CONGRATULATIONS TO ALL OF THE 2018 CMA AWARD WINNERS!

THE 2018 CANADIAN MARKETING ASSOCIATION AWARDS

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About the CMA

The CMA is the voice of the marketing profession in Canada. With over 400 members, we represent leaders across the corporate, not-for-profit, public, post-secondary and health sectors. We provide a forum for members to engage in thought-leadership discussions, participate in professional development offerings and contribute to an environment where consumers are protected and businesses can thrive. Our Chartered Marketer (CM) designation ensures that marketing professionals are highly qualified and up-to-date with best practices. We champion self-regulatory standards, including a mandatory Code of Ethics and Standards of Practice and a series of guides to help marketers keep current and maintain high standards of professional conduct. Our members make a significant contribution to the economy through the sale of goods and services, investments in media and new marketing technologies, and by providing significant employment opportunities for Canadians.

To participate as a judge in next year’s CMA Awards please visit the CMA website at CMAgala.ca
The call for entries opens in the spring of 2019. Visit CMAawards.ca for updates.
CANADIAN MARKETING ASSOCIATION
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Welcome to the 2018 CMA Awards Gala! As the Canadian Marketing Association, we champion marketing as a key driver of business success. We are proud to celebrate and recognize the very best in our profession: the active voices who encourage leadership in this community.

The CMA Awards, with TD as Presenting Sponsor for this year’s Gala, highlight the outstanding work produced through the partnership between client and agency. Across 7 disciplines and 9 categories, we recognize the best, most innovative marketing campaigns created in Canada. We are also pleased to showcase the winners of our Special Awards:

- Facebook Mobile Marketing Award
- Environics Analytics Data Marketing Award
- Snapchat AR Marketing Award
- YouTube Creative Storytelling Award

In addition to our Special Awards, the CMA Awards Gala honours the Best of the Best for our profession, as well as the Marketer of the Year.

New for this year, the Gala Strategic Committee redefined and updated our categories and disciplines (on which we received excellent feedback), as well as guiding the judging process throughout. Our 300+ CMA Award judges are experienced senior marketers who represent Canada’s top marketing talent and I would like to sincerely thank them for rigorously evaluating more than 500+ entries. This is the most robust level of participation for both entries and judges we’ve seen in years for both entries and judges!

Finally, I would like to thank Rick Campenelli, this year’s emcee of the CMA Awards Show for an unforgettable night. Once again, our congratulations to all the winners of the 2018 CMA Awards and we look forward to seeing you again next year on November 22, 2019!

Sincerely,
John Wiltshire
President and Chief Executive Officer
Canadian Marketing Association
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JUDGES

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CEO
Smak

Andrea Cook
President
FCB/SIX

Andrew Au
CEO
Intercept Group

Andrew Farla
Manager, National Director, Marketing
Woodbine Entertainment

Ben Feist
SVP, Technology, Wunderman & Blast Radius (Wunderman)

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Communications and Brand
Stikeman Elliott LLP

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Communications and Brand
Stikeman Elliott LLP

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Sector Lead, Business Development
Amazon

Chantal Rossi-Badia
Sector Lead, Business Development
Amazon

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MULTI DISCIPLINE JUDGES

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Dustin Wright
Director, Marketing Communications
Arbor Memorial Inc.

Jaime Mills
Sr. Marketing Manager, Cable Base Revenue Management, Rogers

Jennifer Howard
VP Marketing
RBC

Jennifer van der Valk
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Katelyn Taylor
Head of Search
Canada GroupM

Kim Harland
SVP
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Lauren Kam
Account Executive
Cossette

Loretta Lam
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Matthew Cowling
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Kim Harland
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Lauren Kam
Account Executive
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Loretta Lam
Chief Strategist
Focus Communications Inc

Matthew Cowling
Marketing Director
Bell Media
A Harley-Davidson is not just a motorcycle, it’s a way of life. Recently, growth has been challenged by the misperception that only one kind of rider – white, fifty-plus and male – chooses a Harley-Davidson. To ensure its future, the brand needed to attract a younger, more diverse ridership. The goal was to increase overall market share and earn engagements with this new demographic.

Common Ground paired 6 riders from around the world with a Canadian rider. A documentary crew followed each pair on a six-day journey across Canada, visiting communities, meeting people and taming diverse landscapes. Riders forged bonds through their common ground: riding on the open road.

The distribution strategy capitalized on the short attention spans of younger riders by maximizing the value of the footage. Content was tailored for YouTube, Facebook, Instagram and other platforms not just in format but in the diversity of the subject matter.

The campaign earned national and international press. Fast Company described it as “content that people actually want to watch”. In 4 months, the campaign achieved over 47 million impressions, 235% over target, more than 8.7 million views, surpassing that goal by 218% and market share rose by 1.9% against their nearest competitor, despite an overall industry decline of 3.8%.
Digital transformation continues to shape every industry. The newest tech includes mixed reality (MR) where physical and digital objects co-exist and interact with one another in real-time and in the real world. Microsoft has first mover advantage on MR with HoloLens.

HoloLens is a mobile device that lets the wearer see, hear, and interact with holograms in the real world. It was perceived to be too futuristic to seem real or too cost prohibitive to invest in. Microsoft needed a campaign to deliver a clear message of what MR is and how HoloLens could drive a digital transformation strategy.

Microsoft created MR-1, a highly exclusive, invite-only accelerator program for industry elites looking to accelerate their digital transformation journey. Customers accepted into the program worked with the HoloLens engineering team on a mixed reality solution for their business that they could showcase to their customers, vendors, and employees.

MR-1 got an overwhelming response. Customers didn’t just say yes. They applied to say yes, giving reasons why they felt they were the right candidate to join this exclusive accelerator program, which generated over $1 million in committed revenue in just 4 months, far exceeding the campaign targets.

Campaign: MR-1
Agency: Intercept Group
Credits: Primary Manager/Director: Shaheen Yazdani
Creative Director: Richard Pay
Art Director: Joe Dunning
Copywriter: Andrew Au
Planner/Strategist: Andrew Au
Account Lead: Shaheen Yazdani
Team Lead: Richard Pay

Campaign: Better Retirement
Agency: The Greenhouse / Manulife
Credits: Primary Manager/Director: Denise Macharacek
Creative Director: John Rosca
Art Director: Chad Burnie
Copywriter: Taylor Evans
Project Manager: Aprile Bright-Druhan

Campaign: AGF Invested in Discipline Advertising Campaign
Agency: Camp Jefferson
Credits: Primary Manager/Director: Peter Bolt
Creative Director: Guybrush Taylor
Art Director: Matthew Kenney
Copywriter: Frederick Nduna
Planner/Strategist: Doug Potwin
Account Lead: Lora Landriault
Team Lead: Edith Rosa
Media Planner: Derek Laurendeau
Media Buyer: Roberto Pardo
Allergy relief is an intensely competitive category. To stand out, Reactine delivered empathy, information and utility in real-time, through the launch of the “Reactine Pollen Alerts Program”, an activation across multiple platforms to connect with Canadians when they needed help most.

The Reactine Pollen Alerts footprint targeted high-receptivity occasions in the allergy sufferer’s life, including: morning routines when audiences were planning their day, solution-seeking moments when consumers felt compelled to check the weather and to alert unsuspecting Canadians to prepare during peak pollen count conditions on a city-by-city basis.

The campaign delivered real-time, one-to-one messaging at a mass scale during peak allergy season. Working with Aerobiology Research Laboratories to analyze pollen levels in cities across Canada, 6-second bumper units ran on YouTube bringing city-specific pollen alerts to life. Morning shows on The Weather Network helped to ensure Reactine was front and centre when allergy sufferers were planning their day, and Reactine negotiated a unique front page “Pollen Button” on The Weather Network app.

The Reactine Pollen Alerts program drove increased engagement and ROI and provided new customer insights. During peak allergy season, KPIs reached new heights; a ten times increase in search queries and double the Reactine Pollen Report use, without an increase in investment.
Alliance de l’industrie touristique du Québec promotes Quebec as a tourism destination through the QuébecOriginal brand but found that Quebec as a travel destination is a challenge to sell.

But what if they could showcase all of Quebec in one powerful message? This insight became the inspiration for this campaign, starring a room that offers its occupants a spectacular new view each morning. The campaign featured an American couple who agreed to embark on a unique adventure in this “mobile room”: visit the four corners of Quebec without knowing what view would be waiting for them when they awoke each day.

The campaign contributed to a more than 10% increase in border entries and over 68 million viewers were exposed to the campaign’s content. Video views far exceeded the objective and out-performed the previous year’s campaign by over 50%. Google searches for Québec skyrocketed in the United States and France, and even a few Ontarians checked out the province next door.

GOLD
ALLIANCE DE L’INDUSTRIE TOURISTIQUE DU QUÉBEC

Campaign: A Room with Many Views
Agency: lg2
Credits:  Primary Manager/Director: Marc Fortin
Creative Director: Marilou Aubin
Art Directors: Jonathan Lavoie, Katherine Melançon
Copywriter: Marie-Ève Leclerc-Dion
Planner/Strategist: Sabrina Côté
Account Lead: Audrey Lefebvre
Media Planner & Buyer: Touché!
Art Directors, Digital: Alexandre Jourdain
Copywriters, Digital: Jean-François Perreault, Marilou Aubin

SILVER
METROLINX
Campaign: #EtiquetteFail
Agency: DDB Canada
Credits:  Primary Manager/Director: Paul Wallace
Creative Director: Allan Topol
Art Director: Emmanuel Obayami
Copywriter: Arjang Esfandiyari
Account Lead: Jacqui Faclier
Agency Producer: Lorrie Zwer
Agency Producer: Mary Manale
Account Executive: Carly Andrews
Designers: Emmanuel Obayami, Duncan Collis

BRONZE
VIA RAIL CANADA
Campaign: Why Don’t You Take The Train
Agency: Cossette / Touché!
Credits:  Creative Director: Gilles Legault
Art Director: Christine Girard
Copywriters: Philippe Brassard, David Purkis
VP Strategy: Michel-Alex Lessard
Account Leads: Nadia Decarie, Olivier Chatbonneau
Media (Touché): Martin Soubeyran, Sophie Labarre
Sr Manager of Marketing & Optimization: Simon Parent,
VIA Rail Canada:
Media Lead Planner: Martin Soubeyran (Touché)
For years, American Express successfully attracted the baby boomer market. But to future proof its business, Amex needed to win with millennials, an audience they had never previously pursued. Research showed the brand wasn’t even on their radar; millennials thought of Amex as their grandad’s card. So, Amex decided to launch the Cobalt Card made for millennials by millennials.

Millennials do NOT want to be told what to do or how to live their life, but most credit cards force them to do just that: shop at certain stores, eat at certain restaurants, fly on certain airlines, just to get the points. This insight led to “You Do You”, which celebrated the individuality of this target and encouraged millennials to get rewarded for doing the things they loved and were already doing.

To drive pre-launch excitement and buzz, 75 influencers received Amex’s unique and Instagram-worthy product drop. Amex opened The Cobalt Social, a pop-up restaurant that converted an old Kensington Market grocery store into Toronto’s newest hotspot. Wild postings and transit shelter ads ran in neighbourhoods known to be driving and entertainment hubs and Amex erected a massive transit domination takeover at one of Toronto’s busiest stations.

The results were fantastic, exceeding the target goals for new applicants, brand lift, and average spend.
To reverse a slow decline in Big Mac sales, McDonald’s invited Canadians to think about what defines the Big Mac with a simple question: is a Big Mac with bacon still a Big Mac?

McDonald’s targeted “Trend Setters”, younger-skewing, more culturally conscious Canadians, concerned about health and nutritional issues around food. At the same time, they embrace indulgence in their food choices, especially when there’s a reason (or excuse) to help them: perceived scarcity, nostalgia, or just plain fun.

They hooked the target audiences with pure teasers in postings, billboards and a motion OOH takeover at Yonge and Dundas, featuring nothing but a date, the caption “BMcB” and a strange graphic icon. The campaign’s unusual approach created real excitement and success: total Big Mac unit sales per restaurant per week were up 13%, with the Big Mac Bacon making up 24% of that.

An increase in Big Mac sales lasted even after the campaign wrapped. Awareness of the Big Mac Bacon increased by 25 points, and post-reporting showed that McDonald’s drove strong improvements in key brand health metrics and rekindled their audience’s love for the McDonald’s Canada brand.
Interviews with 30 Casey House patients revealed that food was a common anxiety for those with HIV. Many were afraid to reveal their diagnosis to people with whom they were sharing food. To prove this insight, a poll was conducted of 1,500 Canadians, which showed that 50% of Canadians wouldn’t knowingly accept food prepared by someone HIV-positive and 2.37% of Canadians wouldn’t share food with an HIV-positive person.

June’s Eatery was created for the Break Bread, Smash Stigma (#SmashStigma) campaign in honour of Casey House founder, June Callwood. It was the world’s first HIV-positive restaurant, staffed by 14 HIV-positive chefs from all walks of life. The media invite was designed to evoke an immediate and visceral response: a jar of soup prepared by HIV-positive chefs adorned with provocative phrases like “Swallow your prejudice” and “Fight HIV stigma with every bite.”

The campaign gained widespread media attention with 515 stories driving 926 million impressions. Over 100 media attended the pre-launch dinner. Ticket sales generated $20,000 for Casey House and $100,000 in corporate donations. Media coverage also caught the attention of HBO, which started airing a documentary created about June’s, giving it a national audience and continuing the conversation around stigma.
The low-price grocery game is one whose shoppers tend to get a bad, and unfair rap. When Loblaw understood that there was a huge group who shop at No Frills because they’re smart and savvy, it led to a key insight: Let’s not re-position the store. Let’s re-brand the customer.

The campaign launched on May 7, 2018, supported by the release of a 0:90 music video that celebrated #HAULERS shopping at No Frills and the full music track was released on iTunes, Spotify and Google Play. In the weeks following the launch, the campaign continued to receive support through clothing drops out of the back of a branded stretch mini-van, through social content, and the rollout of stretch shopping carts at stores across the country.

The response to the campaign exceeded all benchmarks and every business KPI No Frills had set. #HAULERS also made an immediate business impact on the No Frills bottom line with a 2.7% lift in total sales, and a 13.4% increase in foot traffic. Further, franchisee endorsement and support of the campaign was unanimous with pickup and promotion of #HAULERS on franchise local Facebook pages and in store locations.
Jumpstart Charities play an imperative role, in removing financial barriers to play and helping get kids off the sidelines and into the game. To stay top of mind, there was a need to raise awareness, engage with and ultimately generate donations among millennials - a group not primarily engaged with the Canadian Tire brand. Thus “#GiveAToast” was created.

Ads were created for a series of toasters, allowing users to “toast” the face of athletes like Wayne Gretzky and Connor McDavid onto their bread. A focused channel approach, and the outrageousness of the products helped the campaign to spread amongst the target group. A few days of mystery tweets from the athlete heroes caused an uproar on social and news media. Following this, the pre-launch phase broke the news about the products and pushed consumers to a splash page, encouraging them to sign up for alerts when the toasters went on sale.

On November 20, the e-commerce site was launched, and the sale floodgates opened. Pre-launch participants were alerted via email and driven to the site. This combined with a national PR, social and digital push, led the toasters to sell out and hit Jumpstart’s fundraising goal in less than one day.
ENVIRONICS ANALYTICS AWARD

JUDGES

Peter Boggs
SVP Practice Leader
Environics Analytics

Barb Storey
Sr. Manager, Individual & Monthly Giving
Heart & Stroke Foundation of Canada

Cheryl Grishkewich
VP Brand Marketing
Loblaw Companies Limited

James Sauter
Executive VP
DentsuBos

Josh Lakien
Dir. Insurance & Corporate Marketing
CAA Club Group

Julia Sousa
Category Marketing
LCBO

Lauren Dineen-Duarte
Director of Communications & Social Media
American Express

Matthew Cowling
Marketing Director
Bell Media

Anna Percy-Dove
EVP Strategy
FCB/SIX

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VIA Rail Canada needed to find a new way to convince people to use the train more often. The car is usually the fastest option when the road conditions are ideal. But when traffic and bad weather get in the way, the train often becomes the best solution.

Programming interfaces were created to integrate real-time traffic and weather data to make this message relevant for motorists, providing them with traffic information on each of the 16 stretches of highways covered by VIA Rail Canada between Québec City and Toronto. A generic message was displayed if traffic was light, but if traffic was heavy (more than 20% longer by car), exact travel time comparisons were displayed, based on the location of each sign, earning 31 million impressions.

A unique Google Search script targeted drivers in their pre-travel preparation phase, with updated ads and site links based on the actual time it would take to get to each searched destination. VIA Rail Canada programmed the bids so that they could capture 100% SOV during these moments of truth.

Train ridership rose by 11.7%, revenues increased by 13.9%, and media tactics greatly outperformed VIA Rail Canada’s usual standards. Contextualized messages generated click rates 95% higher than previous display and mobile campaigns and helped increase the booking conversion rate by 54%.
This new campaign and initiative for PFLAG Canada was designed to draw attention to global LGBTQ+ inequalities, help the LGBTQ+ community navigate them and bring scale to PFLAG Canada’s mandate.

The sheer volume and decentralized nature of global legal data on LGBTQ+ issues is a barrier to access. PFLAG Canada created DestinationPride.org - a data-driven search platform that reimagines the Pride flag as a dynamic bar graph, visualizing the world’s LGBTQ+ laws, rights and social sentiment. Targeting LGBTQ+ travelers and their allies, global activists who can use these visualizations as levers for change and global partners with a vision for equality, six key areas of focus were examined: marriage equality, sexual activity law, gender identity protections, anti-discrimination laws, civil rights and liberties, and social media sentiment.

The launch featured 92 geographically individualized Facebook Ad campaigns, running in 46 local languages, and contextualized to local news events.

Destination Pride generated 135 pieces of media coverage, including Fast Company, Huffington Post, Lifehacker, ad trades and LGBTQ+ publications from Brazil to Norway to Japan, and earned 1.26 million estimated coverage views.

Campaign: Destination Pride
Agency: FCB/SIX/FCB Canada
Credits: Creative Director: Ian Mackenzie
Art Director: Devon Williamson
Copywriter: James Ly
Planner/Strategists: John Fung, Zac Matheson
Account Leads: Andrea Barrett, Shalta Dicaire Fardin
Associate Creative Directors: D. Leing, K. Mullin, A. Bernardi
Experience Designer: Patrick Stolls Ramaker
Associate Design Director: Stuart Thursby
Project Managers: Ashley Whittaker, Khira Anshad

Campaign: Don’t Get Sextorted, Send a Naked Mole Rat
Agency: No Fixed Address
Credits: Creative Directors: Dhaval Bhatt, Shawn James
Art Directors: D. Angelucci, S. James, R. De Melo
Copywriters: Andrew Rizzi, Dhaval Bhatt
Planner/Strategists: Rachel Lai, Sabrina Kandasamy
Account Leads: Rebecca Ho, Gillian Craig
Art Director: Randy Da Melo
Media Planner: True Media
PR: Neat Agency
Producer: Brie Gowans

Campaign: Break Bread Smash Stigma
Agency: Bensimon Byrne / Narrative / OneMethod
Credits: President, Bensimon Byrne: Jack Bensimon
Creative Directors, Bensimon Byrne: Joseph Bonnici, Dan Strasser
Creative Directors, Narrative: Meredith Klapowich, Laura Serra
Associate Creative Directors: Gints Bruveris, David Mueller
Art Director: Carly Quellette
Planner/Strategists: Aurora Stewart de Peña
Account Lead: Jill Engelman
Media Planner: Ruth Rivas
Media Buyer: Alex Gillespie
Microsoft finds ways to empower NPOs to achieve their mission. While truly inspirational, “empowering” doesn’t necessarily get noticed with much of the contributions done behind the scenes. The latest brand health study showed a disconnect between the work Microsoft Canada was doing with non-profits and charities and its perceived connection with citizenship and corporate social responsibility.

A storytelling series was created to celebrate Microsoft’s amazing non-profit and charity partners and showcase that remarkable things can happen when people come together: the “Do More Together” campaign. Microsoft told the story of First Robotics and how they are empowering females, indigenous communities and at-risk youth to achieve more. They also showcased the amazing work that Actua was doing in the community, bringing computer science and coding skills to students and educators across Canada.

The campaign generated over 2.5 million impressions and over half a million video views, almost three times the campaign’s target. Ads on Facebook achieved nearly 2% click through rate, 5 times Microsoft’s average, and on Twitter, Microsoft hit a 7% click through rate, almost 20 times the average.

The campaign also caught the attention of the global philanthropies lead at Microsoft which led to local Canadian stories taking centre stage, amplified by Microsoft’s global philanthropy team.
Chevrolet wanted to showcase their 20-year partnership with Hockey Canada and break through to consumers as a “hockey brand.” The Chevrolet Good Deeds Cup was created to inspire and reward the pee-wee team who had the best season off the ice.

The program built on the life skills that kids learn through hockey; teamwork, dedication, perseverance and self-confidence. Working together, teammates discovered how small actions had a positive impact on their community and experienced the satisfaction of giving back.

A national integrated campaign included a media partnership with TSN and Canadians were invited to follow the Chevrolet Hockey website and YouTube channel as participating teams captured their good deeds on video. Digital and social content and TSN featurettes built awareness and demonstrated the impact the teams were having.

The Pas Huskies were the 2017 Chevrolet Good Deeds Cup Champions, receiving a $15,000 donation for a local homeless shelter, a feature on broadcast TV, and a summer skate clinic with Mitch Marner and Caroline Ouellette.

The Good Deeds Cup drove significant social engagement and created a positive impact in over 100 communities across Canada. With 25 million social impressions and 1.3 million YouTube views, the campaign also raised over $71,000 for community causes across the country.
In the early 2000s, Sugar-Crisp shifted from a brand targeting kids (9 - 12 years) to a brand targeting young adults (18 - 24 years). Previous campaigns had connected with the millennial target by leveraging nostalgia, but this strategy was not working with newer generations.

Research revealed that 70% of Sugar-Crisp-eating Millennials are gamers who often play while snacking on cereal straight from the box, leading to sticky fingers, which impeded game play. So, Post designed a new way to eat Sugar-Crisp: a Spout so users to keep one hand on the controller without having to deal with digging deep into the box.

Post decided to promote the Spout by being “authentically inauthentic”. They created a fake influencer @yoGameGuru with YouTube and Instagram accounts. Feeds were populated with Sugar-Crisp content, a long-form video to further amplify the story via earned channels, and media placement on Twitch further drove awareness. All content drove to a microsite where people could sign up to receive a FREE Spout.

The results “poured in”. The first batch of Spouts were gone in 60 hours and more than 6000 people were soon on the waiting list. Market share increased by 10 basis points and unit volume increased by 17%.
Ninety-six percent of GO Transit riders indicated they’d been impacted by bad rider behavior. For 2017, GO Transit set out to launch a new chapter of the #etiquettefail platform to reinforce positive behaviour. They wanted to drive social conversation and increase positive rider sentiment on social media, as well as garner organic PR pickup.

A phased campaign was orchestrated across major social media platforms. GO Transit reached out to commuters to encourage participation in polls. As GO Transit shared the results on social media, they also collected the riders’ content and wrote what turned into a 100-page book. The “Unwritten Rules of Public Transit Etiquette Written Down” was formally launched at Union Station, where GO riders could get a limited printed edition. The eBook was then made available for free at www.gotransit.com/ etiquettefail.

After three weeks, over 10,000 eBooks had been downloaded, exceeding their goal by 140%. Paid and organic social content exceeded Twitter benchmarks, earning over 56.2 million impressions. Twitter Canada even recognized the campaign as the top Twitter poll of 2017.
Amex changed the financial services game in Canada with the launch of Cobalt. A global first for the company, Cobalt was created to appeal to the millennial demographic, with many aspects of the card rooted in Amex-led research into millennial spending habits.

Amex rewarded Cobalt Cardmembers for simply living their lives, with the campaign “You Do You.” Influencers and advocates were at the core of the campaign and were integrated into marketing assets leveraged for digital and social.

To generate pre-launch buzz, Amex partnered with 75 influencers to offer a custom and Instagram-worthy product with items related to the Card benefits and an invite to the launch event. Star chef, Gordon Ramsay, notable Canadian chefs Antonio Park and Matty Matheson, and more than 20 media outlets were hosted on launch day, along with 45 influencers and over 600 members of the public. Amex also worked with key social platforms to deliver epic social media moments including the first-ever promoted Snapchat story in Canada to a custom Emoji and the chance to view #AmexCobalt video ads through Twitter First View.

Results exceeded all expectations with the Cobalt Card becoming a significant percentage of Amex’s applications within the first four months.
What is Bitcoin? Nobody really knows, but everybody wants some.

There is an incredibly passionate community around cryptocurrency feeding the internet with headlines centred around Bitcoin and its culture. KFC wanted to reach this audience and capture its attention. To truly earn credibility, KFC made it possible to actually buy chicken with Bitcoin!

The Bitcoin Bucket was launched with a Facebook Live-stream video that showcased a KFC Bucket tracking the fluctuating real-time value of the $20 Bucket in Bitcoins. From there, people were driven to KFC’s online store to purchase the bucket at that price. KFC presented the unvarnished truth: they were Bitcoin newbies getting in on the hype because it looked too good not to. KFC’s real-time responses, humour, and “real talk” stoked engagement from the Bitcoin community and conversations were carried over to Twitter to reach even more crypto-fanatics.

Bitcoin Bucket earned 6.6 billion media impressions, smashing the goal of 5 million by 1320%, and received coverage from over 200 media outlets. Over 6 million unique social users were reached, and the conversation spread with 436,000 social engagements and memes. The campaign garnered so much attention, that it resulted in the Bucket selling out every single day.
Today, there are more people in Ontario, living with HIV/AIDS than there were during the height of the AIDS crisis in the 1980’s. The HIV stigma persists despite 30 years of public awareness, and education campaigns. The public has not accepted that this is a disease that requires compassion instead of blame.

June’s Eatery and the Break Bread, Smash Stigma (#SmashStigma) campaign were created in honour of Casey House founder, June Callwood. A provocative media invite was designed to evoke immediate and visceral responses: a jar of soup prepared by HIV-positive chefs adorned with phrases like “Swallow your prejudice” and “Fight HIV stigma with every bite.”

Social media is where stigma and ignorance are most often evident. A team of community moderators, backed by physicians, directly responded to thousands of comments to educate people with myth-busting facts.

We secured feature, in-depth coverage that included interviews with Casey House spokespeople, and 14 HIV-positive cooks in The Guardian, The Telegraph, NBC, Fox, CBC, CTV, VICE, Huffington Post, Reuters, NPR, People Magazine and more. The social media engagement campaign gained over a million impressions on Facebook and 900,000 impressions on Twitter with 70,000 engagements.
A meat company supporting Meatless Monday? Has everyone lost their minds?

The Greenfield Natural Meat Co. wants to be the world’s leader in sustainable meat. Recognizing that over-consumption is a sustainability issue, Greenfield decided not to vilify meat but celebrated it with the idea that consumers should eat meat in moderation, ensuring that it would be available for future generations.

Greenfield became the world’s first meat company to support Meatless Monday. Every Monday, their employees, their web presence, and their social feeds were meatless and in the lead up to Monday, posts stressed the importance of eating better meat in moderation.

A video that outlined Greenfield’s commitment to going meatless on Mondays led to a Meatless Monday page on GreenfieldMeat.com with statistics about meat’s environmental impact along with shareable posts and recipes. While most comments were supportive, there were also angry messages of disapproval. Greenfield welcomed these messages as a way to spread the campaign to new audiences.

This campaign had over 100 million media impressions, a 434% increase in brand affinity, 10% increase in sales, and a 250% increase in website traffic, and a Google study revealed that over 52% of viewers watched the videos to the end, compared to the standard of 20%.
Research conducted by The Canadian Centre for Child Protection (CCCP) showed a 140% increase in “sextortion” cases from 2015 to 2016. Sextortion occurs when users, mostly boys as young as 13, are tricked into sending compromising images to online predators and then subjected to blackmail by the “sextortionists”.

The CCCP wanted to create a broad-based awareness campaign to connect with the elusive teen audience and make the public, parents, educators, and others aware of the existence and the implications of this online peril.

Teen boys live on mobile and messaging platforms and are heavily engaged in meme culture, so the campaign kicked off with the Sextortion-Ed video, followed by downloadable memes, gifs, and a custom keyboard for both Android and iOS. Everything was housed on a website with simple-to-comprehend information about “sextortion”, along with a downloadable lesson plan for teachers and even fun swag for sale.

The campaign used humour and innuendo to break down communication barriers around an embarrassing topic. It earned extensive coverage in international print publications, with over 700 news stories appearing in 78 countries. In less than a week, the campaign amassed a stunning 1.8 billion impressions and, across five continents, conversation about “sextortion” spiked 649%.
FACEBOOK MOBILE MARKETING

FACEBOOK MOBILE MARKETING

SENIOR JUDGES

Andrea Van Leeuwen
Head of Business Marketing
Facebook

Armin Huska
Chief Digital Officer
Mindshare

JUDGES

Kathryn Buczko
Industry Manager
Facebook

Kayla Osmond
Creative Agency Partner
Facebook

Rob Geller
Industry Manager
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Rosie Gentile
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Amex created the Cobalt Card to appeal for the first time to the millennial demographic, and set out to drive awareness, interest, and acquisition.

With over 80% of millennials spending +2 hours daily on their smartphone, a mobile first campaign was necessary, created specifically for Facebook and Instagram. The campaign was designed to emulate the target’s social feeds using colloquial language and vibrant imagery.

Amex built core audiences based on attributes as well as lookalike audiences based on existing Cardmembers. Focusing on videos for initial consideration, retargeting pools were created and were served additional Cobalt content. These sound off and mobile first videos included IG Stories, GIFs, and Cinemographs. Users who’d engaged with initial content were retargeted with FB Canvas, including more information and details on the Card, as well as an “Apply Now” option. The Facebook Pixel was used to create a conversion point on the Cobalt “Thank You” page, allowing Amex to use static and video link ads to optimize towards completed applications.

Amex received 84% more applicants and exceeded new accounts by 34% in the first four months vs their targets. The campaign also achieved a 5-point lift in intent to consider, and a 4-point lift increase in brand relevance amongst millennials.

Campaign: American Express Canada Cobalt Card Launch
Agency: Mindshare Canada, North Strategic & Notch Video
Credits: American Express Canada
Mindshare Canada
North Strategic
Notch Video

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Harley-Davidson’s rebellious authenticity has made it a global icon. Recently, growth has been challenged by the misperception that only one kind of rider – white, fifty-plus and male – chooses a Harley-Davidson. To ensure its future, the brand needed to attract a younger, more diverse ridership.

Common Ground paired 6 riders from around the world with a Canadian rider. A documentary crew followed each pair on a six-day journey across Canada, visiting communities, meeting people and taming diverse landscapes. Riders forged bonds through their common ground: riding on the open road.

The campaign presented a century-old brand in a contemporary environment, through content tailor-made for YouTube, Facebook, Instagram and the Harley-Davidson website, and shared by the riders to reach a globally diverse audience. Instagram Story promotions and wild postings drove the social campaign’s awareness, dealerships, collateral and POP featured the Common Ground story, and CRM initiatives retargeted active followers.

Common Ground gathered mainstream media interest. Discovery Canada approached Harley-Davidson to showcase Common Ground series in a one-hour primetime show that drew over 475,000 viewers. A live-synced Instagram Story sharing behind-the-scenes content earned over 757,000 impressions, and over 576,000 viewers. Common Ground won Best Long Form Film at Adweek’s 2017 Art Awards and market share rose by 1.9%, despite an industry decline of 3.8%.
Microsoft has first mover advantage in the new area of mixed reality (MR). Microsoft’s HoloLens, a mobile MR device that lets wearers interact with holograms in the real world, was perceived to be too futuristic to seem real or too cost prohibitive to invest in. Microsoft needed to deliver a clear message of what MR is and how HoloLens could drive a digital transformation strategy.

Microsoft created MR-1, an invite-only program for industry elites looking to accelerate their digital transformation journey. Customers were nominated based on a high propensity score calculated on industry and innovation focus, and the campaign delivered a personalized, white glove experience.

Customers were invited to a nomination meeting where they received premium MR-1 branded gear and a sleek invitation card with a built-in video player featuring customer solutions to help them visualize practical use cases for MR. As customers pondered their decision, they were provided a direct phone line to the Worldwide Mixed Reality Lead for Microsoft in order to have an executive discussion. Every part of the customer journey oozed exclusivity.

MR-1 got an overwhelming response from customers, generating over $1 million in committed revenue in only 4 months.
In recent years, movie attendance has been threatened by the rise of streaming services, and the variability in quality of Hollywood blockbusters. As part of a larger business diversification strategy, Cineplex decided to focus on an exceptional entertainment experience, pre-, during, and post-show.

Previously, concession sales were driven by onsite signage and pre-show trailers. Cineplex saw an opportunity to get customers thinking about food, beverage, and merchandise earlier in their journey - by messaging them shortly before the show, reminding them to “swing by” the concession counter.

Pre-Show Engagement emails assembled bold imagery and messaging depending on the segment, referenced the film the customer was about to see, and included a CTA to review the concession menu and plan their purchase. The emails also provided SCENE members with a scannable barcode of their SCENE card to ensure they were rewarded for their purchases.

And the award goes to - Pre-Show Engagement - for bringing home results that far exceeded expectations! In its first three months, the automated program drove a 4% conversion rate and saw a 6.2% increase in average concessions spend; paying for itself less than two weeks after launch.

Canada’s largest casual dining chain needed to overhaul an aging rewards program to make it relevant and reconnect with its most loyal fans: local sports teams. Boston Pizza needed a plan to reach these teams in the most relevant way – digitally and give customers a reason to keep coming back to Boston Pizza with their teams.

Boston Pizza created a new logo and created incentives for good play. The top performers on each team received special badges, like “MVP” or “Online Hero” and even bench warmers got their own special badge. Teams could go head-to-head against other teams at their local Boston Pizza, to claim top spot on the restaurant’s leaderboard - adding an additional layer of competition to the program and driving additional sales for the restaurants.

More than 5,500 teams signed up with over 17,000 team members. Six million dollars’ worth of receipts have been submitted and $315,000 worth of rewards have been redeemed. Overall, teams are spending more at Boston Pizza than they did before Team HQ, and sports fans continue to experience the Boston Pizza they have always associated with their team wins and good times.
When it comes to investing, there are a lot of questions around fees. Why am I paying so much? Is someone managing my money or is it just a robot using an algorithm that I can get for free with an app? Since new competition is focused on low fees as the most important part of investing, Manulife needed to show Canadians that when it comes to investing, you really do get what you pay for.

“Uncover the Investment Truth” featured a couple at a creepy carnival being accosted by sketchy game options, likening the idea of all the “low fees” noise to being shouted at by carnies in the midway. A consumer journey drove consumers from awareness through to consideration, with content distributed through premium players, along with search, display, native and social. The campaign also focused on data points to target Life and Product Triggers including; marriage, birth of a child, new job, inheritance, estate planning etc. The final stage of the journey provided opportunities to find out more on Manulife.ca.

This campaign exceeded all its targets, bolstering awareness for the Manulife Investments. 81.3% of consumers within the digital footprint said they were aware of the Manulife Investment brand and results continued to improve as the customer moved through the funnel.
Canada is one of the most progressive countries in the world, yet 50% of our population would turn their backs on a meal served by someone who was HIV-positive. Casey House decided to use food as a powerful catalyst for exposing HIV stigma.

Social media is where stigma and ignorance are most often evident, so a social media engagement campaign was developed to build awareness of the event and expose people’s misconceptions about HIV.

Bensimon Byrne scrubbed the internet for thousands of ignorant comments regarding June’s and, using the #SmashStigma campaign hashtag, countered ignorance with myth-busting facts. A team of community moderators, backed by physicians, worked 24/7 to directly respond to thousands of thoughtless and ignorant comments.

The social media engagement campaign gained over a million impressions on Facebook and 900,000 impressions on Twitter with 70,000 engagements. Over 730,000 Canadians were directly educated on social media. There were more than 12,000 comments, and 27% of the social media audience were inspired to become advocates for the cause by responding to negative comments. That meant for every two negative comments, one advocate jumped in to defend and smash the stigma that continues to this day.

**GOLD**

**CASEY HOUSE**

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#CMARegWatch
Prime Day is a day of deals created to reward Amazon’s Prime Members. In 2017, after two years of Prime Days, awareness of the event and what makes it special was limiting its success: only 30% of the 63 million Prime Members visited the site during 2016’s event.

The best-known benefit of being a Prime Member is fast and free shipping. Amazon wanted to increase member traffic on Prime Day by 10-15% and boost total sales.

They created a campaign designed to reach existing members in Amazon’s top 12 markets by positioning Prime Day as the world’s biggest day of personalized deals. Amazon created an integrated “Save the Date” campaign, linking the day (July 11th) with relevant and exciting deals. A shareable countdown clock was also launched on Instagram, using popular items from Amazon to form the numbers in the clock.

Prime Day 2017 proved to be attractive to non-Members, too, with more new Prime Membership sign ups than on any other day in Amazon’s history. Sales grew by more than 60% versus Prime Day 2016 and even surpassed Amazon’s Black Friday and Cyber Monday events. According to Amazon’s CFO, the company’s overall Q3 growth was directly attributed to Prime Day 2017.
SickKids hospital was built 70 years ago and while the groundbreaking treatment continues, the facility is showing signs of age. In 1949, the entire city rallied behind the building of the hospital, so SickKids decided to rally Toronto once again for the largest fundraising program in Canadian healthcare history.

SickKids took their successful VS campaign to the streets, targeting neighbourhoods with unique creative. Tapping into the competitive spirit between Toronto’s neighbourhoods, the campaign launched with a gritty, emotionally stirring, 2-minute online film. From there, they took the campaign to the community level, creating different versions of the campaign for each neighbourhood, featuring a SickKids patient living in that area. Social media and email told the story of each child’s SickKids journey and were geo-targeted to their local neighbourhood. Wild postings and OOH murals featured call-outs to each local neighbourhood as well.

SickKids surpassed the stretch goal of acquiring 5,000 new monthly donors by December 31st and broke their own fundraising record by reaching $100 million in donations in a single campaign period.
JUDGES

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Loyalty Account Director
Bond Brand Loyalty

Lionel Wong
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Church+State

Mark Jordan
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Zemina Moosa
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Ogilvy Canada
Worn tires are a serious safety risk for winter drivers. Since Fountain Tire couldn’t check everyone’s tires, they decided to improve driver safety on the road by updating drivers in real-time on weather and road conditions and bringing attention to the issue of worn tires.

Using collision data to identify the most dangerous highways in Alberta, Fountain Tire chose a stretch of Highway 44 that suffered an average of 16 collisions an hour. Then, they brought real-time safety to drivers along Highway 44 with a series of data-driven digital billboards. Identifying five safety-related variables, data was aggregated from Waze, Twitter, and The Weather Network to create real-time updates. The initiative was filmed, creating a social video to reach beyond Highway 44 drivers.

A road-side installation at a gas station used 3D-image technology to assess each tire’s condition and provided drivers with an on-the-spot report.

Fountain Tire generated 2 million media impressions in Alberta, a population of 4 million. The video had a 28.46% completion rate, nearly two times higher than their 15% benchmark for Facebook video. Tire sales doubled their sales goals and, most importantly, one of Alberta’s most dangerous highways became a much safer one; one set of tires, one data point at a time.
In the Online Travel Agency (OTA) category, top-of-mind awareness translates to business success. As the highest-volume travel season, summer is the most important time for the Hotels.com brand to be on the minds of Canadian travelers.

The target of the campaign was millennial travellers, who represented a growing share of OTA bookings and the future of the category. Captain Obvious, the quirky spokescharacter, had strong appeal and was the most powerful equity. Hotels.com knew from a previous campaign that their target was willing to engage with the brand while showing off their own distinct personalities.

Since personality was the unifying factor between brand and audience, Hotels.com created a "Temporary Captain" contest, inviting Canadians to audition to become Temporary Captain Obvious. Three winners would receive a trip to Toronto, a $1,000 Hotels.com gift card and a starring role in a Hotels.com video.

The campaign was highly successful, proving that it was possible to stand apart online in a cluttered category. Some key results included a 98% positive social brand sentiment over the campaign period, a 345% increase in brand conversation and 297,000 Snapchat Lens uses totalling 7,200 hours of user engagement through augmented reality.

Thanks, Captain Obvious.
Reactine had the #1 share of market, but as highly active existing competitors and new players entered the market, they posed a serious threat to the brand's position. In addition, Canadian allergies are diverse with regions and cities within the country being hit with different pollen waves and at different times. This posed a significant problem for Reactine, which struggled to react quickly to unpredictable pollen outbreaks and to stay in a top-of-mind, leadership position when allergies were at their peak.

The Reactine Pollen Alerts campaign was created to deliver real-time, one-to-one messaging at a mass scale during peak allergy season. Working with Aerobiology Research Laboratories to analyze pollen levels in cities across Canada, 6-second bumper units ran on YouTube bringing city-specific pollen alerts to life. Morning shows on The Weather Network helped to ensure Reactine was front and centre when allergy sufferers were planning their day and Reactine negotiated a unique front page “Pollen Button” on The Weather Network app.

The Reactine Pollen Alerts program drove increased engagement and ROI and provided new customer insights. During peak allergy season, KPIs reached new heights; a ten times increase in search queries and double the Reactine Pollen Report use, without an increase in investment.
Tourists don’t visit Québec’s 1.5 million square kilometres to snap a selfie in front of an iconic symbol. Rather, they come to Québec for an intangible experience. A vacation there is a collection of moments that cannot be captured in just one image.

Alliance de l’Industrie touristique du Québec’s key insight was that Québec’s tourism offering is so rich and diverse that it allows you to experience a different Québec every day. This insight became the inspiration for “A Room with Many Views”.

The centerpiece of this digital campaign was a documentary film starring an American couple who agreed to visit Québec and become protagonists in a unique adventure. Transported in a mobile room, the couple never knew what their next destination would be or what would be waiting for them when they woke. Campaign content was determined by data mining and search engine results analysis and included both a retargeting strategy and a guided interactive experience with a series of videos highlighting the most spectacular views in Québec.

The strategy contributed to a 10.1% increase in border entries. The campaign saw a 49.8% increase in organic traffic on digital platforms with an average of 8:46 spent on the destination website.
Founded in 1817, the Bank of Montreal is Canada’s first bank. To mark their bicentennial, they wanted to create a yearlong activation that could bring the brand to life, nodding to their past but in a future-forward way. BMO decided to gift wishes to the people and communities they serve in the hopes of creating social change.

An interactive, kinetic sculpture called the BMO200 fountain was built. 17 feet tall and weighing over 5,000 pounds, 50,000 flip dots originally found in stock tickers were used to mimic liquid in both sight and sound. Viewers could toss digital coins into the fountain through their mobile devices, and it responded in real time with one of 35 animations. A subset of categories helped guide wishes, each with a graphic language that could be adapted into digital coins for social sharing. A second screen experience allowed online viewers to cast digital coins too.

With over 250,000 unique interactions, on average surpassing two minutes, the fountain exceeded benchmarks by 300% and garnered over 9 million impressions via foot traffic alone. The fact that the fountain was created, tested in VR and built in just over six months was a feat in and of itself, a feat only surpassed by the wishes it inspired.
Milk is facing serious challenges, including a decline in regular consumption, negative press, high-growth substitutes and shifting diet trends (like veganism) amongst younger generations.

To reach the younger generation, a single-purpose app was created: making milk cartons sing through augmented reality. Developed with all of Quebec’s major dairy brands, the app displayed faces on cartons and up to five cartons could form a choir to sing Christmas songs.

The app needed to address a huge technological challenge: it had to detect more than 150 different SKUs - brand, fat percentage, carton size, etc. They had to be digitized in a manner that would show them in the greatest variety of situations possible, factoring in issues like pack angles, lighting and more. And it needed to be built in only five months.

The app saw more than 66,000 downloads in just 4 weeks, more than doubling the objective of 25,000, and saw increased usage on Christmas Day, regardless of download day, which indicates that the app was being used by families. Nearly 1.4 million songs were sung, and the app was rated one of the top 10 entertainment apps in Canada.
When someone reveals they are HIV-positive, a series of mental questions arises. The instinct is to blame the victim. Blame drives stigma and shame and compels HIV-positive people to keep their diagnosis a secret.

An extensive online search could not turn up a single chef who went public with their HIV-positive diagnosis, probably for fear of losing their job. What if Casey House opened a restaurant where every chef was HIV-positive? Food would be used to create a huge debate on social channels and responded to through 24/7 community moderation.

A Twitter poll designed to draw out stigma received 30,000 responses, with a staggering 8,000 people getting basic questions about HIV wrong. Casey House scrubbed the internet for thousands of ignorant comments regarding June’s and used the #SmashStigma campaign hashtag to counter ignorance with myth-busting facts.

The social media engagement campaign quickly gained over a million impressions on Facebook, and 900,000 impressions on Twitter with 70,000 engagements, leading to 730,000 Canadians educated directly on social media. With more than 12,000 comments, 27% of the audience were inspired to become advocates for the cause by responding to negative comments, helping Casey House “smash the stigma.”
To celebrate its 50th anniversary in 2017, Sports Experts launched an integrated campaign honoring all athletes from unskilled weekenders to experienced achievers, encouraging Quebeckers to adopt a more active lifestyle.

If given a chance, most people choose escalators over stairs while commuting. So, Sports Experts built a thermal imaging station to measure body temperature and installed it in Montreal’s Lucien-L’Allier metro station to reward commuters motivated enough to take the almost 200 stairs. Participants received a coupon for discounts that increased with their body temperature; e.g. a 13% change in temperature meant a 13% discount, while a 70% change would mean bigger savings.

During an 8-hour span, hundreds of commuters embraced the challenge. Even police officers and metro employees joined the movement. The whole initiative was captured on film and edited as a 1-minute social video.

24 hours after its launch, Thermal Discount was already Sports Experts’ most successful social content of the year, generating more than 1 million impressions, 500,000 views, 10,000 comments and shares with over 50% organic reach. The sentiment was so positive that many franchisees around the province asked Sports Experts to deploy the Thermal Discount in their region.
As with many marginalized groups, the global LGBTQ+ community has been engaged in a long struggle for equality. From its work as a peer-to-peer not-for-profit supporting the LGBTQ+ community, PFLAG Canada knew that inequalities are both widespread and vary widely depending on where you are.

PFLAG created DestinationPride.org, a data-driven search platform that reimagines the Pride flag as a dynamic bar graph, then used it to visualize the world’s LGBTQ+ laws, rights and social sentiment. Since laws and cultures are always changing, the design can change in real-time - as laws are passed or struck down, or as social media activity trends positive or negative. Even the simple act of sharing a flag creates a social data point that their algorithm will measure on aggregate.

Users from 156 countries generated flags through searches of over 85,000 destinations. Social media mentions increased by 1226% and tourism offices around the world, politicians and celebrities contributed to Destination Pride being the most shared and discussed communication platform in PFLAG’s 45-year history.
GOLD
RBC

RBCxMusic is RBC’s music platform, targeted at young Canadians who have a passion for music and live music experiences by offering benefits like tickets and other premium perks.

RBC is often viewed as “your parents’ bank,” which made it difficult to connect with younger clients. RBC looked to flip this script and connect with youth in a meaningful way. RBC believes in what the power of music can do, and that music can help young Canadians live inspired and happy lives. “Music Makes You” is a simple statement that attempts to summarize the massive impact music can have on someone’s life.

The campaign was launched through a partnership with Google, focusing on bumper executions. User-generated content brought “Music Makes You” moments to life in an authentic way and were relatable to diverse youth audiences. A combination of emotion-based, brand-based, and ad context focused keywords aligned with YouTube spots that would resonate with the target audience.

The results from the YouTube bumpers were exceptional, and by far the strongest driver of the different formats increasing brand recall and driving awareness, reaching 2.8 million people and a 140% lift in ad recall with the target audience and far exceeding RBC’s expectations.
INNOVATIVE MEDIA

JUDGES

Stephanie Wolfe
Marketing Director, Head of Canada
BlackRock

Tom Arhontoudis
Prof. & Coordinator, School of Marketing
George Brown College

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Driving on worn tires is a serious safety risk, but nobody thinks about their tires until they have to. Fountain Tire set out to fix unsafe, worn tires and to make drivers as safe as possible. Since tires aren’t the only winter driving hazards, they also tackled the issue of road conditions, choosing a section of Alberta’s Highway 44 that suffered an average of 16 collisions an hour.

Fountain Tire started by creating a road-side installation at a gas station that used real-time data to find the drivers whose tires were most at risk. Drivers unknowingly drove over a tire tread measuring tool which 3D-mapped all four tires as they filled up. Every driver got a customized tire safety report. A shocking 31% of tires failed, which Fountain Tire replaced on the spot, free of charge.

The, for 14 days Fountain Tire brought real-time safety to drivers with data-driven digital billboards along Highway 44’s most dangerous stretch. Five safety-related variables were aggregated from Waze, Twitter, and The Weather Network. As this data changed, the digital boards were updated in real-time, changing as rapidly as the conditions.

The Safest Highway campaign grew sales for Fountain Tire after their biggest promotion had ended and increased awareness of tire tread safety. Sales were double the target and Fountain Tire generated 2 million media impressions in Alberta, a population of only 4 million. Most importantly, it helped turn one of Alberta’s most dangerous highways into a much safer one. One set of tires, one data point at a time.
The digital world continues to innovate and transform. A new tech, mixed reality (MR) allows physical and digital objects to co-exist in real-time and in the real world, producing new immersive experiences. Microsoft has first mover advantage on MR with HoloLens, a mobile device that lets the wearer see, hear, and interact with holograms in the real world.

Microsoft created MR-1, a highly exclusive, invite-only accelerator program for industry elites who were looking to accelerate their digital transformation journey. Customers were invited to a nomination meeting where they received premium MR-1 branded gear and a sleek invitation card with a built-in video player featuring customer solutions to help them visualize practical use cases for MR. As customers pondered their decision, they were provided a direct phone line to the Worldwide Mixed Reality Lead for Microsoft in order to have an executive discussion.

Exclusivity worked. MR-1 customers applied to say yes and committed to over $1 million in revenue in just 4 months, proving that sales and marketing can work in partnership towards a singular objective.
Ask people what comes to mind when you say Cottonelle, and 99% will say toilet paper. That’s terrific if you want to sell more toilet paper, but Kimberly Clark wanted to sell more Cottonelle Flushable Cleansing Cloths.

Kimberly Clark needed a new way to talk about getting dirty and if there’s one way of talking dirty that appeals to young people, it’s sex. Before sex, there’s a need to feel at one’s freshest and there’s also the “ick” factor associated with post sex cleanups. Kimberly Clark took Cottonelle to the masses at Toronto Pride to introduce a new way to use the wipes: pre, during and post-sex cleanup.

A gamified experience featured suggestive content using the most popular sexting emojis; the eggplant and pussycat. Anyone acting appropriately inappropriately with these emojis got free samples. OOH billboards at Toronto Pride and geo-targeted digital ads in dating apps around the Pride route offered mobile coupons. Two “strokable” digital touchscreens offered passers by the opportunity to stroke the screens until the emoji reached a “happy ending” to get sample packs.

More than 15,000 samples were handed out, engagement rates reached 32% and 95% of those exposed either agreed or strongly agreed that they would buy the product.
In VIA Rail’s markets, the car can be the fastest option when road conditions are ideal. But, when traffic and bad weather get in the way, the train becomes the best solution. This information had not registered with drivers, so it was time to unleash the power of data.

The campaign leveraged real-time traffic and weather data in partnership with Google Maps and the Weather Network, creating programming interfaces to integrate data at each touch point. This enabled real-time data management and synchronization across all out-of-home and digital channels.

VIA Rail Canada used a custom Google Search script to target consumers who were looking up the weather forecast for destinations serviced by VIA Rail Canada, but not for their home town. VIA Rail’s out-of-home partnership collected mobile device IDs of drivers exposed to the advertising and drivers stuck in traffic jams. Drivers were re-targeted as they arrived at their destination, with a personalized message reminding them of the frustration of being stuck in traffic and the benefits of taking the train.

VIA Rail Canada ridership rose 11.7% year-over-year, and revenues increased 13.9%. Media metrics outperformed benchmarks and contextualized messages generated click rates 95% higher than VIA Rail’s display and mobile campaigns. Finally, over 1.5 million mobile device IDs were collected, increasing the volume of audiences VIA Rail Canada can activate in their always-on campaigns.

**SILVER**

**THE CANADIAN REAL ESTATE ASSOCIATION**

Campaign: Noisy Neighbour Poster
Agency: UNION
Credits: Chief Creative Officer: Lance Martin
Creative Director, Copywriter: Rica Eckersley
Creative Director, Art Director: Adam Thur
Account Lead: Raluca Kostovski
Producer: Kelly Mark
Account Manager: Beatrice Dauphinais-Bourque
Group Account Director: Kimberlee Welch
Innovation Manager: Jordan Show

**BRONZE**

**CBC**

Campaign: Alias Grace VR Experience
Agency: CBC (in house)
Credits: Primary Manager/Director: Dylen Postnikoff
Creative Director: Muresen Cullen
Account Lead: Kelsey Aikman
Team Lead: Jason Fabbris
CBC Exec. Dir., Marketing, Communications & Brand: Bonnie Brownlee
CBC Sr. Director, Marketing, Communications & Brand: David Jang
CBC Digital Producer/Director: Matthew Lazzarini
Scotiabank supports numerous art sponsorships, including photography, film & literature, centered around the belief that the arts create new perspectives and experiences for Canadians that enrich their lives and those around them. They wanted to reach out to Canadians who love the arts, specifically non-customers who might be convinced to bank with Scotiabank because of their philanthropic support.

Scotiabank leveraged their arts positioning to uncover the strategic insight that “we’re all creative”, the idea that creativity isn’t exclusive to artists. In fact, it’s the opposite; anyone, anywhere and anytime can be creative.

Scotiabank developed videos for each of their arts pillars (photography, film, and literature), and amplified it on a more focused level for each sponsorship property. For the Scotiabank Giller Prize, they partnered with Little Free Libraries and built community libraries around the city, stocked with Giller Prize-nominated novels. For the Scotiabank Contact Photography Festival, people shared their unique perspectives on Instagram, hoping to be featured in pop-up galleries, at over 900 branches, and on 61 digital OOH placements.

In a short amount of time, the arts campaign became an important piece of business-building communication. Scotiabank discovered that non-customers who were aware of the arts campaign were more likely to do business with, and to recommend, Scotiabank. The video view rate was 35%, the hashtag was used over 15,000 times and the cost per engagement was 67% below projection.
Every food brand is trying desperately to leverage their “authenticity”, but Ristorante Cioccolato had zero pizza authenticity. It wasn’t even really a pizza!

What it was, was fun. And if this was a fun pizza, Dr. Oetker would play out the joke in social, experiential, video; the whole shooting match.

So, they built a pizzeria. Out of chocolate. Called “Cioccolato’s,” it was located in the heart of Toronto’s restaurant district. The timing of the launch coincided with the one day that made sense for an indulgent treat; Valentine’s Day. After all, what’s Valentine’s Day without chocolate?

The plan was simple: put Cioccolato’s into the same class as the fanciest, most romantic restaurant on Valentine’s Day. Focus media dollars on the opening of the pizzeria and using earned media and social to get the word out from there.

Unbelievably, a pizza with no cheese or tomato sauce was Dr. Oetker’s second highest selling SKU in the month of the launch and became the 12th highest-selling frozen pizza in Canada in a category with as many as 77 different SKUs. The campaign generated over 12 million media impressions and Trendhunter called Cioccolato’s even “sexier than lingerie.” Now THAT’s a pizza.
Parents with kids fighting cancer have options when it comes to care in the St. Louis area, so the hospital faced stiff competition from rival hospitals. St. Louis Children’s Hospital wanted to reach out to a larger mid-west market and raise awareness of “Siteman Kids”, a new hospital wing dedicated to childhood cancer.

A special ritual occurs when a cancer survivor has been cleaned to go home. Surrounded by family, nurses, and doctors, these brave kids ring a golden bell. The hospital wanted to share this ceremony by amplifying the bell ringing so the whole city could hear every time a child beat cancer.

The hospital worked with municipal government to approve a 12-foot tall bell and weather-proof speakers on a billboard that would ring at a noise level that could be heard by commuters on a busy freeway intersection. The billboard was controlled by an app so that nurses in the hospital could “ring the billboard” at the same time as the kids rang the bell in the hospital.

The billboard earned 390 million impressions worth over $3 million but, more importantly, it became a “second hospital” in a matter of speaking, large enough to accommodate everyone who wanted to show their support for these amazing kids.

Campaign: Tylenol Complete – Love Is To Lean On
Agency: UM Worldwide
Credits: Agency: Jamile Raval, Manager, J3
Client: Arielle Notte and Jennifer Yu, Johnson & Johnson
Partners: YouTube, iTalk BB, Sing Tao

Campaign: Break Bread Smash Stigma
Agency: Bensimon Byrne / Narrative / OneMethod
Credits: President, Bensimon Byrne: Jack Bensimon
Creative Directors, Bensimon Byrne: Joseph Bonnici, Dan Strasser
Creative Directors, Narrative: Meredith Klapowich, Laura Serra
Associate Creative Directors: Gints Bruveris, David Mueller
Art Director: Carly Ouatlette
Planner/Strategist: Aurora Stewart de Peña
Account Lead: Jill Engelman
Media Planner: Ruth Rivas
Media Buyer: Alex Gillespie

Campaign: Remission Billboard
Agency: J. Walter Thompson Canada
Credits: Primary Manager/Director: Erin Clark
Creative Director, Art Director: Ari Elkouby
Copywriter: Matt Syberg-Olsen
Planner/Strategist: Dean Foerter
Account Lead: Erin Clark
Team Lead: Laura Doede
Media Planner & Buyer: Outfront
For the 2017 holiday season, Roots wanted to replace their printed holiday gift guide using digital technology to target and acquire consumers aged 18 to 45, and so provide an innovative mobile shopping experience. With a higher level of convenience and entertainment in the shopping experience, Roots knew they could become a brand and retailer of choice.

The Roots Northern Light event transformed the Canadian Room at the Royal York Hotel with highly branded decor and a 16-million-pixel screen (132 feet x 32 feet). Guests enjoyed a presentation, live music, custom-created music score, and virtual models as they were shown a story highlighting the best of Roots for the holidays. The “Roots Live” app allowed consumers to bring up the items seen at the event, check out and pay with their mobile device.

Roots consumers in 12 countries participated in the event. Social Media garnered more than 12 million impressions and more than 1 million video views, the live stream was viewed for over 34,000 minutes, and the campaign earned 5,800,000 media impressions. More than half of the 600-plus guests at the event downloaded the “Roots Live” app to view and shop the collection. Sales for Roots hit record highs online and in-store immediately after the event.
As with many marginalized groups, the global LGBTQ+ community has been engaged in a long and ongoing struggle for equality and the decentralized nature of global legal data makes navigating laws and cultures extremely complex. PFLAG wanted to draw attention to global LGBTQ+ inequalities and help the LGBTQ+ community understand them.

DestinationPride.org was created, a data-driven search platform that reimagines the Pride flag as a dynamic bar graph, then uses it to visualize the world’s LGBTQ+ laws, rights and social sentiment. Gathering country-, province- and city-level laws from the LGBTQ+ knowledge base Equaldex and cross-referencing it with data from Wikipedia and social media sentiment from Netbase, each bar is assigned a value, then averaged to an overall numerical score. The data could be updated in real-time, as current new events and rulings affected the LGBTQ+ community.

More than 85,000 flags were generated through searches from 156 countries. Facebook ads ran in 92 countries, in 46 languages, and PFLAG Canada saw a 1,226% increase in social mentions.

These Pride flag visualizations were also included in the London Design Museum’s retrospective on graphic design and political messaging. The show, called, “Hope to Nope: Graphics and Politics 2008-18” ran until August 12, 2018.
SNAPCHAT

SNAPCHAT

SENIOR JUDGES

Jennifer Stack
Director Of Social Media
Anomaly

Mert Inal
Executive Director, Theatrical Marketing
Cineplex

Maria Sweeney
Brand Dir., Imported Spirits & Local Rum
Pernod Ricard

Jennifer Stack
Director Of Social Media
Anomaly

Mert Inal
Executive Director, Theatrical Marketing
Cineplex

Maria Sweeney
Brand Dir., Imported Spirits & Local Rum
Pernod Ricard

Joe Stroks
Country Manager
Snapchat

Stephanie Watsa
Director, Product Marketing
Mastercard

Sharon MacLeod
Global Brand VP
Uniliver

Sean Bell
Brand Innovation Director
Zulu Alpha Kilo

Youri Holler
Director of Content
Cossette

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SNAPCHAT AR MARKETING AWARD

GOLD
PEPSI CANADA

To establish themselves as the cola brand of the summer, Pepsi had to win the young millennial market. No group is more socially active than young millennials, and the #1 platform they’re socially active on is Snapchat; 78% using it daily.

Introducing Snap It with Pepsi - the first brand to leverage Snapcodes on-pack to give consumers unique and exclusive Snapchat lenses to amplify their summer moments.

Pepsi created 20 Snapchat lenses unlocked by scanning a Snapcode on select bottles and cases of Pepsi. An illustrator created 20 unique packaging design and each illustration appeared on packaging through the frame of a Snapcode, hinting at the lens available to unlock. To further drive buzz and tease the campaign, giant Snapcodes were dropped in key locations across Toronto, Vancouver, and Montreal.

Snap It with Pepsi was the biggest lens activation Snapchat has ever done in any market in the world. It generated outstanding results for Pepsi in connecting with the young millennial consumer; Pepsi beat Coke by almost $1M in sales. Ad recall increased by 37% on Google Preferred and TrueView video resulted in a 24.9% lift. Pepsi also exceeded the total campaign target for number of unlocks and lens shares by 171%.

Campaign: Snap it with Pepsi
Agency: BBDO Toronto
Credits: Chief Creative Officers: Denise Rossetto, Todd Mackie
Associate Creative Directors: Matt Hubbard, Mike Schonberger
Art Director: Mike Schonberger
Copywriter: Matt Hubbard
Planner/Strategist: Ed Caffyn
Account & Team Lead: Jennifer Jones
Media Planner & Buyer: OMD Canada
Sr. Account Planner: Travis St. Denis
Account Supervisor: Hailey Scott
CUSTOMER EXPERIENCE

SENIOR JUDGES

Trish Tham
VP, Integrated Marketing
Sobeys

JUDGES

Andy Byj
Professor
Sheridan College

Blanca Knop
Founder
Wildfire Experiential & Event Marketing Inc.

Diana Conconi
SVP & Partner
Kaiser Lachance Communications

Justin Haberman
Account Director, Strategy
Elemental Inc.

Andy Krupski
Chairman
The Hive

Cheryl Zalbin
Senior Manager
TD Bank Group

Guylaine Lessard
Marketing Lead - Discount Marketing
Sobeys

Kaila Basilij
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Firma Foreign Exchange

Angela Sarino
Senior Director
CIBC

Chris Brockbank
Chief Marketing Officer
Firma Foreign Exchange

James Smith
MIR
Environics Analytics

Karen Blumel
President & Creative Director
Karen Blumel Consulting Inc.

Chris Brockbank
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Kevin Weagle
Creative Director
Promotivate LP

Anna Frankel
Associate Director, Client Services
LoyaltyOne

Christian Sauvageau
CEO
MedPath Global Inc.

Colleen Preisner
VP, Client Fulfillment
Inbox Marketer

Barbara Sheedy
Marketing Manager, CIO Program
IBM Canada

Joanne Clark
Dir, Marketing Communications & PR
Public Services Health and Safety Association

Jed Schneiderman
President and Co-Founder
Tapped Mobile

Kerri Michell
Brand Specialist Farm
Credit Canada

Kevin Waagle
Creative Director
Promotivate LP

Karen Blumel
President & Creative Director
Karen Blumel Consulting Inc.

Karri Michell
Brand Specialist Farm
Credit Canada

Jeff Dack
CEO
Carat
CUSTOMER EXPERIENCE

JUDGES

Lisa Mack
Director, Brand & CX Marketing
TELUS

Maggie Bettinson
Country Manager
Ruturn Path

Matthew Logue
President
MKTG Canada (Dentsu Aegis Network)

Michelle Cody
Sr. Director, Digital Marketing
Rogers

Najib Faris
Dir., International Marketing & Attraction
Nova Scotia Office of Immigration

Nicolas Baldovini
Creative Director
lg2

Pankaj Gupta
VP
Response Advertising

Rebecca Shanks
VP, Account Management
The T1 Agency

Ryan Huber
Manager, Marketing Strategy
Cabinet Office - Ontario Government (OPS)

Serena Holmes
CEO
Tigris Events

Sophie Kotsopoulos
Senior Director
National Hockey League

Stephanie Watsa
Director, Product Marketing
Mastercard

Stephanie Rankin
VP
SplashMM Inc.

Susan Irving
Senior Director of Marketing
PepsiCo

Tammy Cash
EVP, Head of Marketing
Horizons ETFs

Tracy Smith
President
The Mark

Virginia Ludmer
Brand Marketing Manager
Volkswagen Canada
CUSTOMER EXPERIENCE - AUTOMOTIVE

GOLD
VOLKSWAGEN GROUP CANADA

On the heels of the TDI scandal, public trust in VW was at an all-time low. At a time when consumers are looking to public forums, social media and review sites for transparency, Volkswagen needed to find a way to reach a unique and diverse audience.

Relying almost exclusively on direct 1:1 communications, a suite of CRM communications leveraged Customer Lifetime Value Score and In-Market Models to prioritize emails to owners and prospects most likely to convert. Targeted social buys and list matching to lookalike audiences increased campaign reach.

VW created an open forum for prospective buyers to ask anything they wanted, and for Golf owners to give first-hand accounts of their experiences. Gamification layers let users track the volume of their questions and answers. Automatic triggers sent alerts when a question was answered but more importantly, when a question required users’ expertise!

In one month, the site tripled the original goal with over 90,000 visits and more than 30,000 unique questions and answers. Customers visited the site an average of 6 times as their last digital step before making a purchase.

In the end, VW saw a 148% lift in test drive requests, and sold 61% more Golfs than the previous year.

Campaign: Just Ask a Golf Driver
Agency: TRACK DDB
Credits:  Executive Creative Director: Barb Williams
Creative Director: Bia Breves
Art Director: Noella Choi
Copywriter: Thomas Zukowski
Planner/Strategist: Kristian Visconti
Account Lead: Liam Steuart
Team Lead: Hannah Jordan
Designer: Duncan Collis
Product Design Lead: Ricardo Queiroz

CUSTOMER EXPERIENCE - FINANCIAL

GOLD
AMERICAN EXPRESS

To attract the millennial market, Amex launched a new card made for millennials by millennials: the Cobalt Card. Millennials are the last people on earth who want to be told what to do or how to live their life, which led to the insight for “You Do You,” celebrating the individuality of their target and encouraged Millennials to get rewarded for doing the things they loved and were already doing.

Amex opened The Cobalt Social, a pop-up restaurant that converted a Kensington Market grocery store into Toronto’s newest hotspot featuring star chef, Gordon Ramsay, and Canadian chefs Antonio Park (Park Restaurant) and Matty Matheson (Vice Canada, formerly Parts & Labour.)

The Cobalt Social was curated for epic social moments. A vintage bodega fridge portal acted as a secret passageway, an anti-gravity room offered guests a dramatic photo op, menu integration with Snapchat earned users a snap-to-unlock dessert, and, of course, perfect lighting. The hashtag #AmexCobalt was promoted on Twitter Trends with a custom Emoji and Cobalt used Twitter First View to appear in the first ad spot to every consumer who logged onto Twitter that day.

The resulting social media conversation and presence supported brand lift and helped Amex exceed all targets for the campaign.

Campaign: American Express Cobalt Card Launch
Agency: Ogilvy
Credits:  VP, Public Affairs and Brand Advertising: David Barnes
Chief Creative Officer: Brian Murray
Group Creative Director: Christian Horsfall
Art Director: Heather MacDonald
Creative Group Head/Senior Copywriter: Steve Muzzin
Planning Director: Michelle Lee
Senior Partner: Jo Palmero
Account Director: Katherine Palumbo
Agencies: Mindshare, North Strategic/Notch Video, BT/A
London is Air Canada’s largest international market, but North America is not on Londoners’ radars as a fall/winter destination. Air Canada decided to share some less obvious things about Air Canada’s North American destinations to these cosmopolitan Londoners, giving them a chance to be “in the know”, re-framing the cold and wintery perception people have of Canada. The campaign launched with large format, rail-side and roadside OOH placements targeting commuters, with locally relevant headlines to match. A “poutinerie” was opened first to media and then to the public for 10 days – visitors could try an iconic Canadian dish, with proceeds matched by Air Canada and donated to a local children’s hospital. The poutinerie activation was amplified through a robust foodie and lifestyle-oriented influencer program, socially-focused recipe videos on Instagram and an in-flight virtual reality experience. Ticket booking velocity increased by doubling year-over-year site visits and Air Canada saw significant increases in flight bookings and searches, with over 46 million media impressions over the 6-week campaign, and 4,791 poutine dishes sold. Air Canada subsequently executed a pop-up poutinerie at the 2018 Winter Olympics in PyeongChang and plans to launch more in priority markets in the United States.
In the early 2000s, Sugar-Crisp became a brand that targeted young adults instead of kids. Previous campaigns had connected through nostalgia, but this approach wasn’t working with newer generations.

Post learned that many gamers like to play while snacking on cereal straight from the box. This often led to sticky fingers, which impeded their gameplay. So, a new way to eat Sugar-Crisp was invented; a Spout that allowed users to keep one hand on the controller without having to deal with digging deep into the box.

Millennial gamers were introduced to a fake influencer, @yoGameGuru. His YouTube and Instagram accounts were populated with Sugar-Crisp content, including videos and stills of his collection of Sugar-Crisp paraphernalia. A long-form video and media placement on Twitch further drove awareness. All content drove to a microsite where people could sign up to receive a FREE Spout. 3,000 Spouts were available in batches and social content was timed to coincide with each release further driving urgency to sign up.

The results “poured in”. Market share increased by 10 basis points and unit volume increased by 17%. The first batch of Spouts were gone in 60 hours and more than 6000 people were soon on the waiting list.
Enercare wanted to raise awareness of their water and air filtration system services. In an industry that often uses scare tactics, Enercare positioned themselves as the heating and cooling company that offers home health. Since 33% of Canadians will pay a premium for health-enhancing products Enercare used this information to get consumers thinking about the air and water quality in their homes.

Enercare opened a high-end boutique pop-up shop called “Kare,” selling the purest bottled water and bottled airs that promised improved health. Sure, patrons could taste the water, but the water was also for washing and bathing. Why? Because “it’s our mission to provide you with the purest airs and waters so that your home is as healthy as it can be.” Messaging on bottles focused on facts about the home use of water and air.

At the end of the patron’s store experience, it was revealed that the store wasn’t real and that Enercare could provide real solutions to home health concerns. Hidden cameras captured consumers’ reactions. Enercare, of course, shared those reactions online.

The campaign had an engagement rate of 15%, leads were up 28% from the previous year, sales increased by 24% from the previous year, and the campaign had over 3.3 million impressions.
Milk has a solid tradition of advertising success, but there still is work to be done to connect with younger generations whose media consumption is different. The challenge was to find a way to engage and entertain both younger and older generations with the same campaign. Les Producteurs celebrated the holidays by turning milk into the life of the party via a single-purpose app: making milk cartons sing Christmas songs through augmented reality.

Developed in a rare collaboration with all of Quebec’s major dairy brands, the app used AR to display faces on cartons and literally give them a voice. Up to five cartons formed a choir that sang Christmas songs, in varying scenarios. The app was available for free download and included Easter eggs for eggnog and lactose-free milk and allowed users to record and share videos.

Since the initiative spanned an entire product category and was not brand-specific, engagement was the goal. The campaign saw more than 66,000 downloads in just 4 weeks and significantly increased usage on Christmas Day, which indicates that the app was used by families. The campaign changed the way milk engages its audience by taking a more digital, less traditional approach - a necessity for the product to solidify its relationship with younger generations.
When people reveal they are HIV-positive, a series of questions arises. How did they let this happen? Did they engage in risky sexual behaviour? Are they drug users? The instinct is still to blame the victim. Blame drives stigma and shame and compels HIV-positive individuals to keep their diagnosis a secret.

Casey House needed to spark conversations about the disease. One issue for people who are ignorant about HIV transmission was food, in spite of the fact that it’s impossible to transmit HIV through food preparation.

June’s Eatery was created, a restaurant staffed by 14 HIV-positive chefs. A social media campaign built awareness and exposed people’s misconceptions about HIV. By scrubbing the internet for ignorant comments regarding June’s, a team of community moderators, backed by physicians, used the #SmashStigma hashtag to respond to thousands of comments.

The campaign gained worldwide media attention with 926 million impressions in 150 top-tier outlets. The social media engagement campaign gained over a million impressions on Facebook and 900,000 impressions on Twitter with 70,000 engagements. More than 730,000 Canadians were directly educated on social media, and the campaign inspired 27% of the social audience to become advocates for the cause by responding to negative comments on their own.
Global fashion retailer, UNIQLO, launched in Toronto in 2016, but their presence in Toronto remained relatively unknown. UNIQLO needed to build relevance for the brand and decided to focus on one of their core products - flannel shirts.

Flannel is ubiquitous in Canada and symbolizes Canadian values: warmth, resilience, and inclusivity. Canadians are known to be generous, people who would give you the shirt of their back – so UNIQLO decided to put that to the test.

UNIQLO opened an empty popup store. Shoppers received a UNIQLO flannel shirt and a choice; keep the shirt or hang it up on the wall for a new Canadian. 97% of Canadians gave the shirt to new Canadians, who arrived to find a store filled with shirts and personal welcome messages. UNIQLO documented it and amplified the resulting video online.

To close the loop on the campaign and drive traffic to the Toronto stores, engaged users were re-targeted with hard-hitting carousel ads.

The video received 1.4 million views and over 64,000 unique users clicked through to read Daily Hive and Toronto Life articles about the campaign. The campaign reached almost a third of Canadians within the GTA, generated over 14 million impressions and positioned UNIQLO in a uniquely Canadian way.
The holiday season is the most significant donation period for charities and SickKids. SickKids needed to differentiate from other charities’ asks and talk to people who might have already donated earlier in the year.

The campaign was inspired by a very real insight: children worry that Santa won’t find them in the hospital. With the help of SickKids head chef and staff, SickKids decided to make a beacon that Santa couldn’t miss: a massive glass of milk and enormous cookies.

A “Milk & Cookies” video was repurposed from the previous year. A partnership with a prominent network of moms and content sharing from lifestyle and parenting outlets helped amplify the message. The Toronto Maple Leafs recreated the video, making holiday magic of their own. A “Milk & Cookies” food truck handed out milk and cookies kits for Santa in exchange for a donation, complete with a truck tracker app, showing people where the truck was going to be. Some corporate partners surprised their employees with a truck visit at their location.

December donations increased 20% and the campaign generated 568,162 organic social impressions and 40 earned media stories resulting in 14.9M earned impressions.
BRAND BUILDING

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Abhijeet Dutta Ray
VP Media & PR
Ethnicity/Multicultural Marketing/Advertising

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Manager, Marketing and Communications
EfficiencyOne

Andrew Temes
Senior Marketing Manager
Enercare Home Services

Bernie Malinoff
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element54

Cheryl Grishkewich
VP Brand Marketing
Loblaw Companies Limited

Chris Davies
Executive Creative Director
Trafikk

Chris Stevenson
Founder & CEO
Ripple Creative Strategy

Dave Calder
Marketing Advisor, Ministry of Northern Development & Mines, Gov. of Ontario

Erica Fitzpatrick
Brand & Reputation Marketing Lead
Google

Ezra Santos
Managing Director
Reality Engine

Glenn McLeish
International Business Development Manager
Canada Post

Izabela Namuski
Senior Digital Marketing Manager
BMO Financial Group

J. Sharon Leonard
Marketing and Special Projects Advisor
The University of Winnipeg

Jeff Swystun
CEO
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Karma Ingle
Director of Sales & Marketing
Mabel’s Labels

Kathleen Honey
Associate Creative Director
Sandbox Advertising

Jim Wortley
AVP Chief Creative Officer
IGM Financial

Karly Gaffney
Director, Strategy
Proof Inc.

Jenn Steinmann
President
Cundari

Mackenzie Davison
Commerical Lead
Mondelez

Tyler Turnbull
CEO
FCB

Abhijeet Dutta Ray
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Karly Gaffney
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Jenn Steinmann
President
Cundari

Mackenzie Davison
Commerical Lead
Mondelez

Tyler Turnbull
CEO
FCB

Abhijeet Dutta Ray
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Andrew Temes
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Cheryl Grishkewich
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Loblaw Companies Limited

Chris Davies
Executive Creative Director
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Chris Stevenson
Founder & CEO
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Erica Fitzpatrick
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Google

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Reality Engine

Glenn McLeish
International Business Development Manager
Canada Post

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Jeff Swystun
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Karma Ingle
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Mabel’s Labels

Kathleen Honey
Associate Creative Director
Sandbox Advertising

Jim Wortley
AVP Chief Creative Officer
IGM Financial

Karly Gaffney
Director, Strategy
Proof Inc.

Jenn Steinmann
President
Cundari

Mackenzie Davison
Commerical Lead
Mondelez

Tyler Turnbull
CEO
FCB
The launch of the all-new 2018 X3 presented BMW with an opportunity to stand out, capture the imagination of Canadians and regain leadership in the SUV segment.

The BMW X3 appeals to a specific type of driver; those who pursue their passions, no matter where that might take them. They are BMW’s most independent-minded consumers, with interests in sports, the outdoors, and travel. They are men and women over 40 who are always on the hunt for their next adventure. They “Live Unscripted”.

BMW created a customized online campaign to show buyers how the vehicle was relevant to them. BMW was the first Canadian brand to leverage Google Canada’s VOGON technology to serve consumers digital banners and online video. Engaged users were then retargeted with 1 of 1500 custom pre-roll ads, matching their specific interests and search terms with the X3’s relevant features - the first time a brand was able to target YouTube pre-roll based on Google search behaviour. The deeper into the campaign they got – the more personalized it became, eventually seeing custom video assets. Upon purchase, X3 owners received a fully individualized digital welcome experience that walked them through the exact model they purchased including post-purchase support.

Script Your Search generated over 18.2 million impressions and 8.4 million completed video views. Pre-roll VOGON videos generated 8,389 clicks to BMW.ca and a 19% increase in searches. Dealers saw a 66.3% increase in sales outselling the equivalent Mercedes Benz compact SUV for the first time.
North America, and Canada in particular, is not on Londoners’ radar as an autumn or winter destination. To increase consideration and stimulate bookings, Air Canada needed to re-frame the cold and wintry perception of Canada. To achieve this, they decided to showcase some less obvious things about their North American destinations.

The campaign launched with large format OOH placements targeting London commuters, with locally relevant headlines to match, including “Skate Around not Traffic Bound”, and “Drifting Canoes not Travel Queues.”

After the first week, they launched a pop-up poutinerie in London’s Shoreditch neighbourhood to remind Londoners that Canada is #CoolNotCold. Beginning with invite-only media and trade events, the poutinerie was subsequently opened to the public for ten days so that visitors could enjoy a taste of Canada with recipes inspired by ten North American destinations. Supporting this activation were a foodie and lifestyle-oriented influencer program, socially-focused recipe videos on Instagram and an in-flight virtual reality experience. PR generated significant buzz in the press and social media, with queues around the block each day.

Results took flight with a 115% improvement in Air Canada’s advance sales forecast in the United Kingdom, over 46 million media impressions, increased ticket booking velocity, and a 78% increase in flight bookings.

That’s seriously #CoolNotCold.
Even today, menstrual periods are associated with a strong stigma; that women become angry, crazy, irrational bitches during their periods. This stigma has become so ubiquitous in society that it goes largely unacknowledged.

When it comes to periods and fitness, most feminine care brands try to boost women’s confidence in their ability to perform even during their period. U by Kotex decided to go against the category by positioning U by Kotex Fitness not only as a product that would help women overcome physical limitations (i.e. what women can do) but one that would help women overcome societal limitations (i.e. who women can be) while on their period.

The digitally-focused campaign included online advertising, videos, social media, programmatic, and retargeting. Videos showed women in various sports situations with subtitles like “It’s my will to win, not my period” or “It’s my run for Mom, not my period” or “Which one is on her period? Who cares?”

The campaign generated close to $5M worth of sales, an incredible 250% of target, and achieved almost 20% share of the active feminine care market within its first year of launch. Online videos garnered over 23 million views and Spotify branded playlists accumulated over 38 million listens.
GO Transit riders have had enough of inconsiderate fellow passengers.

In 2016, the first #EtiquetteFail campaign was launched to get a conversation started and invite riders to share their pet peeves. The objective was initiate discussion and improve rider sentiment while enhancing organic PR pickup.

GO Transit asked riders to help write the first-ever guide to public transit etiquette.

First launched in 2016, GO Transit built on #EtiquetteFail by creating a phased campaign in 2017. Riders were asked to send in their most irksome issues. Next, results were shared across social media, a 100-page book was created.

Once the book was ready, GO Transit created a campaign that mimicked a book launch. Called the Unwritten Rules of Public Transit Etiquette Written Down, teaser ads were run and soft copy editions could be ordered.

Then, when “launched”, the eBook was then available for free at www.gotransit.com/etiquettefail.

To date, over 10,000 eBooks have been downloaded, the campaign was recognized as the top Twitter poll of 2017, and GO Transit’s goal was exceeded by 140%. (Metrics on behaviour improvements still to be compiled…)

Campaign: #EtiquetteFail
Agency: DDB Canada
Credits: Primary Manager/Director: Paul Wallace
         Creative Director: Allan Topol
         Art Director: Emmanuel Obayami
         Copywriter: Arjang Esfandiyari
         Account Lead: Jacqui Fadler
         Agency Producers: Mary Manale, Lorrie Zwer
         Account Executive: Carly Andrews
         Designers: Duncan Collis, Emmanuel Obayami
         User Experience: Jordan Kentris
For years, young people thought of Amex as their grandad’s card. Amex set out to change that with the launch of a new card made for millennials: the Cobalt Card. Millennials are the last people on earth who want to be told what to do or how to live their life. Amex positioned Cobalt as the card that rewarded them for “being you” and developed a campaign that highlighted how millennials would get points for purchases they were already making.

Amex intercepted their millennial audience in the places and moments that mattered most - both in the real world and online. Wild postings and transit shelter ads ran in neighbourhoods known to be dining and entertainment hubs, and Amex erected a massive transit domination takeover at one of Toronto’s busiest stations. “You Do You” was further brought to life through interactive night projections, which encouraged Torontonians to place themselves in the ads during Nuit Blanche. Custom content was developed for BuzzFeed, BlogTO and Daily Hive. Amex also embedded themselves in the Toronto and Vancouver dining scene with full-site takeovers and product integration on Instagram.
From 2011 to 2016, beer consumption fell 4.5% as wine's market share increased from 11% to 16%. For Michelob Ultra, declining interest in beer was an obvious challenge, but it also held incredible potential. As a 90-calorie beer with a premium taste, Michelob Ultra was in a unique position to focus on the growing trend of health and fitness.

Michelob Ultra targeted fitness-focused Canadians aged 35+ who were swapping beer for something they viewed as "not as bad": white wine. Michelob Ultra's low-calorie benefits were promoted as being the only choice for active people who still want to drink and have fun, creating an entirely new segment within the category: "fitness beer."

A 15-second TV spot tackled white wine head-on, dramatizing the heavy calories of a glass of wine compared to the lightness of a Michelob Ultra and high-impact OOH pieces grabbed attention with similar ads. By keeping the message clear, Michelob brought the idea of fitness and beer together in a simple, powerful way.

The campaign resulted in a 95% increase in market share and a 60% volume growth rate, moving Michelob Ultra from the 44th to the 3rd fastest growing beer in the country in just one year. Not bad for a 90-calorie beer.
As one of the largest purpose-built HIV/AIDS hospitals in the world, Casey House’s social mission is to fight HIV stigma and the notion not yet accepted by the public, that this is a disease requiring compassion instead of blame. To drive perceptual and behavioural change around HIV, Casey House needed to spark conversations about the disease and expose stigma.

There are certain hot-button issues for people who are ignorant about HIV transmission. First among them was food, although it’s impossible to transmit HIV through food preparation. What if a restaurant was created where every chef was HIV-positive? That would certainly generate conversation.

Casey House created June’s Eatery and the Break Bread, Smash Stigma (SmashStigma) campaign in honour of Casey House founder, June Callwood. This would be the world’s first HIV-positive restaurant, staffed by 14 HIV-positive chefs from all walks of life.

They saw an opportunity for a documentary, a film that would tell the stories of our HIV-positive chefs and humanize the people impacted by the devastating effects of stigma. Working with an Oscar-nominated director, they conducted numerous interviews leading up to the launch of the HIV-positive eatery. By hearing these incredibly compelling and deeply personal stories, people could better understand how scarring HIV stigma can be and be convinced to become advocates in the fight against it.

The documentary first screened in April 2018 to over 500 donors, patients, media, and influencers in Toronto, Canada and helped garner over $100,000 in corporate donations and $20,000 in sales for Casey House.
There is an unsung group of shoppers who don’t shop at No Frills out of financial need, but because they get satisfaction from finding great deals, and feel they beat the system when they make smart shopping decisions.

Realizing this, Loblaw decided not to re-position the store, but to re-brand the customer. Taking a cue from YouTube videos showing off massive hauls of No Frills groceries, they made a connection: At No Frills you don’t shop. You HAUL. And when you haul at No Frills, you’re not a customer. You’re a WHIZZing #HAULER.

#HAULER’s positioning included an “album release” and music video. Limited-edition clothing and bags were featured on Instagram, and Facebook, Instagram, and Twitter had shoppers declaring themselves #HAULERS. Another video celebrating #HAULERS shopping at No Frills aired during high-impact media events like The Billboard Music Awards, Raptors playoffs, and the World Cup Final.

The campaign exceeded all KPIs set by No Frills. Videos delivered 1.96 million views, ad recall rose 23 points among 25-34-year-olds, and the brand received a 52.8% lift in ad recall. #HAULERS made an immediate business impact on the bottom line. In the weeks following the campaign, No Frills achieved a 2.7% lift in total sales, and 13.4% increase in foot traffic.
The global LGBTQ+ community has been engaged in an ongoing struggle for equality, which has played out across a country’s laws, rights and cultural landscape. For example, marriage equality, military service rights, rules surrounding gender assignment on documentation; can each have a profound impact on a person’s life, and each are governed by specific policies and laws.

The volume and decentralized nature of global legal data on LGBTQ+ issues is a barrier to access and, fundamentally, to progress. You can’t change what you can’t see.

The DestinationPride.org algorithm gathers country-, province- and city-level laws from the LGBTQ+ knowledge base Equaldex, gap-filled with data from Wikipedia and social media sentiment from the social analytics tool NetBase. Each issue is assigned a value, then averaged to an overall numerical score, expressed as a bar graph, using the Pride flag.

To launch Destination Pride, geographically individualized Facebook Ad campaigns targeted people interested in LGBTQ+ topics, groups and events, who also showed interest in travel. Ads ran in local languages, and were contextual to local news events, such as the cancellation of the Pride parade in Uganda.

PFLAG Canada attracted users from 156 of the world’s 195 countries. Over 85,000 destinations were searched, and flags generated.
Tourism marketing and global competition in the industry has changed dramatically in the past few years. International tourism is growing exponentially with tourism revenue set to double by 2030.

For destination marketers, tourism has become a global digital battlefield with compelling content and big data insights as the ammunition. Parallel tourism entities like Expedia, TripAdvisor, Cirio, and Google – each with superior reach, insights and technology – and social networks like Facebook, Instagram and WeChat – are the primary sources of travel inspiration and information. Driven solely by advertising profits, these platforms have no geographic or brand allegiances.

Through her leadership of the Global Marketing team at Destination BC, Maya Lange has been part of the force for change for destination marketing organizations in British Columbia. The core of her vision has been reimagining the role of digital expertise and collaboration in BC.

Maya and her team have been actively mobilizing the industry to work together in entirely new ways, dismantling competition between communities in the name of greater opportunities and forging ground-breaking partnerships with Google – each with superior reach, insights and technology – and social networks like Facebook, Instagram and WeChat – are the primary sources of travel inspiration and information. Driven solely by advertising profits, these platforms have no geographic or brand allegiances.

Prior to Destination BC, Maya had senior management roles at Grey in Toronto, Grey in Vancouver and at Digital Cement, leading the Kraft Foods CRM program for North America. She has also worked internationally in Germany and France.

Maya holds an MBA from the Rotman School of Management at the University of Toronto, a German degree in Business Administration and a Bachelor of Arts in Languages from McGill University.

Destination BC is British Columbia’s industry-led Crown corporation that works collaboratively with tourism partners across the province to coordinate marketing at the international, provincial, regional and local levels. For more information about Destination BC’s programs and services, please visit: DestinationBC.ca

The Pride flag has become a powerful symbol of acceptance around the world. Destination Pride builds on the visual identity and meaning of this flag – but updates it to provide deeper insights and utility into the degrees of acceptance the community may find.

The global LGBTQ+ community has long been engaged in struggle for equality. Different public policies play out across a country’s laws, rights and cultural landscape and navigating this creates ongoing complexity. The sheer volume and decentralized nature of global legal data on LGBTQ+ issues is a barrier to access and, fundamentally, a barrier to progress.

Destination Pride was created - a data-driven search platform that reimagined the Pride flag as a dynamic bar graph, and then used it to visualize the world’s LGBTQ+ laws, rights and social sentiment. The target audience was LGBTQ+ travellers and their allies and found secondary audiences in global activists and partners with a vision for equality.

Six key areas of focus were identified: marriage equality, sexual activity law, gender identity protections, anti-discrimination laws, civil rights and liberties, and social media sentiment. An algorithm gathered country-, state/province- and city-level laws from the LGBTQ+ knowledge base Equaldex, validating and gap-filling with data from Wikipedia. It then pulled real-time social media sentiment from the social analytics tool Netbase.

Information from each source was assigned a value, averaged to an overall numerical score, then visualized as the colour bars on the Pride flag. The design could change in real time, as the algorithm noted laws being passed or struck down and identifying social media activity trends, either positive or negative. Even the simple act of sharing a flag created a social data point that the algorithm measured on aggregate.

Destination Pride launched globally with over 100 geographically individualized Facebook Ad campaigns running in 92 countries and in 46 languages. Each ad campaign targeted people interested in LGBTQ+ topics, groups and events, and travel. Ads were also contextual to local news events, such as the cancellation of the Pride parade in Uganda.

Users from 156 of the world’s 195 countries searched more than 85,000 destinations.

The campaign was covered by Fast Company, Huffington Post, Lifehacker, ad trades and publications from Brazil to Norway to Japan. Social mentions of PFLAG Canada increased by 1226% and started conversations with tourism offices around the world, politicians, and celebrities. Pride flag visualizations were also included in the London Design Museum’s retrospective on graphic design and political messaging, called, “Hope to Nope: Graphics and Politics 2008-18.”

Destination Pride is the most shared and discussed communication platform in PFLAG’s 45-year history.