandalism
	Cup promotion	SUCCESS METRICS	
	"We're number one in"	The Internet:	
	Other:	Win	
REASONS TO BELIEVE		Break	
Seasonal items only. Quantities limited.		MANDATORIES	
TONE		See appendix A, pages 6 through 94.	
	Humble	BUDGET	
	Proud	> \$1 million	
	Humble-proud	Somewhere between \$35K - \$400K	
	Emotional	\$15K	
	Approachably condescending	\$5K	
	"Hand-Crafted" 🔥	\$113.95	
	Twee	Non-profit opportunity...for you.	
	Sexy	TIMING	
	Authoritative	Today	
	Sweaty	Tomorrow	
CREATIVE CONSIDERATIONS		Yesterday	
	VO: "We believe..." 🔥		
	Data-driven transmedia omnichannel disruption		
	Workout montage 🔥		
	Replicate famous thing from last year		

🔥 So hot right now

*This is in no way inspired by a dim sum menu.

THE&PARTNERSHIP | ART DIRECTOR: YVETTE REITNER | COPYWRITER: JAKE BOGOCH

2017 Canadian Young Lions and Young Marketers Winners

Congratulations to this year's Young Lions and Young Marketers finalists and winners. From a record-high of 383 competing teams, five gold winning teams will be going to Cannes, France in June to represent Canada on the world stage. Good luck!

Winners announcement at CMDC 2017



Entries were judged by a panel of industry experts led by these jury chairs.

Young Lions Media Jury

Cathy Collier, CEO,
OMD Canada

Young Lions Print, Cyber and Film Juries

Mary Maddever, SVP, Editorial Director,
Brunico Communications

Young Marketers Jury

Mark Childs, Chief Marketing Officer,
Samsung Canada

GOLD WINNERS

CYBER

Jordan Gladman
Art Director,
Sid Lee

Alex Boland
Senior Designer,
Sid Lee

FILM

Jake Bundock
Art Director,
Rethink

Andrew Chhour
Copywriter,
Rethink

MEDIA

Elizabeth McPhedran
Communications Manager,
Media Experts

Jessica Burnie
Visual Communications
Director,
Media Experts

PRINT

Stephanie Bibeau
Copywriter,
Tank

Étienne Goulet
Art Director,
Tank

YOUNG MARKETERS

Michael Alaimo
Marketing Manager, Gatorade,
PepsiCo Beverages Canada

Christian Alaimo
Associate Marketing Manager,
Away From Home,
PepsiCo Beverages Canada

OFFICIAL FESTIVAL REPRESENTATIVE



CANADIAN PROGRAM PARTNERS



YOUNG MARKETERS COMPETITION PARTNER



Since 2005, The Globe and Mail has been proud to be the official Festival representative in Canada for the Cannes Lions International Festival of Creativity.

To see all of the winning work, visit globelink.ca/canneslions



@CANNESLIONSCAN
#YOUNGLIONSCANADA

One occasion where it's permissible for a president to operate under Russian influence.



The 2017 Marketing Awards. Say “do svidaniya” to your 10am.
Get your ticket or table for the June 13th gala. marketingawards.strategyonline.ca