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MEDIA

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CANUCK CREATIVE AT

CANNES

WHO OUR MARKETING
JURY THINKS SHOULD WIN

P&G TURNS THE TIDE

TIM PENNER ON HOW TO BECOME AN INNOVATION GIANT IN FIVE YEARS



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Taylor George began operations in the fall of 1995 as a two-person design studio. Over the next several years the company grew to a full service agency with a staff of 20. In 2003, Taylor George co founded BRAVE Strategy, a creative and strategic boutique with expertise in targeting Canada's diverse Aboriginal population.

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APTN Program Guide. Recent national campaigns for APTN have substantially increased audience numbers



Subscription Brochure, Manitoba Opera. Season campaign for Manitoba Opera increased subscriptions 28% over the previous year.



TelPay B-to-B magazine campaign. TelPay has achieved significant growth since being rebranded by TG in 2005.



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President**

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| 3. Cunningham Business Interiors | 14. University of Winnipeg Division of Continuing Education |
| 4. Elections Manitoba | 15. Winnipeg Airport Authority |
| 5. Information and Communication Technology Association of Manitoba (ICTAM) | |
| 6. Manitoba Hydro | |
| 7. Manitoba Institute of Child Health | |
| 8. National Aboriginal Literacy Foundation | |
| 9. North American Lumber | |
| 10. People First HR Services | |
| 11. RioCan Properties | |

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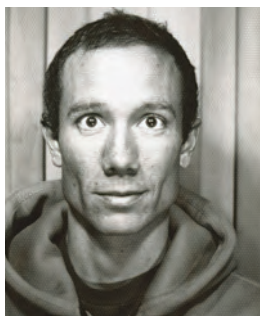
Baileys joins a community



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CANNES PICKS

Quirky Ikea still a fave



On the cover

Being the president of P&G doesn't leave a lot of time to pose for pictures. Toronto-based photographer Simon Willms had only 20 minutes to shoot Tim Penner. Luckily Willms and *strategy* CD Stephen Stanley were able to set up in P&G's fully equipped video/photography studio and thus were ready to roll when Penner took his place. It's a testament to Willms' talent that he was able to deliver such a great shot. As for the Tide branding, that was added later by our talented CD, who came up with the simple, yet effective cover idea in the first place.

Willms took anthropology at McMaster University before going on to study photography. This is his third cover for *strategy*.

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This isn't (quite) goodbye

When I first joined *strategy* as a reporter in 2000, securing an interview with anyone from Procter & Gamble was virtually impossible. You never got past the guarded PR department, and a spokesperson certainly wouldn't give away any trade secrets. In fact, you were lucky to pull the most basic, public knowledge type of info from them.

If you had told me then that I would be sitting down with the president of P&G Canada in five-and-a-half years to discuss topics such as internal structure, research processes, and ad spend, I would have thought you'd accidentally inhaled the fumes of an extremely potent cleanser.

But last month, I did sit down with Toronto-based Tim Penner, (in addition to global marketing officer Jim Stengel in April), to craft the Biz feature "Inside P&G" starting on page 13. The leaders shared how their operational structure has been reorganized so that marketers have more interaction with other departments, as well as how research methods have been broadened to include in-house and in-store observational study and how the firm is aligning with new partners to better engage the consumer.

P&G's newfound openness is a promising sign for the marketing industry for a couple of reasons. For one thing, if a behemoth machine like that can be recast as an innovative powerhouse, others should be able to reinvigorate themselves as well. Also, the fact that P&G is willing to chat about its experiences means others will probably follow suit, and that in turn translates into a bigger forum in which to exchange ideas and learn from the missteps and successes of others.

Having joined *strategy* during the dot-com implosion and witnessing the effects of 9/11

and the resulting recession on marketing budgets, a bout of candidness, not to mention optimism, is long overdue. So I'm glad to be leaving the magazine on such a high note.

Yes, you've read right. Like so many folks in the ad biz, I've decided to strike out on my own as a freelancer. After a decade of magazine journalism, the notion of enjoying more variety in my writing and editing assignments is appealing. Having said that, I will continue to contribute to *strategy* on a regular basis, which I'm happy about, as it means I will remain tuned into an industry that I have thoroughly enjoyed covering over the years.

I'll be leaving this magazine in the capable hands of executive editor Mary Maddever, who no doubt will continue to deliver on the "bold vision brand new ideas" tagline.

So this isn't goodbye. I plan to keep the lines of communication open. I hope you do too.

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User-generated content, old-school style

What is it about summer that causes editors to pack up their pencils and head for the hills?

Two years ago, about this time of year, just as *strategy* was heading into relaunch, our then-editor Duncan Hood decided it was time to move on. I blamed it on the ramp-up to Fall TV. May is when we immerse ourselves in fall launch mode, plan assignments fiendishly to accommodate everyone's announcement schedules and work to aggressive deadlines in order to turn around our biggest issue of the year. This year our Fall TV issue falls in July, rather than June, as we've finally acknowledged that extracting the schedules from the network execs before they are fully formed is too optimistic (and painful) for even the most stubborn Pollyannas.

It is also the time of year that the weather beckons us outside, and confirms for an all-too-brief period that living in Canada is remotely sane.

The two do not co-exist well. This is why I once again blame Fall TV for the sad fact that our

It's June, and one's thoughts turn to patios and cocktails – and of course the conversation turns to 'who has cojones?' and does good

current editor, Lisa D'Innocenzo, is moving on now – though not very far. Lisa will be joining *strategy's* correspondent fold, and will continue to helm the Biz and Where Next features for us each month. We envy her new at-home office scenario (a wide-ranging series of nomadic options, from her garden, to close proximity to her fridge), and

will miss her constant presence here – her infectious smile, those disarming green gumboots and her intriguingly cluttered office (borderline excavation status). Lisa's commitment to create a magazine that is "all killer, no filler" played a huge role in the successful relaunch, and we are grateful to her for sharing her passion for *strategy* with the team, and the industry.

I've had the pleasure of working with Lisa since overseeing the relaunch, so I'm delighted that her ongoing contributions will continue to keep *strategy's* "bold vision/brand new ideas" bar high. And I'll now be stepping in to edit the magazine as well, so please be in touch with all of your news and your feedback – the more industry participation we receive, the better we're able to shape *strategy's* content to cover what's important to you. We're now prepping for August's "Brands Giving Back" feature, and while many of you have been in touch with news of your social responsibility and charitable doings, there's still time for anyone who missed the call. We're also looking for candidates for our September issue feature, dubbed "Cojones," wherein we identify the up-and-comers who are taking a thought leadership role within the industry. So, please nominate anyone you think is Next Gen leader material – the outspoken agents of change, the bold and the big thinkers among you.

We're also on the prowl for media plans that maximize consumer engagement for our upcoming Media In Canada Forum. The conference, slated for October, is looking at the many novel and effective tools and tactics agencies and marketers are using to increase their odds of engaging their audience. This issue's Media feature studies some of the methods we've uncovered thus far, such as snooping around inside people's brains to see what medium is most effective for delivering certain kinds of messages. So, check out "Getting to Engagement" (page 28) and then share what you're up to.

This month once again *strategy* is heading to Cannes to check out how Canada is stacking up on the world stage, and to bring back big ideas from around the ad globe to inspire our editorial lineup. This issue, to get in the Lions spirit *strategy*-style, we wondered what the winners circle would consist of if marketers did all the picking. The results start on page 47, so see if your campaign caught our award-winning panel's attention. And if you are Croisette-bound, we would love to take a break from the heavy conference agenda to hear what you're up to, so give us a shout and we'll have a reason to replace a seminar with a cocktail!

Cheer, mm

Mary Maddever, exec editor strategy/MIC 416.408.0864

SPONSORED ALSO IN THIS ISSUE... SUPPLEMENTS

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PAGE S57



UPCOMING SUPPLEMENTS

August 2006

**CWTA HANDBOOK
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SAFEWAY USES RADIO TO STAY ON CONSUMERS' SHOPPING LISTS.



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“Hey, this is Pink,”

ON THE BALL

Q's + soccer

Robert Lampman

head of business development and sales
FIFA, Zurich



It doesn't matter who your target is, soccer will deliver. FIFA's Robert Lampman says the sport cuts across all social-economic and age groups, according to the org's research in 26 markets. Lampman was a principal author of FIFA's

new sponsorship program, which was brought in house three years ago. It has led to more innovative efforts, such as a McDonald's campaign to select 22 German kids aged six to 12 to be player escorts. Between 1994 and 2006, the value of FIFA's sponsorship deals has doubled to 1.1 billion Euros.

The good news for Canadian marketers is that there's an opportunity to get involved locally with the FIFA Under-20 World Cup, which will run June 30 to July 22 next year in six host cities: Burnaby, B.C., Victoria, Edmonton, Montreal, Toronto and Ottawa. About 500,000 spectators are expected to attend, 52 matches will be broadcast and there will be one billion viewers for the tourney. *Strategy* sat down with Lampman, who was at the Sponsorship Marketing Council of Canada's Annual Conference, to find out more.



What are you looking for in Canadian partners?

We're looking at telcos, banks, any category not covered by our top six (Adidas, Coke, Sony, Emirates, Visa and Hyundai). What's critical is to have companies that want to communicate the message in advance of the event. We're also looking for companies with a national presence.

What's the most innovative program you've seen so far?

The opportunity to create a global music program with Sony/BMG is one. We do an official pop single that becomes a trademark song of that particular World Cup, and then we create concerts.

What kind of opportunities are there for partners to get involved in FIFA's CSR programs?

We [invest in] educational and fitness programs and putting pitches [in developing countries]. Each partner can talk about creating a program that's giving to a cause. This will be taken to a new level [as] we'll have the ability to create marketing programs in Africa. [The 2010 World Cup will be played on the continent for the first time.] LD

Pink promo scores rosy results

Sony BMG Music created an in-store promo to support the release of Pink's *I'm Not Dead* CD – and in the process enabled its retail strategy to come alive.

The marketing folks at the Toronto-based record label recognized not only that ringtones are hot with Pink's teen demo, but that a free custom ringer offer would really zing at retail. So Blaine Schwingenschlegel, manager of national accounts at Sony BMG, asked Pink to

record a couple of messages to the effect of: “Hey, this is Pink, pick up your phone.” Which she did.

Then, he approached Burnaby, B.C.-based Best Buy with the exclusive opportunity to give away a free celeb ringer with the purchase of the CD. At the same time, he asked MuchMusic to create a microsite, unique pincodes and banner ads to fulfil the initiative. In return, Much received exposure on in-pack cards, in-store signage and in flyers.

The program enabled Sony BMG to move a bulk of CDs outside of the music aisle into the mobile section. Not only



that, the retailer also ran its own campaign offering a free *I'm Not Dead* CD to consumers who purchased the new pink Motorola V3C Razr phone.

The custom ringer freebie initiative, which began April 4, lasted less than three weeks, which was how long it took for the initial shipment of CDs, numbering in the thousands, to sell out. Schwingenschlegel hopes to create a similar, large-scale promo in the future, featuring custom ringtones recorded by more artists. And he's looking for ideas and partners for future campaigns. “We're totally flexible and we can customize promos to hit almost any demo.” LD

Brilliant!

FIFA promotions

◀ By Paula Costello ▶



That's a lot to bear

It's just as important to leverage FIFA sponsorship at the grassroots level as it is on an international scale. Adidas Canada gets that. This year, the Concord-Ont.-based company has invited 12 Canadian kids, aged 10-14, to become official FIFA 2006 World Cup Flag Bearers for the quarter-final games on July 1. Not only will they get to march onto the pitch in front of 300,000 viewers, they'll also accompany the world's best soccer players, plus watch the action live once their job is done. The winners, who will have all travel expenses covered, will of course be decked out in official World Cup uniforms designed by the soccer brand. As part of a global contest, young Canucks had to pick up ballots at SportChek stores nationally and Sports Experts stores in Quebec. An adidas code on the ballot enabled access to the official entry site at www.adidasoccer.ca.

pick up your phone”

WATER COOLER

Who should win at Cannes?

Tim Hortons	11.83%
Newfoundland Tourism (The Edge)	43.01%
Le Lait (Deux c'est mieux)	4.30%
Dairy Farmers of Canada (Can't get your kids to leave home?)	12.90%
Toyota (Uncle Yaris)	11.83%
Nike Hockey (Iginla/Naslund)	16.13%



Vice colours Adidas

Back in 1983, Adidas introduced adicolor – plain white footwear that came equipped with special quick drying pens, allowing consumers to customize their sneakers – a concept that was well ahead of its time. Now that customization is all the rage, adicolor is back, except this time the German sporting goods giant has brought on various global partners, considered to be icons in the realms of fashion and art, to collaborate on the collection.

One of those partners is NYC-based *Vice*, which was assigned the colour pink for its contribution. The Canadian-born magazine, which has turned into an international brand selling records, books, TV, fashion, and more, designed a jacket and sneakers out of white denim, incorporating elements from its clothing line, as well as the logo of its Old Blue Last pub in London, U.K.

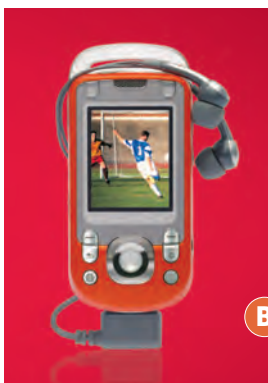


Ben Dietz, director of business development for *Vice*, says the campaign also included a contest that invited readers to customize a black-and-white colouring book-style insert, distributed

inside *Vice*'s March issue. Five winners were awarded the merchandise, which went on sale worldwide last month.

Vice also organized parties in various international cities, including Toronto and Vancouver, which drew between 300 and 500 people. As a partner to Adidas, *Vice* is in good company; other designs include Jim Henson's Muppets, Betty Boop and the work of Emilio Pucci. **LD**

They call it the beautiful game. And soccer's ultimate showcase, the FIFA World Cup, only comes along every four years and attracts about 314 million viewers per match. With the tournament kicking off in Germany on June 9, sponsors are naturally working hard to catch the attention of fans both on and off the pitch. Here are a couple of nifty plays that rank up there with Ronaldhino's foot work. Well, almost.



Rogers keeps wireless fans in touch

Toronto-based Rogers Wireless is unveiling a new collection of MP3 and video phones that can play exclusive content from the World Cup. The Video Alert Pack, which costs \$20-\$25, will give fans access to live video alerts and highlights, while the SMS Alert Pack, priced \$10-15, will enable them to pick up anthem ring tunes, adidas player interviews, SMS updates of team play and scores. As well, subscribers are eligible to enter a contest to win one of three adidas grand prize trips for two to the semi-finals or adidas gear by texting CHEER to 333 from their Rogers Wireless mobile phones or by visiting www.rogers.com/soccer2006.



Nike takes it to the next level

Controversial calls. Big goals. Heart stopping saves. Soccer fans can't get enough. With that in mind, Nike, in partnership with Pattison Outdoor, its agency Cossette Toronto and with technical assistance by Oakville, Ont.-based Digital View, is allowing consumers to download such video clips via SMS text messaging to media screens at malls. How does it work? An "attractor loop" of content plays on the screens and mall visitors can text codes to a system that triggers a specific video. The first venue, Yorkdale Mall in Toronto, went live on May 5, with malls in Montreal and Vancouver eventually coming into play.



IS PLEASED TO ANNOUNCE A TRIBUTE TO



Rupert Brendon

Outgoing ICA President & CEO

After 10 years as President & CEO of the Institute of Communications and Advertising (ICA) and over 30 years of experience in the advertising industry, Rupert Brendon has decided to leave the ICA to pursue other interests.

Rupert is a pioneer in the area of advertising effectiveness in Canada and to this end created the CASSIES in 1993. He also founded National Advertising Benevolent Society of Canada (NABS) in 1983, and has received both the ACA's Gold Medal and the Paul Mulvihill Heart Award.

Please join us in paying tribute to Rupert Brendon in the August issue of *strategy*.

► What's the strategy?

Series: word from the top of Canada's biggest CPG players

biz.

◀ By Lisa D'Innocenzo ▶

INSIDE P&G

How the giant CPG co went
from behind the times
to leading edge



For marketers wondering how long it would take for a gargantuan, old-fashioned firm to reinvent itself as a nimble marketing powerhouse – never mind whether it's even possible – the answer is five years.

At least, that's how long it took Procter & Gamble chairman/president/CEO A.G. Lafley and his senior management team, including global marketing officer Jim Stengel, to turn things around, taking the CPG firm from one which industry watchers said had “lost its way,” to its current leading-edge state.

And it's been a successful transition sales-wise too. The CPG giant, which is based in Cincinnati and has nearly 98,000 people working in almost 80 countries worldwide, has increased sales more than 40%, doubled profits, augmented its billion-dollar brand portfolio to 17 from 10 and delivered four consecutive years of double-digit earnings per share growth. That's not including the addition of the Gillette business. Oh yeah, and its stock price and market share have doubled.

Stengel, who was in Toronto on April 11, says it's all due to an “undercurrent of transformation” that has occurred internally. The bespectacled marketer delivered a speech, entitled “Marketing Unleashed: Empowering People to Drive Innovation and Results,” to a packed house at the University of Toronto's Rotman School of Management Marketing Guru Lecture. He shared how the organization has laboured to put people – consumers, retailers, agency partners, and staff – at the centre of everything P&G

does. It all started with the simple notion that the consumer is boss, he says. Then, the firm focused on what the 23-year vet of P&G, who was appointed to his post in 2001, calls “the first and second moments of truth” – being when the consumer chooses the product, and when he/she uses it.

**Our consumer wants
more engaging
communications,
and we worked with
our communications
planning agencies
to discover new
ways to reach our
consumer**

To get there though, Lafley had to first ensure he had the right people in place. “It started with [him] setting the tone and culture,” explains Stengel. “People shared that,

but half the senior management changed. He put people in who got it.”

Next up was an overhaul of the firm's operational structure and processes. Walls were torn down and customer teams were created, so that marketing-trained folks could work side by side with sales, IT, and so on. For example, there are currently 200 marketing staff on retail teams at P&G offices globally, says Stengel, whereas there were less than 20 dedicated to those groups six years ago.

Also during this internal revolution, P&G's research methodologies were re-examined. Gone is the clinical environment that positioned marketers as “observers;” in its place are programs that bring marketers much closer to consumers. Such “consumer immersion experiences,” as Stengel calls them, for instance, include marketers in Mexico toiling at small shops in low-income areas for a week-long period, in order to get a first-hand look at how customers shop.

And in the U.S., Iams SVP research and development Diane Hirakawa has her staff conduct in-home use studies, where they can see how owners interact with their pets. What they discovered is that often owners will supplement meals (although they haven't mentioned that in more traditional research settings), and that children often impact feeding habits. The Iams marketing team also volunteers at an animal rescue shelter to understand the challenges of caretakers.



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Not being TV-centric “frees up time to explore other vehicles that can make a campaign come alive,” says Penner

To better engage consumers, P&G has also looked beyond its traditional agencies, like Leo Burnett, Wieden + Kennedy and Saatchi & Saatchi, to experts such as Leo Burnett's ARC Worldwide, Saatchi X and G2, for in-store, interactive, influencer marketing and design work. A new focus on the latter in the past few years can be seen in such celebrated launches as Mr. Clean Magic Eraser, Autowash and Magic Reach, says Stengel, and of course, the

popular Swiffer series, which revolutionized how people clean floors.

And the firm's working with more external partners that are “trusted by consumers,” like the Pakistan Medical Association and the Ministry of Health in Saudi Arabia, where P&G runs a Pampers' Read Aloud program.

All of this has led to more innovation and creativity in marketing efforts. “Our consumer wants more engaging communications,

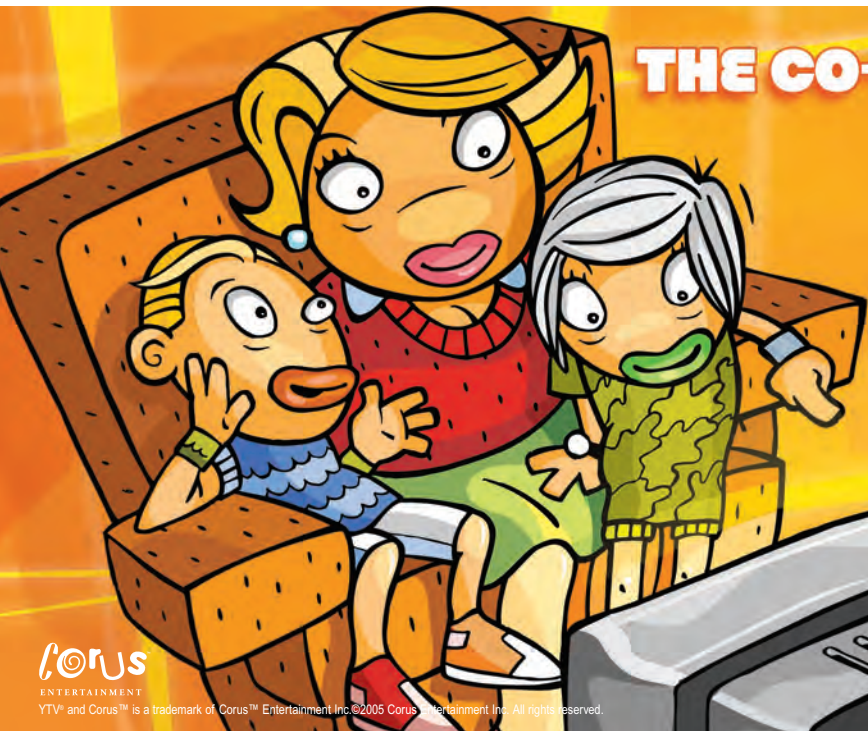
and we worked with our communications planning agencies to discover new ways to reach our consumer,” says Stengel. He points to the Canadian Cover Girl Outlast Lipstick campaign, for which The Media Company set up ads in the form of motion-sensitive mirrors in bars and restaurants across Toronto (the campaign won a Media Lion at Cannes last year), and the Red Zone After Hours effort for Old Spice, which included dance events in bars, an online contest, OOH and a televised competition. (Montreal-based NewAd was behind that initiative.) Other instances of innovation he cites include selling diapers through the Internet in Korea, a Head & Shoulders talent show in Latin America called *Camino a la Fama*, and the upcoming U.S.-based Pantene Beautiful Lengths program, which will donate hair to cancer patients.

On the topic of innovation, while Stengel has been impressed by the work of communication planning agencies to get with the times, he hopes to see more effort on this from traditional ad partners. He adds: “Bob Greenberg of [NYC interactive agency] R/GA [says] it's the idea of universal planning. It involves the development of new tools and processes that enable agencies to be, as Bob puts it, ‘truly [about] engagement and to be...holistic problem solvers.’”

Specifically, Stengel is asking agencies to collaborate across agency/client boundaries, adopt a media-neutral approach, and become more flexible. So how does Canada, P&G's seventh-largest market, figure into all these changes? *Strategy* sat down with P&G Canada president Tim Penner to find out.

How has P&G's organizational restructuring impacted Canada?

We have clearly tried to tear down functional



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walls, and that's not just true of marketing, it's true across the board. As I tell the organization, business problems don't show up as one-function problems, they show up as multi-functional problems. So we really need multi-talented people on multi-functional teams working on many of the things we're trying to tackle. We have marketing people who are part of our sales team, and we have a variety of people involved in marketing relations to a greater extent than they used to be. What marketing is today is much different than it was even 10 years ago.

Can you give an example of how these multi-functional teams work together?

Working on any individual brand would be a team of people with marketing, finance, marketing research, manufacturing logistics backgrounds, and together, they're trying to figure out how to take a program that is being launched around the world and tailor it to the needs of Canadian consumers and the Canadian marketplace.

Tide Cold Water would be an example. It's a formula that was being launched in many countries at a similar time. In Canada, it's an even bigger opportunity than many other



countries, certainly than in the U.S. And that's because more people wash in cold [here], and the water is really, really cold in the wintertime. We saw extra opportunities to do unique things. So, the PR campaign that was developed was completely Canadian, the advertising was completely Canadian.



Above: New Swiffer display combats confusion; Bottom, left: On the set of a Pantene ad that will promote donating hair to cancer patients

We talked more about dollar savings, because Canadians are very frugal people. If you could talk about it in dollars and cents, that was a very powerful way of communicating. We had mailings that went out in conjunction with people's energy bills. That was a really clever, completely local idea. We still have advertising running today, at Esso [Pump Topper screens]. When you're thinking about energy, that's a great place to advertise Tide Cold Water.

We got great PR coverage and great in-store coverage because we did a lot more in-store demonstrations and dialogue with consumers – person-to-person selling. So that's an example of a formula that was a global initiative, but the marketing to make it really resonate with the Canadian consumer took a whole lot of local knowledge and creativity.

How do you decide whether a local approach is needed?

We take the global concept, which would just be a statement as in, the way we're positioning this initiative, and we expose it to Canadians, and based on the research, they either say: "Yes this is for me," or "I don't get it," "It's not that interesting," or "It's less appealing." Then we start to tinker with it to see how we can make it better and how we might appeal to Canadian consumers. Canadians are skeptical and frugal and that makes for significant differences in how we position our products.

How much of your advertising is mass versus non-traditional?

We don't do that much local original TV creative any longer, because we're finding that we can very often find a campaign from somewhere else that, with some minor modifications, works very well here. Marketing is no longer about just a TV campaign, so when you decide to adopt a broad campaign from somewhere else, and you adjust it for Canada, it frees up time and energy to explore a whole range of other communications vehicles that can make a campaign come alive. And I think that's what we're doing well. It's not an "either/or" thing, it's an "and." We take a global campaign, we adjust it and then we add additional ideas, creativity, and communication tools. It helps take an advertising idea and turn it into a ubiquitous campaign, and that's what you need these days because any individual TV campaign doesn't do it by itself.

Are you working with new partners to achieve that?

The communication planning agencies play a much greater role – Carat and Starcom MediaVest. They're not doing original creative, they're only deciding on a plan and we're paying them to develop a plan that supercedes all the "who does what." It's just: "What's the best way of reaching the consumer with this message?" We're doing a lot more with PR firms such as

[Manning Selvage & Lee, Hill & Knowlton, Palette PR and Optimum PR, all of Toronto,] and a lot more with in-store agencies [such as Mississauga, Ont.-based Mosaic] that are much better at defining the retail space – what we call the first moment of truth.

Can you give an example of a forward-thinking in-store effort created in Canada?

I would encourage you to go to a Wal-Mart store and look at the fixture where they sell Swiffer products. I think it's one of the cleverest pieces of in-store work we have done. [Displays were produced by Bradford, Ont.-based Array Marketing.] We sell a lot of different implements now, from basic Swiffer to CarpetFlick to Sweep+Vac, to WetJet. So the implements are on the top, and it's shelved down below to make it logical – "That's the implement I have at home, and here down below are the replacement products that I'm looking for." It organizes things.



The pace of innovation, which has included Swiffers, won't be slowing down

It makes it logical for the consumer. That is a category that has faced tons of innovation; most of it we've created. In research we found consumers were confused and often frustrated by the category, because they couldn't find the right replacement sheet for the product they have at home.

Jim Stengel was talking about the in-home research that P&G does. Is that something that's happening in Canada too?

We do some of that. We do more in-store than we do in-home. We have our own research facility in Toronto (and a larger facility at our headquarters in Cincinnati) that looks like a store, feels like a store. We bring people in and have them shop like they normally would. Then we reset it as a different category, and bring different people in. That way we have quantitative research on how people shop an individual section of a store.

One of the Canadian programs that he said impressed him were your cross-brand campaigns in the beauty category. Can you share some of those details?

One initiative would be *Rouge* magazine which is unique to Canada. It's about explaining our new products and in some cases, bundling them together to see how you can use them in combination with one another to create a look or get an end benefit. We did one last fall that talked about brown being the [colour] people were looking for, and we carried that through hair colour, makeup, and shampoo and conditioner. So we used Pantene plus Colour Expressions, plus some of our hair

continued on page 19»

You had me at "results".



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ONE ON ONE WITH JIM STENGEL

It was barely possible to steal one-on-one time with P&G's Jim Stengel following his hour-long speech, plus 30-minute question and answer period, at the Rotman School of Management in April.

The company's global marketing officer had a long queue of marketers waiting to bend his ear. Fortunately, an empty classroom served as the perfect hiding place for *strategy* to find out more about how the company went from "stuck in the past" to the forward-thinking marketing org it is today.



How has brand building changed at P&G?

We've realized that brand building today requires a lot of different competencies. A great brand manager is working with external relations... R&D, design – they have to be really good at pulling out what's special about different groups. [Berkeley prof] Peter Sealey uses this phrase – "the great marketers of yesterday were about command and control, the great marketers of today are maestros." It's a little bit corny, but it's true. I find our best businesses are run by those people who are able to pull the right people together, set a strategy, set a plan, inspire and bring out the best.

Do marketers have the skill set to do that?

Part of our training is how to lead a multifunctional team, work in a diversified environment, and bring out the best in external partners. People don't move forward if they're not good at that.

What is the role of the agency?

To stimulate us, help us. Marketing's become so much more customized and diverse, you need to have someone in the company who's responsible for that brand's franchise, and then you need the partners that are right for that brand's challenge. Our partners have become very diversified,

and depending on the business, you may have anywhere from three to 10 partners. And we've elevated the importance of communication planning, design and external relations – whether it's a program in Pakistan for health and hygiene, or a Saudi program with the Ministry of Health. These have to be authentic, honest, and real efforts to try to make a positive difference in the consumer's mind.

What large societal trends will impact your business going forward?

In a lot of the developed world, it's certainly the aging. Also, the emergence of very important developing markets – India and China are the ones most talked about. Vietnam is growing well, so is South Africa. It's [also] the way consumers are interacting with technology. That's why design agencies and communication/planning agencies are more important for us.

Is there a lot of interplay between the different regions?

It's one of the strengths of our company. Most of our senior management has worked outside their home country, at least on one or two assignments. When we meet as a management team, we always spend time with "what's hot." We go around the table and share for two or three minutes, and if someone wants to go deeper, they can do that outside the meeting. It's one reason our structure works as well as it does – we have global business units which have regional teams, and they're always sharing information back and forth.

How do you decide if something will work in another market?

We want to go in with the assumption "assume there will be something here that will work in your market. Prove it wrong." But it's not going to be a direct reapplication either. One example of that is Febreze in Japan. They experimented with what are all the different ways consumers might want to use it, and they found out it really exploded consumption. And that program was brought to Canada and then it was brought to the U.S., and with the same results. The execution was different in Japan versus Canada, but the thinking behind it was the same.

How does P&G view the Canadian market?

We have a strong marketing organization and strong agencies in Canada. In fact, we do a lot of creative work up here that gets exported to the U.S. What I've been impressed with in Canada is the multi-brand work we're doing. We're in the content business, so how do you take our brand assets and find different ways to engage the consumer? The [Canadian group] shared at least five or six programs with me today that are very powerful.

What stood out the most?

I think beauty across brands – working on solutions to help consumers with their beauty aspirations and beauty needs. We're doing original makeover programming and seeing great impact. And we've done it through partnerships with media companies, agencies and production companies, so we've leveraged different kinds of partners. **LD**



Rouge bundles brands together to help consumers create a look

Pods, we do a makeover of this consumer, which you see the results of at the end. We love it because it involves many of our products and shows them in action on real people. It also holds the audience, because when you see these people at the beginning, you know you're going to see them transformed at the end. It's an added degree of entertainment, not just selling a generic spot.

How do you measure something like that?

We really measure it in research terms relative to traditional advertising, and we've found it to be much more powerful. Measuring it in-market frankly is difficult, but measuring any advertising in market is much more difficult.

How much of your budget goes to non-traditional marketing?

At this point our budget is still very TV focused. We're trying very hard to find new ways of getting more product integration into the shows, to make it more interesting. The growth in our marketing budgets is coming in non-traditional areas. We're essentially holding our TV, which last year was down in a marginal way, but the growth is coming in new and innovative approaches.

With in-store being so important, how are you addressing your retail customers' needs?

[Both of our needs] are financial, so we're looking to find products that make money for [both of] us. Our pace of innovation is our best-selling feature. They want new products and they want to catch the marketing wave that comes out, and encourage customers to buy the product from them first. So the partnership is very strong with retailers, and it's strengthening.

Will P&G continue with that pace of innovation?

Absolutely. That's our competitive advantage.

How do you avoid customer confusion and brand clutter?

The products have to fulfil a unique benefit, and they have to fit into people's lives. There are a lot of non-brands on the shelf that are no longer advertised, and that aren't innovating, and they don't deserve to be there any longer. I don't mean private label, I mean the secondary and tertiary brands that aren't doing sufficient new work to deserve the space they have on the shelf.

So, to be completely frank, we're going to keep finding new products that will resonate with consumers, and I expect to squeeze my non-brand competition out. ■

colour brands, plus the Cover Girl business to create a look and show people how they can get that result at home.

We've done some great work with media marketing programs, where we sponsor a show and use several ad pods throughout the show to tell stories. We're in the process of doing it now [May] with the *Gilmore Girls*. We bring in a mother-daughter pair, because it's around Mother's Day, and we do a makeover. We have a hairstylist, cosmetician and we use all P&G products to wash their hair, style their hair, apply makeup, treat their skin, whiten their teeth. Through two, three or four, depending on the week,

You can't hide great results.

And I should know... I'm transparent.



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UNILEVER'S ACE IN THE HOLE

How taking risks helped Pete Pinfold turn Degree around and create meaningful brand experiences

Through a series of risky marketing manoeuvres, Pete Pinfold has been able to completely turn the Degree brand around in Canada, taking its sales from double-digit decline to double-digit growth during his three-year stint as brand manager on Degree and Dove deodorants. While Pinfold, 34, has now moved to Unilever's

◀ By Annette Bourdeau ▶

notes Erin Iles, marketing director, spreads and dressings at Unilever, who led the Dove masterbrand at the time. "He figured out how to [depict the Dove philosophy in] a documentary – he completely owned and led that project and brought it to fruition."

When Pinfold joined Degree in 2003, it

of Degree for Men and Degree for Women. While the U.S. team decided to make the transition from unisex slowly and waited a year to put gender designations on the packaging, Pinfold opted to do it immediately. "There was some risk to doing that...but at this point we had nothing to lose.... The beauty of living in Canada is that you really can bill yourself as a test market."



Markham, Ont. office for a cross-functional trade sales opp, he set the wheels in motion for two ambitious brand experience projects that are in market today: the Degree Poker Championship and the Degree Fashionista Challenge. Both aim to reinforce Degree's new identity after a complete North American overhaul and relaunch, of which Pinfold led the Canadian leg.

On the Dove front, Pinfold led the much-talked-about Unilever-sponsored documentary *Beauty Quest* on W Network. "He took on work above and beyond what was expected,"

The beauty of living in Canada is that you really can bill yourself as a test market

was still positioned as a unisex brand, which research indicated was problematic. "Men thought Degree was for women, women thought it was for men," Pinfold explains. "The issues were very clear. What needed to be done was perhaps less clear."

A North American relaunch was already in the works, and Pinfold worked closely with his Unilever counterparts in Chicago on the project, collaboratively determining the new positioning, fragrances, packaging and other logistics. The relaunch saw the unisex products phased out, and the introduction

But Pinfold also faced challenges unique to the Canadian market. Antiperspirants are classified as drugs here, subjecting them to restrictive marketing regulations. Luckily, Pinfold has done pharma time: His first marketing gig was at Mississauga, Ont.-based Wyeth Consumer Healthcare, where he worked on brands like Advil and Dimetapp. This knowledge came in handy on a sampling program following the Degree relaunch. Marketers aren't allowed to just give away pharmaceutical products, so Pinfold developed a DM sampling program with Shoppers Drug

Mart's Optimum database, sending coupons to female lapsed Degree users and inviting them to purchase full-size antiperspirants for one cent. It garnered a high response rate, and even won the Shoppers Drug Mart award for sampling program of the year in 2004.

Pinfold is no stranger to marketing gambles: He opted to go ahead with the Dove Beauty

their understanding of the Dove philosophy to justify going ahead with the project. W embraced the project, and even did Dove-tagged interstitial vignettes with its own personalities like Sue Johanson and Candice Olson talking about their thoughts on real beauty. The documentary debuted in July 2005 on W, has been rebroadcast twice on

Quest documentary in 2005, even after finding out that Unilever wouldn't get final approval. He admits it was a bit unnerving. "As a brand manager, you like to think you have control of the mix," he says, adding that he had enough confidence in W and prodco Telefactory, and

that net and three times on the Documentary Channel to date, and has over-delivered on audience expectations by 15%. Iles credits Pinfold with easing internal concerns. "He rallies the team around things that might be risky or scary and converts that energy into excitement," she says. "He's a great advocate for doing new, different things."

The Degree Poker Championship, now in its second year, could certainly be described as new and different. Plus, poker is a great fit for Degree for Men's tagline: For Men Who Take Risks. Pinfold developed the project with his promotions agency, Toronto-based Segal Communications in 2004, when the possibility of an NHL strike was in the back of everyone's mind. "He really has an appetite for: 'Let's do a first-ever,'" notes Baron Manett, Segal's VP. "Where a lot of clients get nervous, he walks the walk." Pinfold pitched the idea of televising a large-scale poker tournament to TSN, which quickly agreed to a three-year deal. To further reinforce the tagline, Pinfold and his team decided to create the Degree All-In Moment during the tournament. "It's the highest risk reward moment in the game – that's the moment Degree wanted to own."

To help navigate the tricky gaming regulations, Pinfold also brought Casino Amusements Canada, a gambling regulations consultancy, on board. His original idea was to hold the tournament in the vacant NHL hockey arenas, but gaming regulations stipulate such tournaments must take place

*See reverse for details.

BONUS: Type in a UPC code from any Degree for Women product to get extra game points.

FIVE QUESTIONS

Favourite book:

Papillon, by Henri Charrière. It's one of the first books I remember reading. It's just a good escape.

Favourite movie:

Victory, a WWII movie about POWs who end up having a soccer match. It's Sylvester Stallone's greatest movie. I'm a big soccer fan.

Last ad that inspired you to make a purchase:

Those Canadian Tire innovation spots. They get me into the store.

Favourite vacation spot:

Cape Cod. I have a three-year-old and a one-year-old. It's very safe and relaxing. A great place for a family.

Favourite way to unwind:

Steaks on the barbeque and an old fashioned game of Bocce.

START YOUR ENGINES!

Mitsubishi hires its first CRM manager

◀ By Natalia Williams ▶

After a brief stint at Volvo as its tactical communications manager, Jennifer

Hutcheson is returning to what she knows best – building relationships.

“CRM is my strength,” says Hutcheson, Mitsubishi Canada’s first customer relationship management manager, “it’s what I love to do.”

Hutcheson spent over seven years at Jaguar/Landover establishing the brand’s CRM program in Canada. Her work at the luxury brand included creating welcome kits to new owners, and loyalty programs like Motivate and Remotivate, which she says, “treated [leasees] like we treat our owners” by sending them high-quality, targeted communications. “We listened to them. If they said they were interested in buying a Jaguar in the next seven years, we weren’t



it should look like in future. It’s rather ambitious, she admits, but she’s also hoping to begin the first wave of outreach to Mitsubishi’s owners in the next three to six months.

According to industry analysts DesRosiers Automotive Consultants, the

Canadian car market generates about 1.5 million new car purchases a year with little fluctuation. Hutcheson says the challenge is to therefore entice possible clients away from their current brands. Mass advertising is key, but more and more, compelling CRM is the best strategy to win over highly discerning consumers. “With CRM we have real measurement” to determine the success of initiatives, she says. “And it’s of the utmost importance to brand and relationship building.”

Mitsubishi is coming off one of its strongest months since



Mitsubishi hopes to improve on climbing sales with a new CRM strategy

sending them [packages] every three months.”

Only weeks into the job at Mississauga, Ont.-based Mitsubishi, which entered the Canadian market three years ago, Hutcheson says her first task will be to get a sense of the Japanese brand’s current consumer database, then determine what

entering the market, with sales up 6.7% in April compared to last April. Overall, retail sales are up 35% compared to last year.

Hutcheson joins fellow ex-pat Volvo marketers Larry Futers, national marketing manager, who joined Mitsubishi earlier this year and Peter Cummings who became president and CEO in 2005. ■

HIRES THAT MAKE YOU GO HMMM...

Christi Strauss, who has been president of General Mills Canada for the past 10 years, is moving to Lausanne, Switzerland to become CEO of **Cereal Partners Worldwide**—a joint venture between General Mills and Nestlé.

Tom Gauld has been lured out of a brief retirement to take over the vacated CEO post at **Canadian Tire**. Gauld first joined Canadian Tire Financial Services in 1993 as VP marketing and was head of the division before retiring just a couple of months ago. He replaces Wayne Sales. Meanwhile, sales for the brand continue to be strong. Last month, the retailer announced a 34.9% first quarter net earnings increase over 2005. Plans are to build or renovate 80 of its stores across the country by year’s end. Comparable same store sales were up 2.7%.

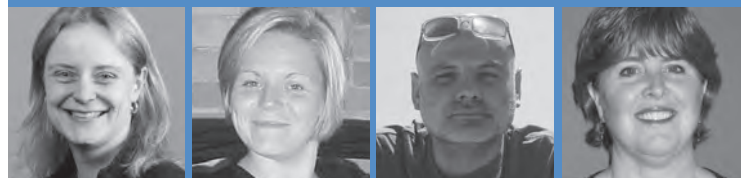
MARKETERS

There has been some internal shuffling following **BC Lions’** Lindsay Carswell’s departure from the director marketing and corporate programs post. **Terri Breker**, who has been with the sports team since 1999, will

absorb the advertising responsibilities as marketing services manager. Breker says they are currently looking to fill a marketing assistant position and adds that new creative by agency Rethink, targeting the “fence-sitter” fan, has launched.

Hilary Lloyd, formerly an account supervisor at Cossette, has joined **Ikea** as advertising manager. She fills the role vacated by Cass Hall, who was promoted to marketing manager earlier this year following the departure of Nandini Venkatesh. Lloyd, whose client list included Bell and BMO, spent three years at Cossette. Previous to that she was at MacLaren McCann and worked on the Microsoft account.

Kellogg Canada marketer **Jennifer Hurlbut** has joined **Alliance Atlantis** as VP marketing and publicity for its dramatic networks, which includes Showcase. Hurlbut spent nine years at Kellogg and was most recently marketing director kids and family at the company. She was behind the “Special K” “Keep it Simple campaign” and the All-Bran work featuring actor William Shatner.



From left: BC Lions’ Breker; Ikea’s Lloyd; Zig’s Beauvais; and JWT’s Watt

Martin Beauvais has left Montreal’s BBDO to become CD at **Zig**. His start date is early June. Zig partner Andy Macaulay says the decision to hire another CD was influenced in part by partners Lorraine Tao and Elspeth Lynn’s desire to be more hands-on with creative. “Their first love is conceiving the ideas,” he says. It’s a busy time for the agency, which has also hired copywriter **Geoff Morgan** and art director **Niall Kelly** from Cossette. Also recently hired is **Grace Castaneda**, who has worked on both the Intel and Rogers Wireless accounts while at MacLaren McCann, to handle the recent Virgin Mobile win. With the title team coach, she will oversee the entire creative and account teams. Macaulay also hinted at three recent client wins and two more new hires at the Toronto-based agency.

AGENCIES

After nine years, **Brenda McNeilly**, VP/CD at Grey Direct and Interactive has left the agency to join Toronto-based **Fuse Marketing**. She will team up with John Rocca, VP/CD. McNeilly’s client list will include Tetley, Kellogg and McCain.

“We recently picked up Cadbury Schweppes,” says David Gibb, EVP/MD at **JWT** to explain the hire of **Sandy Watt** and three others to its creative department. Brands Motts, Snapple and Dr. Pepper join the Toronto agency’s portfolio. Watt, who was at Enterprise Advertising, joins as group account director for Kraft. She fills the post vacated by Mark Hansen who has moved to the agency’s Chicago office to head the Nestlé account. JWT has also added art director **Rita D’Ettore-Berton** from Enterprise and copywriters **Tom Osborne** and **Sean Gallagher**.

A LITTLE JE NE SAIS QUOI

◀ By Annette Bourdeau ▶

Why go all the way to Europe when you can get beautiful architecture and rich culture in Montreal?

That's the premise of the latest campaign from Tourisme Montréal, which started rolling out in April.

It positions the city as beautiful, romantic, and an appealing blend of European and North American culture.

The campaign includes print, OOH and grassroots efforts in New York City and Boston like branded kissing booths and street teams promoting Montreal's

1st World Outgames this summer (think gay Olympics, with crazier after-parties). Planned executions include

radio spots set to run in Boston and the U.S. border market (not available at press time), as well as collateral like

T-shirts and bags to be distributed to guests at Montreal hotels.

We asked Katie Ainsworth, ACD at Vancouver's Rethink, and Dan Morales, CD at Taxi New York to weigh in on whether this campaign inspires them to jet off to Montreal.



GRASSROOTS & COLLATERAL

KA: As design pieces, the T-shirts and bags look and feel like a natural part of the campaign.

DM: Communicating Montreal's 1st World Outgames is a no-brainer. But again, I'd push the romantic angle. Very few cities can own this selling point. You're gorgeous like Europe, only closer. Take advantage of it. The Kissing Booth is spot on. Great idea. Now build on it. Again, art direction and design deserve kudos here.

OVERALL CONCEPT

DM: Art directionally, this campaign is beautiful and shows off Montreal in a cool and contemporary manner. My issue is the big idea and copywriting. As a New Yorker, every place on the planet is a potential vacation destination. You need to plant a simple reason in my head to visit. Frankly, I rarely think about going to Montreal but I know it sounds romantic. One of the pieces I reviewed summed up the city nicely: "A shot of Europe and a dash of North America." Again, art directionally, you're there. Conceptually, it feels generic.

KA: It seems to be more of a design project than an advertising one. From that point of view, the strategy that Montreal is a unique blend of Europe and North America is clearly communicated. The art direction is elegant and very consistent across the whole campaign. I wish the headlines were wittier.

PRINT

DM: Unfortunately, with the copy/headline being what they are, I could take away the Montreal logo and replace it with any European city. Fortunately, copy and type are the easiest things to change.

KA: The print ads look like postcards, a nice touch. And the handwritten type makes them feel warm, personal and unique – like Montreal. Again, I'm disappointed by the writing. It's either straight ahead or it relies on puns. There's no insight. Or anything to really engage the reader. My guess is that it works better in French.

The creds:

Client – Tourisme Montréal:

Carmen Ciotola, VP communications marketing; Emmanuelle Legault, director, communications and advertising; Nathalie Labérinto, manager, communications and advertising; Julie Tardif, manager, communications and partnerships; Annie Letendre, manager, interactive communications

Ad agency – Diesel:

François Lacoursière, strategic planner; Hélène Godin, CD; Laurence Pasteels, Isabelle D'astous, Jonathan Nicol, Catherine Laporte & Daniel Leclerc, ADs; Catherine Laporte, illustration; Karine Bibeau, graphic design; Faith Downey, Alain Forget, copywriters; Roger Proulx, photography; François-Yves Caya, Hélène Duquette, Véronique Proulx, Anne Richard and Ève Rémillard-Larose, account services

Media agency – Cossette Media:

Isabel Gingras, VP/media group director; Diane Cladios, media account director; Charles Gaudreau, media planning assistant

Interactive agency - 2B Interactif:

François Poulin, partner; Dave Tremblay, media planner



OUTSTANDING NEW CAMPAIGNS

◀ By Annette Bourdeau ▶



EXORCISING DEMONS

Don't worry, the others aren't out to get you.

For many Canadian exporters, developing countries and their cheap exports are pretty scary. But Montreal-based Quebec Manufacturers & Exporters (MEQ) is on the case, researching ways to address concerns and remain competitive.

Montreal-based agency Republik played on the industry's fears in a campaign to promote a May MEQ convention, which included DM and a microsite. Both efforts depict a voodoo doll with flags from various emerging markets like China and Brazil, with the tagline "Change your fate."

"It's meant to say 'exorcise your demons,'" explains Daniel Charron, CD at Republik. "We thought it would be cool to have the web application be almost like a horror trailer."

Charron says his team's original idea was to depict Jesus escaping from the crucifix. While that was a bit too risqué for the client, it certainly made them less nervous about the voodoo concept. "Compared to Jesus escaping, this concept was quite tame," he says.

client: **Valérie Marcoux, events and communications advisor; José-Louis Jacome, VP, development and communications, Quebec Manufacturers & Exporters**
CD: **Daniel Charron**

copywriter: **Hughes Chandonnet**
AD: **Alexandre Jutras**
graphic designer: **Carl Dionne**
account services: **Dominique Morin**

BOTTOMS UP

Time to crack open a warm one?

You heard right. The latest campaign for Maple Leaf Vienna Sausages spoofs ubiquitous beer ads in an effort to tie the brand to the May long weekend and encourage multiple purchases – like picking up six tins of sausages instead of one.

Target Marketing & Communications tracked down the voice of many Canadian beer ads for the three radio spots, which talk about "cracking open a warm one" for the May long weekend leading up to the tag: "Cheers to Maple Leaf Vienna Sausage."

The three print ads also play on iconic beer ads. One depicts an open tin with wieners arranged in a crown formation with the headline "King of Sausages."

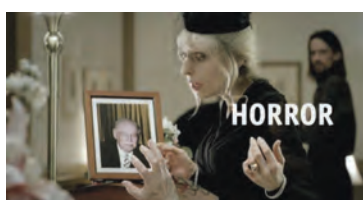
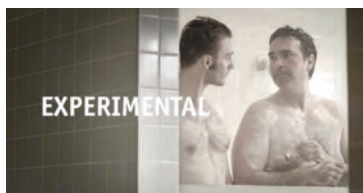
"Someone [on the creative team] actually tossed someone a can and said: 'Here, crack open a can,'" says Michael Scher, creative group head at St. John's-based agency Target, explaining the genesis of the spoof concept. "A lot of situations that are consumption opportunities for Vienna sausages are also consumption opportunities for beer – we want to get people to think of Vienna sausages when they think of beer."

Since over two-thirds of all of the product's Canadian sales are to Newfoundlanders, the campaign's media buys are concentrated in that province and in Fort McMurray, Alta. (home of many ex-pat Newfoundlanders). It also includes POP efforts.

client: **Kim Barham, assistant manager, consumer marketing, Maple Leaf**
CD: **Tom Murphy**
creative group heads: **Brian Sheppard, Michael Scher**

copywriter: **Kurt Mills**
AD: **Matthew Perrier**
account managers: **Laurelyn Priestley, Denise Seach, Chris Hewlin**





HOT TICKET

Taxi's award-winning work for the The Canadian Film Centre's Worldwide Short Film Festival is definitely a tough act to follow. But, Toronto-based agency Doug has done the client justice with its campaign for the 2006 fest.

"It really was a daunting task," says agency president/CCO Doug Robinson, adding that Taxi did a great job communicating the "short" aspect of the festival, so Doug decided to try a new approach. "Strategically, we went after finding the benefits of short...one ticket, many films, with a broad range of genres."

The TV ads depict various genres in one location. One features a grieving widow entering a funeral home (drama), where her dead husband comes back to life (horror) and grabs her breast (erotica). Six print executions play on the same idea featuring a movie seat in various states. For example, one has a pee stain (comedy), while another is covered in cigarette butts (foreign).

client: **Barry Patterson, director of marketing and communications; Jennifer Mason, marketing manager, Canadian Film Centre**
 CDs: **Doug Robinson, Gary Westgate**
 copywriters: **Allan Topol, Brett McKenzie**
 ADs: **Pete Ross, Gary Westgate**

prodco: **Imported Artists**
 director: **Dale Heslip**
 photographer: **Brendan Meadows**
 producer: **Marion Bern**
 editor: **Brian Wells, School Editing**
 music: **Ted Rosnick**



RECYCLING SAVES MONEY

The fact that Toronto consignment shop Fashion Go-Round had no budget for their awareness campaign didn't faze the creative guys at Toronto's Arnold Worldwide. "The campaign probably cost around \$100," explains Chris Hall, associate CD on the project. "It's literally a rubber stamp and some stickers." The strategy, he explains, fell out of the store's belief that "everything gets a second chance." In March, the creative team and some of the Fashion Go-Round folks went out to local doctors' offices with fashion magazines to donate. Flip through the pages of the

magazine and you'll find branded stickers hawking the local consignment store on fashion print ads. The stickers bear the message: "Available soon at the Fashion Go-Round Consignment clothing store, where everything gets a second chance." Shopping bags and business cards bearing the logos of the Gap and Talbots (among others) got the same treatment. Recycled shopping bags bear Fashion Go-Round's stickers and the rubber stamps obliterate original business cards culled from employees' past shopping trips. — *Pia Musngi*

Client: **Joanne Magnoli, owner, Fashion Go-Round**
 creative: **Matt Syberg-Olsen, Chris Hall**
 CDs: **Bill Newbery, Tim Kavander**

production: **Jane Sallows**
 account guy: **Fil Magnoli**

BUD LIGHT GETS SERIOUS

Free steak is not to be taken lightly.

The latest Bud Light TV spot plays up its apparently unbelievable swag giveaway -- steaks in every case of Bud. It features serious-looking men in suits descending on parties to reassure skeptical men that the steak deal is for real.

"Everyone kept saying: 'You're not actually putting steaks in cases!' -- even around our office," says Andrew Sneyd, marketing director, light portfolio at Toronto-based Labatt. "It was a really fun place to talk to beer drinkers from."

The campaign launched in May and targets 19- to 34-year-old males. "It's for young guys who are excited about the barbeque



season and getting the first steaks on the grill," notes Sneyd, adding that one of the campaign objectives is to make Bud Light relevant to Canadian beer drinkers, which is one of the reasons they chose to partner with Canadian brand M & M Meat Shops.

client: **Harvey Carroll, VP marketing; Andrew Sneyd, marketing director, light portfolio; Keith Fawcett, national marketing manager, Bud Light; George Dudas, brand solutions manager, Bud Light; Labatt Breweries of Canada**
 CD: **Dan Pawych**
 copywriter: **Shelly Dwyer**
 AD: **Linda Carter**
 agency producer: **Sarah Moen**
 account managers: **Tim Binkley, Sheng Sinn**
 prodco: **Steam Films**
 director: **Mark Mainguy**
 producer: **Rick Jarjora**
 editor: **Mark Paiva, School Editing**
 sound: **Eggplant**

You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to: editorial director Mary Maddever at mmaddever@brunico.com and CD Stephen Stanley at ssstanley@brunico.com, co-curators of *strategy's* Creative space.

◀ By Patti Summerfield ▶

GETTING TO ENGAGEMENT

Media agencies start to realize it's part art, part science

If you want to figure out the best medium to engage your target, try scanning images of their brain. Neuroscience is just one of the emerging methods being utilized by media agencies to help marketers get to engagement. But that's just one side of the equation; truly getting there calls for a deft creative hand too. In other words, there's an art and a science to it.

The fact that the new buzzword hasn't really been defined yet is not stopping folks in the industry from trying to get a handle on the elusive quality, believed to be a key ingredient of advertising effectiveness. "Engagement is turning on a prospect to a brand idea enhanced by the surrounding context," says Joe Plummer, chief research officer of the NYC-based Advertising Research Foundation. The organization is currently working to flesh out that definition and develop some metrics for assessing engagement.

In the meantime, a number of research and media measurement companies have been touting various studies and systems for getting to engagement. Last month Florida-based Simmons Research launched a pilot of its National Multi-Media Engagement Study in the U.S. The company plans to start a full study this fall with the ultimate goal of providing ratings of the cognitive, behavioural, and emotional involvement consumers have with media.

Meanwhile, Nielsen Media Research in the U.S. begins its engagement research program this month using a separate panel of people meter households that have finished their two-year terms. These households will continue to have their viewing metered but, unlike the ratings panel, they will also participate in surveys to see if there is a correlation between what they watch and brand and advertising recall, awareness and attitudes.

And IAG Research of New York, which says its programming, ad, and product placement research already helps gauge engagement, has plans to add an engagement component to its online and print research products. Currently IAG collects 50 different

attribute measurements about every ad, product placement, and program sponsorship occurring across all U.S. broadcast and major cable networks during prime time. It conducts 80,000 surveys daily about the television programs panelists watched the night before.

Although television seems to be the first focus for engagement research, media agencies don't believe engagement is limited to TV or to interactivity. Most have been

The neuroscience suggests there are different parts of the brain you want to stimulate in order to get certain types of communications through

working on the engagement conundrum for the past few years and have already developed research studies that have helped enhance their planning and buying strategies.

PHD Canada of Toronto is blending both art and science with programs and tools that go beyond basic consumer research to the realm of neuroscience in its quest to understand how best to engage consumers.

On the art side, instead of just passively agreeing that media needs to get more creative, PHD took steps to make it happen. Passport to Innovation, an 18-month management-level program, was developed to infuse the entire organization with the skill set that media agencies haven't historically

been know for – creativity. The program was designed by Toronto creativity and innovation consulting organization CreativityLand.

Fred Auchterlonie, SVP director of client services at PHD, says it was so successful that a phase two will begin this year and involve many more staff. The program encompasses management and communication skills as well as creativity and innovation.

While he's not sure Passport to Innovation can be specifically credited for the campaigns coming out of PHD – such as its award-winning work for Dove – Auchterlonie says it is definitely having an impact agency-wide.

"Internally it has changed the way we operate, [including] everything from running brainstorming sessions to personality typing. [We are] getting better at communicating, and understanding different personality types and how to communicate with them. It's increased the whole sense of collaboration [and is now] a natural step in the early stages of what we do and the work we develop."

On the science side, PHD is in the process of introducing neuroplanning to its clients. This proprietary process and model was developed by PHD in the U.K. about two years ago with U.K.-based Neurosense, a specialist consultancy that uses cognitive neuroscientific methods to gain insights into consumer thought and behaviour. To do this, it employs psychology, psychophysics, and fMRI (functional magnetic resonance imaging) in addition to marketing skills.

In the process, consumers are fitted with a helmet-mounted MRI (magnetic resonance imaging) device that takes three-dimensional pictures of their brains while they experience TV, radio and print ads. By seeing which part of the brain is activated by static visual, audio/visual, or audio stimuli, Neurosense can ascertain the positive or negative impact of each medium.

Subjects were exposed to several different creative approaches and messages across a myriad of product categories and then creative effects were weeded out to focus strictly on

the delivery channels. From there, six broad communications strategies were isolated – disrupt, activate, break through, strengthen, sub-influences, and connect – to create a model that combines those strategies with other media metrics.

“The neuroscience suggests there are different parts of the brain you want to stimulate in order to get certain types of communications through, whether it’s an emotional response you need or something that is [going to impact] short-term or long-term memory,” explains Auchterlonie. “It becomes a very handy tool to look across a number of different channels, think about what you’re trying to do, and narrow it down to a few channels that do that particularly well.”

PHD Canada has just begun to introduce neuroplanning to clients such as Unilever and Hershey so Auchterlonie says the results aren’t likely to be seen until next year, but there have been some case studies out of the U.K. already.

He cites a campaign for the *Guardian* newspaper as an example. The objective was to grow audience by way of its sports section and this involved changing consumer perception of the product, which was not viewed as being credible sports editorial relative to its competition in the marketplace.

This deeply embedded negative belief had to be overcome. Through neuroplanning, Auchterlonie says they found that a connect strategy made



Pampers engages kids at the zoo

the most sense if they wanted to change this hardwired perception and to do that, TV was assessed to be the most powerful tool. Rather

than simply linking the paper with a popular sports figure as spokesperson, it was decided to approach a broadcaster about having a content-driven show put together by the *Guardian*.

He says neuroplanning helped shape not just the media choice itself but also gave it some context in how to use it. There is more to it than just pointing to a channel he says, and if connect is the strategy being considered, there are a number of different ways to execute it.

“The program was placed strategically on the schedule leading into some big sporting events in the marketplace. The viewership has been positive and they are looking at renewing and keeping it as an ongoing show. Their research would also suggest that it has worked to change perception among their readers.”

Meanwhile, Carat Canada of Toronto has a proprietary communications planning process called Media Chemistry, which seems to fall somewhere between art and science. It was developed through focus groups to help create plans with high levels of consumer engagement among various target demos.

Cynthia Fleming, EVP Carat Canada, says the tool takes a qualitative approach to understanding consumer relationships with media and other places and situations where they can be reached.

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The idea for Pampers changing stations came from talking to moms about their needs

For example, the Media Chemistry exercise showed working mothers are more likely to consume TV commercial content when it's delivered in an environment they've chosen and when they're in control of the selection of programming, rather than when co-viewing with their children.

Adds Fleming: "So there's a greater opportunity to reach them with a commercial message [at that point] rather than earlier in the evening when the level of involvement – although she might be in front of the TV and be reported as viewing – is not as high. That is a form of engagement that we're looking to achieve with traditional media.

"Then of course there are other areas where you could reach them when they're out and about with their families."

Out of Media Chemistry came a couple of plans for Procter & Gamble's Pampers brand that were decidedly low-tech but high on engagement.

The Pampers Changing Station campaign at events last summer was built around the Pampers brand and P&G's new Kandoo "assist" products for children. Fleming says the idea came from talking to consumers about their experiences when they have a baby with them at events and don't have any place to change them.

"Connecting with the consumer at that level [provides a] high-level of engagement because they arrive at the tent and there's Pampers' product, literature, and couponing. The other aspect of this exercise was hygiene for kids – Kandoo products – a wash and stepstools – were placed at the Zoo for example so when [kids] went into the washrooms there were Kandoo assist products placed there and stickers for them. So it was connecting with the consumer in a different way."

Media Chemistry also came into play for the IAMS brand of pet foods. The objective was to engage with pet owners but, demographically, pet owners run the full range of the population, so they aren't easy to target with traditional media. Instead the IAMS Pet Patrol was created to reach them in walking areas and pet parks. Pet Patrol crews would interact with the pet owners, provide sampling, and take pictures of owners with their pets then post the photos on the IAMS Web site.

Fleming says these engagement efforts present the opportunity to collect e-mail addresses to begin a longer-term relationship with consumers.

"The talk is all about interactive TV spots. There seems to be this whole focus on reaching [consumers] in a place where they can click. Do I really want to go outside of my favourite drama to spend time [on the Web] with an advertiser? It's just not a relevant environment and that's where engagement works best.

"I saw a great spot the other day and I interacted with it. I laughed. That's connecting in the old 30-second-spot way." ■

With notes from Lisa D'Innocenzo

SMG taps EnQ

Study measures engagement of fall TV shows

Want to know which upcoming TV show will become the water-cooler hit with your demo? Starcom MediaVest Group has developed a tool, dubbed EnQ, to determine consumer engagement with new TV programs. First used last summer for the fall TV lineup, the study, which was conducted through focus groups, is being expanded this fall season and will be used for magazines later this year.

Fifteen-minute clips culled from the pilots of 22 new shows were shown to the focus groups last year. Out of the discussions and questionnaires afterwards, SMG was able to assess consumer impressions of the show's originality, the power of the cast, believability, and characters. Other factors such as placement on the broadcast schedule and whether it's a simulcast or non-simulcast broadcast were also factored in.

Joanna von Felkerzam, director of SMG Insights, explains: "*Prison Break* had very good scores overall in looking at cast and originality



EnQ earmarked *My Name is Earl* to be a winner

but once the time it was scheduled for Monday night was unveiled, the EnQ score fell – especially among guys. There was no way they were giving up their football to watch *Prison Break*."

The EnQ study not only helped

SMG book their clients into shows that delivered the GRPs they were looking for, the audiences of the shows judged to be engaging were likely to be more attentive to the advertising.

"When we talk about engagement, the idea is it will have a positive impact on a consumer's ad recall and with it, interest in the product and also potential purchase intent," says von Felkerzam. "It's about content as well as the context. Whether you call it engagement or call it another buzzword, the principles driving it are here to stay so we need to move forward on figuring it out."

In addition to *Prison Break*, other new shows earmarked to be winners were *Everybody Hates Chris*, *My Name is Earl*, *Ghost Whisperer*, *Surface* and *Supernatural*. Once the shows aired, Nielsen People Meter data supported the finding when SMG looked at ratings, audience size, and audience retention.

When looking at established shows, von Felkerzam says SMG tracks program retention – the percentage of time an average audience actually viewed the show – and loyalty to the show, which is actually the number of telecasts viewed over time.

"This really does give us a better understanding of the involvement an audience has with a program," says von Felkerzam. "A show can have a low rating but it has found a niche audience that is quite loyal to that particular show. Depending on our target, it may be the right show specific to our consumer group." **PS**



COMMUNITY

◀ By Lisa D'Innocenzo ▶

ACTION

How engaging social groups can create ambassadors for your brand

When a TV ad shares a yummy recipe for Baileys-laced frappuccinos it might catch your eye, but when that same tip comes from a girlfriend, you're much more likely to actually haul out the blender. That's why brands like Baileys Irish Cream are reaching out to their target markets through communities, particularly virtual ones. The idea is that a one-on-one exchange with a few consumers will lead them to tell their friends – and so on.

Baileys is tapping into Toronto-based urbanmoms.ca, a social network founded by former marketer Jennifer Maier after she became a mom and realized that advice from maternal friends became crucial.

Turns out Maier, who has worked in alternative media marketing for eight years (four years at Nestlé), is not alone, as suggested by a December survey of 330 urbanmoms.ca members from across Canada (of 5,000 total members). When asked "what typically encourages you to purchase a new product or service?" 63% of respondents cited a recommendation or sample from family, friends or colleagues, versus 13% who picked advertising. The survey also

confirmed something else – that just because moms have kids does not mean they have lost interest in things like fashion and technology. In fact, in most cases, their interest in these other products became amplified. Baileys



Baileys tapped into urbanmoms.ca to foster WOM among influencers

hopes this is the case and aims to get consumers to consider the liqueur in warm weather. Talya Gaborieau, marketing director for liqueurs, tequila and gin at Toronto-based Diageo Canada, wants to achieve

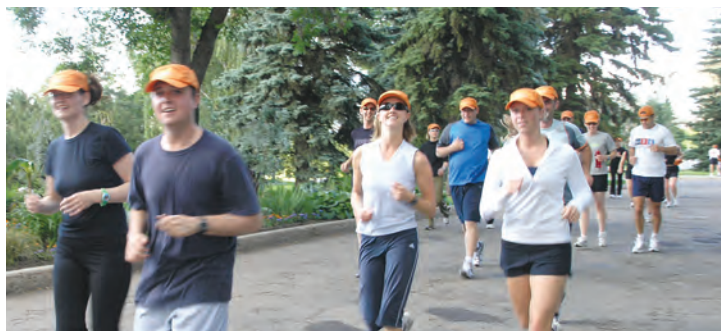
that this summer, by enticing moms with iced cappuccino and frappuccino recipes on urbanmoms.ca.

It won't be the first time Baileys has been featured: A successful promo and contest that ran during the holiday season paved the way. "Our target consumer is generally 25-39s, who are social, busy and really value time connecting with friends," explains Gaborieau. "Moms are [so] busy that when they finally have a moment to breathe and relax, it's really time they appreciate and they want to get the most out of that."

Having joined urbanmoms.ca herself after hearing about it from a friend, Gaborieau also recognized that moms are more likely to interact with their peers than to spend time with traditional media. "Moms are logging onto the site because they want to...they feel it's a great source of information or connections."

For six weeks in December through to January, Diageo ran one contest per week on the site, asking women to describe how they celebrate New Year's or winter with their pals. Some of the submissions actually included mention of Baileys. Each week, the company

PROPEL RUNS WITH IT



Running Room participants are social and active – the perfect target for Propel

It's not just online communities that can help marketers connect with consumers on their own turf. This summer, Pepsi-QTG's Propel brand will be on hand during running clinics offered by Alberta-based retail chain The Running Room. The clinics, which run in local markets across Canada and attract 50,000 consumers annually, feature advice from nutrition and fitness experts. Propel will be sampled during the sessions.

Jason Stanton, advertising and promotions manager for The Running Room, says clinic participants have an average income of \$62,100, a median age of 34 years old and skew 61% female. "These are influencers – they are vocal," he says. "The clinics and running groups are as much social as they are exercise. Participants are more interested in getting good knowledge and having a good time, rather than just focusing on the successes of running alone."

According to Andrew Shulman, associate marketing manager for Gatorade, the CPG firm aims to drive trial and awareness of Propel Vitamin Supplement, and to communicate its product benefits (that the water is vitamin-charged, low-cal and lightly flavoured). The Running Room provides the "opportunity to speak to our target (active men/women, 25-35 years old) outside of traditional packaged goods channels," he adds.

"We may not get a chance to contact all these people in a grocery store, and here we can get in touch in an environment they're comfortable with. The marketing benefit is getting that buzz. It's more credible getting the information from a friend who says: 'This will help you stay hydrated.' They'll believe that versus a TV ad."

Another benefit, he adds, is that Propel has access to both competitive and novice runners through The Running Room, which is important since its target is "less intense" than the typical Gatorade consumer.

Specifically, the campaign's goal is to encourage consumption of Propel's 6x500ml pack by offering a 20% off coupon for all regular-priced merchandise at The Running Room on 400,000 SKUs. POS in Running Room locations plus select grocery banners across the country are also part of the promo, as are e-mail blasts to the specialty retailer's 800,000-strong distribution list.

The summer promo is a follow up to an effort that ran last May and saw The Running Room hand out 70,000 bottles of Propel to weekend shoppers, supported by in-store advertising. Since then, says Shulman, the retailer has become a vendor for the product. **LD**



also offered a new recipe on a sponsored page called Baileys Girls Night, with a link to the brand's website.

"Word of mouth is huge, and I believe that the community on urbanmoms.ca is the influential community, and if you can get a couple of those consumers to see how Baileys fits into their entertaining and connecting lifestyle, then that's a great fit for the brand," says Gaborieau. "Baileys has such high household penetration, but low top-of-mind awareness, so if we can go narrow and deep with a consumer group, then that's exactly what we need to build the relationship. And we're not going to get ROI on the 100, 200 or 500 moms, it's on the group of friends they connect with."

Having said that, Gaborieau was pleased with the impact the campaign had on urbanmoms members. Of those who responded



Can yummy recipes lead to top-of-mind awareness for Baileys?

to the survey, 50% visited the Baileys section of the site, 43% had recommended the brand to family or friends in the previous four weeks and 90% were aware of the contest. Also, 230 members contributed submissions for the contest, which gave away a Baileys indulgence pack, and the Girls Night section attracted 2,000 unique visits. But, she admits, it's difficult to correlate sales results back to the effort, because mass advertising was also in the mix during the holiday period. Gaborieau is hoping to get a cleaner read with the spring/summer effort.

Advertisers can not only sponsor pages on urbanmoms, they can also use the site for research, by tapping into the online network's offline events (including both large-scale events and smaller in-home get-togethers) as well as its "research and testing panel." Palm, for instance, has utilized the latter in the past; its new tech toy Palm Z22 organizer was sent to moms on the panel (there are thousands currently participating), who decided they loved it, enabling it to be featured as editorial on the site.

A similar network from the States, called Sisterwoman.com, launched in mid-April and "allows women to celebrate girlfriends." As president and co-founder, Allie Savarino, formerly SVP at online advertising solutions firm Unicast, has since seen advertisers come on board, just as she expected.

She views her site and those like it as the online version of "town halls," which for marketers provide "a perfect environment, because if I can introduce myself to target consumers in situations where they are most at ease, then I can become part of their routine, which means [the brand] could become fully embedded. The premise is absolutely one that everyone [is interested in]; the trick is doing it in a way that isn't going to be discredited, because



Sisterwoman.com's circles are like town halls that marketers can get involved in

the message is delivered in an environment that's skeptical."

Still, it's imperative that marketers take that risk. For one thing, the consumer is no

longer an easy target.

As Savarino says:

"Happening upon them isn't what it used to be."

She adds: "If marketers don't engage in that one-to-one communication opportunity, they will miss a lot of their marketplace."

Along with display advertising (Sisterwoman offers

in-page box units that can hold video, interactivity, animation, etc.), marketers can sponsor a "circle," which can be open (i.e., any member can join) or closed. Since the site's conception, 400 new circles have

been formed by members.

"We allow a limited number of advertisers to create their own circle talking about their product or service, on the condition that

it's never static," says Savarino. TLC is one marketer that's done this, in an effort to get feedback on programming. Neutrogena is another. The skin care brand has established a circle to discuss its Advanced Solutions At Home Microdermabrasion System, fostering consumer comparisons to more expensive dermatological treatments, for instance. "Advertisers are realizing that the endorsements from other women carry so much weight," says Savarino, who adds that it costs between US\$25,000 to US\$75,000 to sponsor a circle. "What we have found is that women are very open to consuming advertising. But what they want to do is not only consume, but be able to talk about it."

And she gives marketers like Neutrogena and Baileys credit for engaging communities before every other marketer leaps into action. And that they will, she says. "The days of people just latching onto a product or service because they saw a commercial [are running out] because branding is changing – it's not just about what the advertiser can do, but also what they can get existing loyal consumers to do on their behalf. That's the most important thing about community – it's 'Can you mobilize the people you already have invested in your product?'" So, can you? ■

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COVETING STICKY SITUATIONS

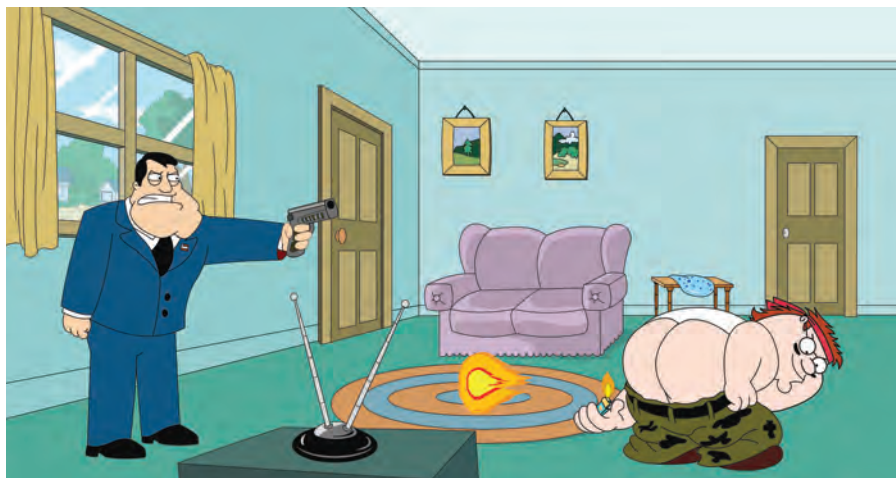
Latest branded videogame from Fox went the extra mile to resonate with fickle gamer target

◀ By Annette Bourdeau ▶

How would you like 10 million different consumers to interact with your brand for 10 minutes or more in a videogame?

Obviously, such results are what marketing dreams are made of. But it's not as simple as just slapping your logo on a game and hoping it'll go viral. The key is building customized, engaging, credible, interactive user experiences.

Ottawa-based interactive agency Fuel Industries and Fox Home Entertainment Canada's marketing manager Carmen Schwalm have been able to strike viral gold twice in less than a year with original interactive content. First was last fall's "StewieLive," which achieved eight million hits, and now again with a new game to push the DVD release of *American Dad's* first season. While "StewieLive" was a Canadian-only initiative, Schwalm's U.S. counterparts were so impressed with the results they wanted to get in on the next similar venture. Fuel pitched the idea of an online multi-player kung fu game featuring characters from the TV shows *American Dad* and *Family Guy*.



American Dad faces off *Family Guy* in cheeky Fox mash-up

The game, which attracted 2.3 million unique players within a month of going live on April 20, was built from scratch by Fuel and pays homage to the iconic arcade game "Street Fighter" to resonate with older gamers (the prime target skews male 18-49).

Fuel worked with "Street Fighter" publisher Capcom, and even incorporated "Street Fighter" character Ryu as an inside joke for fans. "This is about a brand experience...and getting street cred with the demo," explains Schwalm, referring to the decision to commission a customized game instead of simply branding an existing game.

"We thought: 'How can we wrap a game around the brand, instead of just slapping a brand on an existing game?'" says Mike Burns, Fuel's CEO/CCO. "[Pitching an existing game] is like walking into a client meeting and opening up a book of Clip Art.... As an agency you wouldn't sell a canned commercial, why would you do that with a game?"

"I think the future really is going to be custom content," Burns continues. "We're really big on creating experiences that the end user can engage in."

Fuel was also behind 2005's uber-successful "Watch Me Change" viral effort commissioned by Miami hot shop Crispin Porter + Bogusky for The Gap that allowed users to dress avatars in Gap clothes and e-mail their creations to friends.

Columbia Pictures is also catching on to the custom content craze, with a unique BlackBerry game, "RV Pile-Up," to support the late April release of the Robin Williams movie *RV*. They built the game for BlackBerries because the devices figure prominently in the film. ■

KIDS LOVIN' CREATING MCDONALD'S ADS



McDonald's is getting in on CGM

McD's is the latest marketer to serve up co-creation advertising opportunities for consumers. The Toronto-based QSR has hooked up with YTV for the Go Active! Film Festival, which launched early last month, in a bid to increase interactivity online and physical activity off-line.

The program is a five-week integrated online and on-air promo where kids can create a film of their own for upload and voting on ytv.com. All of the submissions feature the Golden Arches in the background during a couple of scenes, and end with the familiar "da da da daaaaa... I'm lovin' it" tagline. Winners will receive the Golden Cheeseburger award consisting of a trip for four to L.A., passes to a theme park and an iPod.

This year marks the second year for the co-promotion, and according to Tim Cormick, VP client marketing at YTV, the festival netted "very compelling responses last year in terms of film participation and [online] critics." He adds that the focus this year is in making the film festival site even easier for the younger end of the 6-11 set. As such, YTV built in an online tutorial complete with background sets, sound effects and characters. Promotional elements include TV spots and a dedicated microsite on YTV, as well as POS materials at McDonald's restaurants nationwide. — Pia Musngi

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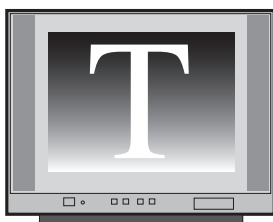


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Specialty Television:

Connecting with a Captive Audience



They were once the new kids on the broadcasting block, but they've come a long way since then.

Today, specialty and digital stations are growing by leaps and bounds, and they're regularly pulling in viewers from the big conventional networks. They are

also impressing media planners with their innovative marketing solutions, multi-platform campaigns and tight connection to their viewers.

In turn, advertisers are waking up to the idea that TV is about a lot more than just mass exposure. There's solid ROI to be gained by targeting specialty's niche audiences and working with creative teams willing to look beyond the 30-second spot.

"The specialty sector is flexible and creative," says Marilyn Orecchio, director of sales for W Network, Canada's top women's station. "We're interested in finding unique ways to integrate a client's brand into our home-grown programming."

Looking at non-traditional ways to reach consumers is a key strategy for many specialty stations, as is fine-tuning their offering to build on their loyal following. Some, like Corus Entertainment's W Network, have totally rebranded themselves, as has the industry veteran Prime, which is about to re-emerge as the newly christened "TVtropolis." "With so many new channels coming out, you've got an evolving television landscape in Canada," says Tim Kist, director of marketing for Global Television Specialty Networks, which operates Prime. "You'll notice that networks have gone through a metamorphosis in the last few years to focus on components of their schedule that really identify their brand."

For industry insiders, it comes as no surprise that specialty broadcasters are grabbing an increasingly larger share of the market. By November of last year, there were already 148 specialty and digital stations in the country, according to Nielsen Media Research, and more are expected as the industry goes from analog to digital.

Figures released by the Canadian Radio-television and Telecommunications Commission (CRTC) last year show

that specialty and digital networks increased their revenue take by 16% in 2004, while conventional broadcasters saw theirs drop.

Even more revealing are viewership numbers. According to Nielsen, the audience for Canadian English-language specialty stations has increased by 40% since 1999, while conventional English-language stations experienced a 0.1% drop.

New name, new logo, at Prime

As one of the earlier players in the specialty TV market, Prime has had a good 10-year run under its signature moniker. But now, the station is turning things up a notch. Come June 1, it will reappear under a snazzy new name – TVtropolis – with a brand-new on-air look and a stronger focus on the iconic TV programming that's been its backbone.



The rebrand is part of the parent network's effort to carve out a more distinct niche for viewers and advertising partners in the growing television market. "We want to build on what Prime had established initially, and then develop a very consistent, forward-looking approach on how we want to add programming," says Tim Kist, director of marketing for Global Television Specialty Networks. This means establishing a stronger focus on the recent TV hits the station is licensed to air – primarily sitcoms and dramas whose vintage is at least a decade. "There used to be no single TV destination for back-to-back recent iconic television



Seinfeld flexes its muscle as part of TVtropolis' iconic programming mix.



Connecting with a Captive Audience



TVtropolis: Back-to-back iconic hits



With its heavier concentration on recent TV hits, chances are TV junkies will welcome Prime's transformation into TVtropolis. They'll also be pleased to see the intro of a new roster of iconic favourites into its schedule.

With the addition of *Seinfeld*, *Frasier* and *Golden Girls* to its line-up in the past year, its audience grew by 31% over the previous spring, says Kathy Gardner, senior vice president of research and corporate promotion for CanWest MediaWorks. Other recent iconic hits set to air on TVtropolis, when it launches this month, include *Ellen*, *Frasier* and *Beverly Hills 90210*.

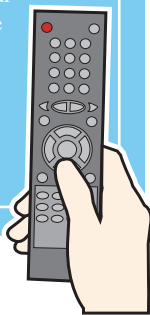
It's a heavy load of first-rate television, the kind that spawns fans who can quote episodes, characters and, in the case of real diehards, entire scenes. This plays right into TVtropolis' strategy to build a stronger community of followers among viewers – long considered a key USP driving advertisers to the specialty TV market.

"When you're more consistent throughout the schedule, it just serves to add more value to the network," says Tim Kist, director of marketing for Global Television Specialty Networks. "Viewers know what to expect when they tune in."

Also in the lineup is a novel weekend block, new to Canada, called "Celeb-reality." This comprises four current VH1 reality shows with familiar actors from TV classics: *Breaking Bonaduce* stars Danny Bonaduce from *The Partridge Family*, while *My Fair Brady* features Christopher Knight from *The Brady Bunch*.

There is also *Hogan Knows Best*, with WWE superstar Hulk Hogan, and *Celebrity Fit Club*, where pop culture cronies compete in activities like ballet and belly dancing. The shows run back to back and play right into the station's renewed focus on iconic hit TV.

Visit www.TVtropolis.com for more information.



The Bundys of *Married With Children* are home sweet home in TVtropolis.

shows," comments Kist.

"And that's what we identified as the niche we should go after." Today, this includes popular shows from the early to mid-90s such as *Seinfeld*, *Frasier* and *Ellen*.

TVtropolis will also phase out lifestyle programming like *Diva on a Dime* and *House and Home*, which don't quite fit in with the station's new vision. These shows were originally aired as part of production deals with Global and CH which, like TVtropolis, are owned by CanWest MediaWorks.

A redesigned logo rounds out the transformation and reinforces the station's strategy of building a strong following of loyal TV buffs eager to watch some great television. The logo uses traditional TV colour bars laid out in a cityscape pattern to push the idea of TVtropolis as a center of a TV activity. Its tagline, "hit TV lives here," brings the point home.

"The flavour of our brand message is that you don't watch



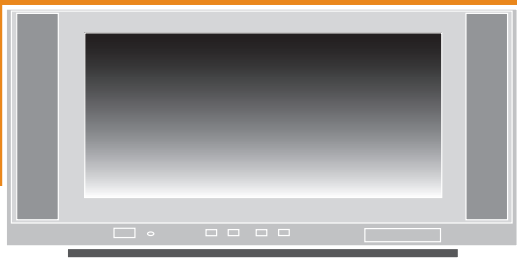
Recent hits like *Beverly Hills 90210* populate TVtropolis.

shows on TVtropolis; you watch shows in TVtropolis, meaning that you already know the characters and the scenes, and you remember them fondly," says Kist. "We want to create a feeling of community."

Also in the works is a new website with stronger brand identity, more cross-platform opportunities for media planners and additional interactive components such as TV trivia quizzes. While TVtropolis will continue to offer standard 30-second spots, as well as dot spots and squeeze backs, new options like marathons will be considered in the future. "The marketing that we will wrap around this is going to make TVtropolis an exciting, reinvigorated place for clients' messages to live," says Kathy Gardner, senior vice president of research and corporate promotion for CanWest MediaWorks. "Everything that you do with TV now has to be linked to all the places that the viewer or consumer would go. That gives us the opportunity to provide them visual through television and then link them right back through to interactive pieces."

Insight into women

"We strive to have an emotional connection with women," says Shelley Findlay, director of marketing at W Network. "Whether it's on air or online, we really try to cultivate that connection."



Everything we do is rooted in consumer insights.”

Creating a community of loyal fans who turn to W Network for everything from chick-flicks to online advice – like top ten decorating tips from Candice Olson of *Divine Design* – is part of the station’s strategy to morph itself into a trusted information source for viewers and marketers alike.

Bearing out this commitment is the W Her Report, an online panel of 2,300 Canadian women done in partnership with the Angus Reid Group. The blind-study allows W to gain insights into the demographic to help create stronger client initiatives and optimize its programming to suit women’s likes, dislikes, interests and concerns.

It’s a valuable source of information. The most recent findings from the W Her Report, for example, determined that contrary to the common view peddled by the media today, most women are not opting out of the workforce,” says Findlay. “While 47% of Canadian women said they would leave their jobs to raise their families if not for financial concerns, 37% said that their families wouldn’t survive if they didn’t work. In families making less than \$50,000, that number went up to 51%.”

Findings like these are regularly supplied to W’s clients and to agencies. “It helps us to collectively determine sponsorship messaging that resonates with women,” says Marilyn Orecchio, director of sales, W Network. “So we look to these insights as our underpinning of pretty much everything that we do for advertisers.”

Insights gleaned from the W Her Report are also scrutinized in-house to help fuel programming ideas and acquisitions. Recently, it triggered the development of a novel hybrid show called *The Smart Woman’s Survival Guide*, set to launch in September. Combining elements of lifestyle and sitcom genres, the half-hour series plays on a show-within-a-show concept, with useful tips, hints and how-to’s provided throughout.

“We kept hearing from women that what they love about



W Network takes a consumer insights-driven approach to its business.



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Take another look at who’s watching APTN!

For more revealing information about APTN viewers, call APTN Sales at (416) 260-3860 or visit us on the Web at www.aptn.ca/sales



Specialty Television:

Connecting with a Captive Audience



W Network: A multi-faceted approach



When the Royal Canadian Mint decided to launch a commemorative coin to celebrate the 20th anniversary of the Canadian Breast Cancer Foundation, it wasn't surprising that they teamed up with W Network. "With our demographic, we are a good fit for something like this," says Marilyn Orecchio, director of sales at W Network, Corus Entertainment's specialty station for women.

Chatelaine was also brought on board, and the collective group developed a multi-faceted campaign featuring on air, online and print media. "Women don't just watch television or just read magazines. Their lives encompass a number of different media, so we wanted to make sure that we could present all those options to our clients," says Marilyn Orecchio.

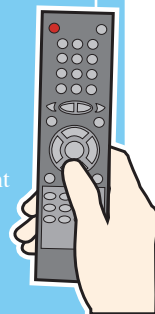
Titled "Creating a future without breast cancer," the campaign included the launch of a minted pink-ribbon coin, a five-hour block of special programming on W Network, vignettes of personal breast cancer stories also airing on W, and complementary advertorials in Chatelaine.

"We also streamed the vignettes as part of a micro-site that we've built for the Mint," says Marilyn Orecchio. "So there are multiple platform opportunities for the vignettes."

The three 30-second vignettes incorporate Royal Canadian Mint coin branding and were produced by W Network. They tell the stories of three women who have battled breast cancer, who were chosen from thousands of submissions responding to an all-call request by wnetwork.com and chatelaine.com.

Other elements of the campaign include 10-second on-air billboards. "It's another brand message for the Mint," says Marilyn Orecchio, "but it also drives viewers to the website, where they can either read about these experiences, share their own, or find out more about the Canadian Breast Cancer Foundation." W's rich, multifaceted approach to this important project, she adds, is just one example of the network's mandate to be a valuable and trusted information source for both viewers and marketers.

Visit wnetwork.com for more information.



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Connecting with a Captive Audience



W Network is that it entertains them first and comes with added value; that they learn tips that are useful in everyday life," says the network's vice president of programming Joanna Webb. "We were looking for a multi-genre vehicle that offered tips and expert advice on everything from cooking to cocktails, finance to fashion." W's original programming team, headed by Maria Armstrong, developed the new show in consultation with executive producer Allan Magee.

The show's characters produce a fictional lifestyle TV program called Smart Woman. But they interact with real-life experts like bankers, butchers and beauty experts. For advertisers, this provides organic product placement opportunities. And in a unique twist, service-based clients can provide "real life" experts to be interviewed in the TV show depicted in the series. "A financial professional from CIBC, for example, could be interviewed by the fictional host on taking out a mortgage," says Webb.

There will also be handy tips popping up on screen as audio and visual clues, with more complete details provided on W's website. "The beauty of this show is that the viewer can then go a little bit deeper on the website if they are interested in

these tips," says Webb.

The Aboriginal Challenge

Aboriginal Peoples Television Network (APTN), the only national Aboriginal broadcaster in the world, has enjoyed rapid overall growth in ratings over a short period of time. 2006 has seen AMA grow up to 3.6 million viewers tuning in to the national analog station each week. Although some presume that APTN is "only for Aboriginal Peoples," the AMA actually reflects the non-Aboriginal audience, since traditional media measurement tools do not include Aboriginal viewers.

"BBM and Nielsen only measure non-Aboriginal Peoples, so that's the audience data I sell my airtime on," explains Mike Peterkin, APTN's director of sales. As for Canada's two million Aboriginal Peoples, says Peterkin, they represent a substantial bonus at the time of booking.

It's an odd sales pitch for a television station dedicated to Aboriginal content and production, but certainly an enticing one. Most importantly, it is working. The Winnipeg-based network recently

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APTN: Bringing in the big players



It's been a good year for Aboriginal Peoples Television Network (APTN). Since September, the station has introduced 11 new national advertisers, including Kraft Foods, Duncan Hines, Tim Hortons, Lotto 649, Imperial Oil and Vlasic Pickles. At one time, this would have been unheard of, says Mike Peterkin, the station's director of sales. "A year and a half ago, we didn't even have BBM (viewer numbers). Now we have audience data, we have Marketron Rep-Pak, we are maturing. Starting May 29, Kraft's multi-brand campaign will air for a three-month run as part of a movie block, while Tim Hortons recently signed on for a full-year campaign after a successful, shorter test run. "It's working for them because they've come back now with a full one-year deal, a 32-week campaign," says APTN CEO Jean LaRose. "Over time, other major advertisers will realize the value of coming on board with APTN."

As Peterkin points out, APTN appeals to media buyers for a variety of reasons, not least of which are the millions of non-Aboriginal viewers who also watch the channel. "It also makes sense from an efficiency standpoint. We are cost effective, we offer a unique mix of programming that nobody else offers, we are 85% Canadian content and have the potential to reach 12 million Canadian households from coast to coast to coast."

Visit aptn.ca for more information.



lined up its first big-name national advertisers, including Kraft Foods and Tim Hortons. "Vendors started recognizing that they were getting value for their money and that their campaign worked," says APTN CEO Jean LaRose.

Three years ago, the not-for-profit network registered only 600,000 viewers a week. That changed dramatically when it revamped its programming and brought in an in-house team to handle sales. A better selection of movies, starring such Hollywood celebrities as Val Kilmer and Cher, were introduced. And the



We Joggin' • *We Joggin'* is a music variety special that captures the essence of a unique, multi-cultural live performance experience. Filmed at the 2006 Festival du Voyageur in Winnipeg, Manitoba, this special celebrates the human spirit through song, dance and laughter.

station's news program, APTN National News, was bumped up to twice a day, rather than twice a week.

For media vendors, the station developed a simplified sales package incorporating the highly popular movie and news programming with lesser known Aboriginal shows. "We've packaged it in a variety of ways that make it easy for the media buyer to look at different approaches and select one, and then it's all done for them," says LaRose. "We've made our process for buying much more efficient."

LaRose also points out that, while the Aboriginal market may not have traditionally appeared to be a dream market for many advertisers, it's certainly one to keep an eye on. It's a demographic that is growing at a rate of 22% compared to the Canadian average of 3%, and they over-index in many product categories. "If there's one demographic that is growing right now," says LaRose, "it's the Aboriginal population."

Targeting the Techies

With content dedicated to video gaming and technology, G4techTV Canada has a handle on pulling in an increasingly hard-to-reach audience: men.

Boys love their toys, and it appears that these days many of them would sooner download movies or play video games than

G4techTV: Focus group opportunities



The image of video gamers and technology geeks as introverts holed up in their parents' basement is a common one. It's also way off the mark, says Malcolm Dunlop, vice president of programming and marketing at G4techTV.

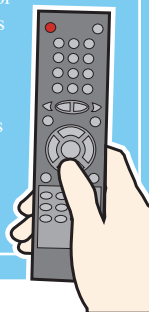
For starters, many technophiles are now men in their 30s, with families of their own and high disposable incomes for expensive tech-toys. They are also part of a community that regularly exchanges information on tips, advice, likes and dislikes, whether they're chatting online or meeting face to face.

"People think of these gamers and tech heads as people who don't necessarily socialize and communicate," says Dunlop. "But there is a real sense of community. They want to get together and meet one another."

There are conferences, gaming competitions and even private meetings organized via the Internet. Just this past December, hundreds of fans of G4techTV's Call for Help congregated in Toronto, driving from as far as Detroit. The meeting was organized by an eager fan through meetup.com, a website that facilitates meetings for like-minded individuals all over North America. The hosts of Call for Help also attended.

"Meetings like this allow us to gather information about our viewers, which we can bring back to our advertisers," says Dunlop. "It's a great sort of focus group. And it gives opportunities to our advertisers to get our viewers to sample their products."

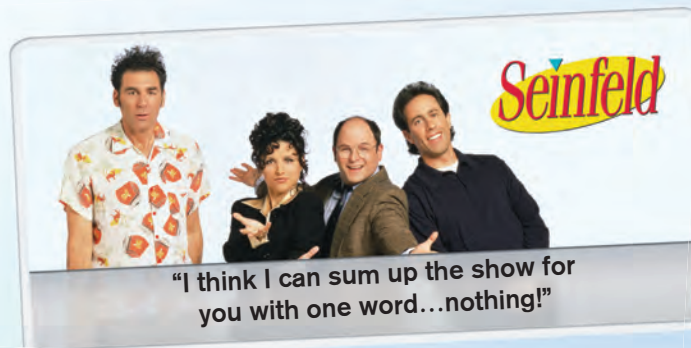
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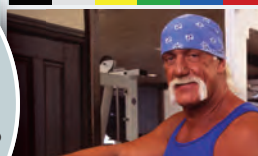


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Celebrity Fit Club



Hogan Knows Best

My Fair Brady

Breaking Bonaduce

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Morgan Webb and Adam Sessler of G4techTV gaming review show X-Play.

hunker down in front of a TV show. G4techTV, however, gets their attention with behind-the-scenes video shows like Xplay and Reviews on the Run, as well as the station's biggest hit, Call for Help, a Canadian technology call-in show whose popularity has generated international licensing agreements. Breaking through this tough market comes down to more than just good programming. With a tech-friendly audience, G4techTV depends heavily on its two websites, one for the channel and another for Call for Help. "Our programming drives people back to our website," points out Malcolm

Dunlop, the network's vice president of programming and marketing.

"Advertisers want to reach this hard-to-reach demographic, and they also want to use the Web to reach these people."

Driving up interaction on the website results in opportunities to talk on message boards, participate in contests, send in questions, access show transcripts, and get tips on free downloads. "The Internet has been a great tool to find out what our viewers are saying about our shows," Dunlop points out. Advertisers can tack on a Web component to their commercial airtime purchases, whether in the form of data gathering or technology quizzes tied to their products or services, with links to their site. "It's a natural fit to have an online campaign; to have a really good media mix," says Dunlop.

G4techTV, owned by G4 Media, Rogers Media and Shaw Communications, is gaining in popularity among male viewers. According to Nielsen Media Research, says Dunlop, it was recently rated the number-one digital station reaching male viewers, 18-34, during daytime hours.

A creative approach

One of the newest players in the specialty TV sector is Insight Sports, a sports media, entertainment and production company that launched three digital stations late last year: Casino and Gaming Television (CGTV), the World Fishing Network (WFN) and GOLTV, a 24-hour soccer network.

With niche audiences leaning toward adult men, the three stations focus on offering advertisers targeted markets, cost efficiency and loads of creativity and flexibility.

"Creativity is probably one of our strongest suits," says Reggie Yan, vice president of sales and strategic partnerships at Insight Sports. "When we sit down with a sponsor, we are able to bring the executive producer for each of our networks into that meeting and have a creative discussion with the brand manager and their agency."

WFN: Fishing Out a New Market



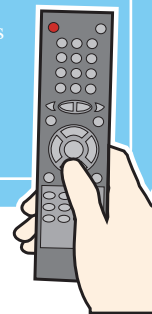
"A lot of people don't know that fishing is one of the top recreational activities in North America – the sport is a hidden gem," says Chris Doyle, vice president marketing for Insight Sports, owners and operators of the World Fishing Network (WFN).

The company is hoping to tap into this massive market, which in Canada numbers between six and eight million enthusiasts, according to the Canadian Sportfishing Industry Association. "Advertisers often don't know that more Canadians over the age of 15 fish than play golf and hockey combined," Doyle points out.

Building on its fishing credentials, WFN has forged relationships with fishing icons like Bob Izumi, who acts as spokesperson for the network. In terms of marketing, his involvement with WFN is exclusive, and he regularly makes appearances for the station at trade shows, signing autographs and wearing WFN-logo clothing. "Bob's popularity transcends fishing," says Doyle. "His success is proof that there's an untapped market here."


If fishing hasn't exactly broken into the spotlight of spectator sport, it's more because of weak media exposure than the lack of interest, says Doyle. "It's been a lack of media profile for the industry – and that's a void WFN is filling."

Visit wfn.tv for more information.



Insight Sports also brings a number of event marketing opportunities to the table. WFN's partnership with the Canadian Fishing Tour (CFT), for example, allows it to not only produce programming covering CFT's tournaments, but also to exhibit at Tour events and bring ad sponsors on-site. "So if an automotive sponsor wants to bring its vehicle on site at these events, we are able to make that discussion happen," says Yan.

Marketers, he adds, are seeking "more ways to reach their consumer beyond television media." Insight Sports delivers that by extending the TV experience to a consumer experience. The three networks each have their own websites, plus monthly newsletters and e-mails that are sent to update viewers on news and developments in soccer, fishing or gaming.

In terms of content strategy, Insight Sports is going multi-platform which, aside from television, will include online, mobile, broadband and video on demand (VOD). These days, says Yan, advertisers want more than just a 30-second spot, and consumers want their content on more than just a TV platform. "They want to be able to watch whatever they want, wherever and whenever." 

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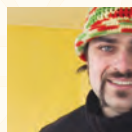
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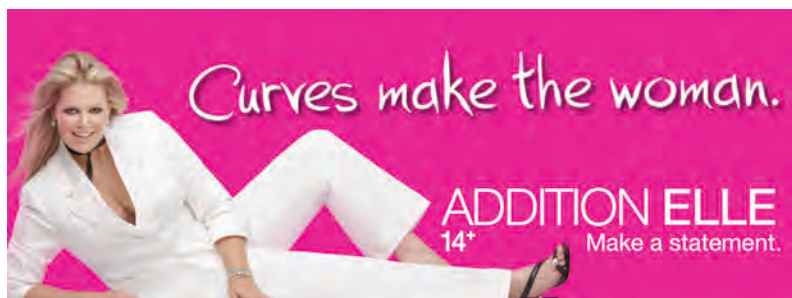


◀ By Natalia Williams ▶

It's June. And in the advertising universe, it's naturally all things Cannes. To pay homage, *strategy* wanted to know which Canadian campaigns over the past year were medal worthy. But we flipped the script.

Instead of agency types, we invited six marketers behind six big award-winning brands that received top rankings in our February Creative Report Card (which ranks the agencies and clients based on their medal haul) to offer their Canuck picks for who should take home the Lions.

Then, we went to the source – the agency or marketer behind the selected work – to learn more about the thinking behind these marketer-curated contenders. Let the whistling begin.



CANNES CONTENDERS [YOUTH DEMO PANEL]



Jeff Jackett

Marketing manager, Gatorade, Pepsi-QTG Canada

Behind the can't-miss recent series of Gatorade ads, Jeff Jackett has managed to marry his deep passion for sports (he's been called a sports lunatic) with a keen marketing savvy. The result has been some pretty slick spots, which helped double sales expectations of the Gatorade X-Factor brand, as well as snag NHL phenom Sidney Crosby before he became a star. (Incidentally, the first spot, which ends with Crosby running down the street with a hockey stick in hand being chased by hundreds of street hockey players, just launched in April.)

Before Gatorade, which he joined in 2003, Jackett spent nine years at Unilever, working as brand manager on Sunlight. We had to ask, what, really, do marketers get out of awards ceremonies like the Cannes Lions? "I'm sure many folks think not much," he says, "but they certainly help marketers both recruit and retain talent. People want to work for [brands] that do good work."

Pick #1

Campaign: Dose

Agency: Rethink

The concept: A multiplatform campaign all about attitude, irreverence and fun that used TV, wild postings and transit shelters to target 18-34.

Why do you like it?

Witty humour with shock value and stopping power. Love the casting.

Why is it effective?

Very fresh, cynical, and distinctly different. The reader should also expect this in the content.



What consumer insight has it tapped into?

Finally, a media source as disaffected, cynical and apathetic as its target!

What makes it Cannes worthy?

Brave, distinctive, cuts through, and could appeal to the non-conformist fibres still left in the judges.

Pick #2

Client: Nike Hockey Training Outdoor

Agency: Taxi

The concept: A very big campaign featuring NHL players. One element of the campaign pushed OOH to rarely used 50 ft. and 150 ft. heights with images of the athletes hanging from a crane in Toronto and on a floating billboard in Vancouver Harbour.



Why do you like it?

It's totally unique, imaginative and larger-than-life. When I first saw Jarome Iginla hanging upside-down from the ceiling in Square One mall in Mississauga, my first reaction was: "That's cool." And the more executions I saw the more I said that. I also

like it because they didn't scream out who the athletes were. Nike was confident enough to know their youth target would know.



Why is it effective?

The bigness of it, the unconventional shapes, the unconventional placement (the barge execution in Vancouver was brilliant), the call to action and the way to find out more through the website. It's just really well done.

What consumer insight has it tapped into?

The specific product featured by the ad is not that unique – there are lots of other training performance apparel lines out there. But by positioning the product in a unique and dynamic way not only will it get noticed, but it can also elevate people's performance perceptions of the product.

What makes it Cannes worthy?

Fresh, original, likeable, memorable. And Cannes and other awards festivals need to do a better job of recognizing non-film ads, especially in light of changing media habits of consumers.



Dan Sorotschynski

Director of marketing, Dose

While new to Dose (he arrived in January) Dan Sorotschynski is no stranger to award-winning brands. Before joining the CanWest youth-targeted online and mobile service, he was brand initiatives manager at Nike, working on programs such as RunTO and Nike Runner's lounge. Despite all the talk today of pushing creative boundaries, when it comes to his target demo and the awards scene, Sorotschynski says that truly breakthrough work rarely gets beyond the brainstorming phase. "A lot of great youth ideas get killed during the creative process due to an unwillingness to take risks."



Pick #1

Campaign: Science World

Agency: Rethink

The concept: A very, very funny multiplatform campaign including TV spots, transit and radio spots surrounding the theme everything-you-wanted-to-know-about-science.



Why is it effective?

Humorous, smart executions that are relevant to a youth audience to demonstrate that science doesn't have to be boring.



What consumer insight has it tapped into?

Science is boring.

Pick #2

Campaign: Contemporary Art Gallery

Agency: Rethink

The concept:

Make a youth-targeted campaign a work of art.



Why is it effective?

It works for a few reasons:

Engagement: The days of passive interaction are over. Youth today want to be empowered and entertained. The wall of buttons was a unique execution that broke

through the clutter and drew people in to participate.

Individualism: The thousands of buttons with different words representing one of hundreds of possible responses to contemporary art personalized the experience. Today's youth are all about "customized me"; this catered directly to that trend. Having a takeaway for participants drove a viral, buzzworthy element to the



initiative and the buttons are still seen on youth in Vancouver.

On the level: The campaign was executed in their world. All communication was street level, downtown and transit.

What consumer insight has it tapped into?

Art defines culture and is open for interpretation. It is also one of the strongest forms of self-identification, a defining quality of the youth demo. The campaign played off this attribute to draw in new, youthful members.

Portrait of a hip campaign

Contemporary Art Gallery

Why it's a contender: For sheer ingenuity, inspired execution and relevance.

Even today, a year later, Christina Ritchie, the director/curator at the Vancouver-based gallery, is still amazed at the response to the campaign, which was a pro bono effort by Rethink. "It was a feeding frenzy," she says of the thousands of youth who clamoured around the exhibit to walk away with buttons that read everything from "horny" to "schizophrenic."



Length of campaign:

The button wall was up for four weeks last May but all buttons were removed within 36 hours.

The target:

Vancouver residents 20+ who appreciate art in all forms.

The insight:

Contemporary art causes most people a lot of anxiety, as they believe they must come up with one answer to explain it.

The goals:

To draw attention to the location itself and to increase awareness about the gallery. To break down the barriers that currently exist in relation to contemporary art.

The execution:

Fifty thousand buttons were hand-pinned onto the wall surrounding the entire gallery. Each button was printed with a single word/colour representing one of a hundred possible reactions to contemporary art. The public was free to walk away with as many buttons as they wanted in this interactive promotional installation. The text on the wall underneath the buttons read, "This Is Contemporary Art".

The results:

The event was covered by most local TV news and newspapers, including the *Globe and Mail* and the *Vancouver Sun*. It became a true community-spirited event with hundreds swarming to the site and helping to hoist each other up to remove buttons.



The display became a "happening" that spread through the city as people wore their buttons and talked about the piece. These buttons can still be seen on people's bags and lapels today reminding people of the gallery.

The players:

Contemporary Art Gallery:

Christina Ritchie, director/curator

Rethink:

Chris Staples, CD/copywriter

Ian Grais, CD/AD

Dale Vankoughnett, producer

Joanne Turner, account director



Margareta Mahlstedt

Brand communications manager, MINI, BMW Group Canada

Margareta Mahlstedt is responsible for all MINI brand-specific communications including advertising, e-business, and relationship marketing. While her efforts just resulted in the brand scoring the only Canadian gold from the most recent One Show, she's still a bit skeptical about how winners are selected. "I find that award shows either focus only on creative or on the strategy and the results. Of greater benefit to both advertisers and marketers would be a show that truly evaluated both."

Mahlstedt has been with BMW Group Canada since 2001 following a position at BMW's M division in Munich.

Pick #1

Campaign: Addition Elle, "Curves Make the Woman"

Agency: Taxi

The concept: The multiplatform campaign for the plus-sized chain was inspired by Marilyn Monroe.

Why do you like it?

Because it made me pay attention and take the message with me – in a positive manner – and I was not the targeted demographic!

Why is it effective?

The visuals were bold and screamed "self-confidence." The messaging was consistent across all executions and very well integrated.

What consumer insight has it tapped into?

The insight was that the female



demographic has long been subject to stereotypes. Delving deeper, it tapped into the lack of confidence that women have when they feel that their body is inadequate given today's societal pressures.

Pick #2

Campaign: Dove, Campaign for Real Beauty

Agency: Ogilvy & Mather

The concept: Part of a global, multiplatform campaign to change the definition of beauty. Canada's efforts included a billboard along a major highway in Toronto that encouraged commuters to cast votes online and displayed live tally results, a photography exhibit, and a documentary on the W network, which traced a photographer's search to define beauty.

Why do you like it?

The Dove's 'Campaign for Real Beauty' was everywhere and its message was clear and relevant, but not just to the core target group – anyone could identify. For me, the best part of the campaign was the use of out-of-home, particularly the billboard on the Gardiner Expressway here in Toronto.



Why is it effective?

It was effective because it took aim at the status quo and worked to change perception. Again, the message was clear and consistent [as if to say] "we want people to view beauty in a broader and democratic manner."

What consumer insight has it tapped into?

The female demographic has long been subject to

narrow stereotypes about what is beautiful. The campaign tapped into the need for women to be considered attractive no matter what their weight or skin colour.



What makes it Cannes worthy?

Rarely does one see creative in the beauty industry that really taps into a core insight like the Campaign for Real Beauty does. [It's] a truly international campaign.

CANNES CONTENTENDERS [FEMALE DEMO PANEL]



Geoff Craig

VP/GM, home and personal care, Unilever

Geoff Craig is unabashed about his love for award ceremonies. "Especially when we win!" he jokes. And with award-winning brands such as Dove, Vim and Degree in his portfolio, it's easy to understand why. The CPG giant's offerings to the global Dove Campaign for Real Beauty, like the recent "Little Girls" spot that ran during this year's Superbowl game, continue to rack up accolades. And internally, he says, it helps to motivate staff by dangling the award carrot. "Our experience has demonstrated a strong linkage between awarded work and business success," he says. "Success begets success. This is why in a discussion we had [recently] I set the team's sights with dead aim at a Titanium Lion award." Craig joined Unilever 14 years ago, starting as a brand manager on Lipton Soup. In addition to Dove, Vim and Degree, he also oversees Axe, Suave, Sunlight, Vaseline, Lever 2000 and Q-Tips.

Pick #1

Campaign: Tim Hortons
"Proud Father"

Agency: Enterprise Advertising

The concept: A father and son, of Asian descent, in the bleachers at a hockey arena reminisce about the son's childhood and hockey over cups of Tim Hortons coffee.

Why do you like it?

What could be classified as schmaltz and wallpaper is a brand that sits at the top of this country's most respected list. This is largely a function of leveraging real life Canadian vignettes and turning them into a "double double" engaging story. "Proud Father" is the latest and perhaps most effective one ever.

Why is it effective?

Tim's is a brand that can stir up social and cultural issues and stereotypes. Mix in a little father/son latent bonding, add in a little shared sense of pride of one's offspring, and this is a powerful piece of creative. In reality, we can all admit to solving one of life's problems over a Tim's.

What consumer insight has it tapped into?

As the tagline proclaims, every cup tells a story, and every story has built the brand. This story taps into the heart and soul of a Canada where, almost by definition, all relationships improve when hockey is involved.

Pick #2

Campaign: Ikea "It's Not a Mistake"

Agency: Zig

The concept: A woman, who upon seeing the savings at the check-out kiosk at Ikea, figures she's all but committed a crime and makes a getaway.

Why do you like it?

I liked it because it made me chuckle in that fresh, quirky and offbeat Ikea kind of way. I am even willing to bet that sales went up over their last winter sale.



Why is it effective?

I continue to marvel at the seemingly endless wonderful, clever ideas that keep emerging from a store we all know about, and visit robotically. You can close your eyes and easily envision with exactness yet another voyage to Ikea. Yet remarkably this ad inspired me that perhaps a trip was overdue.

What consumer insight has it tapped into?

While clearly targeted to the shopaholic female, find a human who doesn't believe that any deal that is too good to be true probably is – or maybe this is the one that breaks the rule! We all want a deal so good that it verges on illegal. As with most great ads, a wonderfully simple truth, executed flawlessly and with great casting.



True winner

Tim Hortons

Why it's a contender: Sentimental yet effective. This spot, featuring a father and son manages to tap into the right amount of Canadiana, uniting family, hockey and coffee.

"It's one thing to have the right script. It's a whole other thing to pull it off," says Paul Wales, president and CD of Enterprise Advertising of the overwhelmingly positive response to the spot, which is part of the True Stories-themed commercials that the brand has run annually for about 10 years now. And this year's offering? "I think we nailed it."



“It’s one thing to have the right script. It’s a whole other thing to pull it off”

Length of campaign:

Ran during the Winter Olympics

The target:

Tim Hortons loyal coffee customers, adults 25+. The ad is "meant to be representative of the Canadian story," says Wales.

The insights:

People new to Canada discover that hockey and coffee are key to the country's makeup. "Tim Hortons has become part of the fabric of the country, so it defines what being a Canadian is."

The goal:

"To demonstrate how Tim Hortons and Tim Hortons coffee are part of the Canadian experience. Not just today but over the generations," he says.

The results:

The response to the ad has been "unbelievable," says Wales. "If you were to count all the positive letters and feedback Tim's gets in a year for all the advertising we do, it was double that amount in the first two weeks that the spot started running."

The players

Enterprise Advertising:

Paul Wales, president/CD
Andrew Shaddick, senior copywriter
Winston Lee Chan, senior art director
Daina Liepa, producer
Sandy Watt, group account director
Melissa Quibell, account executive
Paul Cade, director

Tim Hortons:

Cathy Whelan Molloy, VP, brand marketing and merchandising, The TDL Group (operators of Tim Hortons)
Dave McKay, marketing director, beverages



Harvey Carroll

VP marketing, Labatt Breweries of Canada

Harvey Carroll joined Labatt in 1997, helping launch its Oland Specialty Beer Company. Last year, he became VP and also walked away with a Cassie for Alexander Keith's. Still, he has reservations about awards shows: "As clients, we should be focused on driving the business forward. Though advertising is one element in achieving this, we should not allow ourselves to get fixated on winning awards – especially at the expense of driving shareholder value."

"We are not paid to win awards, but to build the business," he adds. "The best thing we, as clients, can do with respect to awards shows is to be courageous enough to allow our agencies to do the best work and to take some risks."

Pick #1

Campaign: Lexus "Moments"

Agency: Dentsu

The concept: A multiplatform campaign. The launch spot was a collage of key life moments. The car only appears in its last few seconds.

Why do you like it?

As someone who has a great love of cars, I am often disappointed by car advertising. Beautiful product shots don't engage me. The Lexus "Moments" ads are so engaging you can't help but be drawn in. Then, they do a great job of linking that higher feeling of adrenaline and carpe diem to the small moments car enthusiasts feel when driving.

What consumer insight has it tapped into?

For someone who truly loves driving, there are these magic moments

that you encounter when behind the wheel of a great vehicle. They are hard to describe and may mean nothing to some but to those who love to drive, they are there.

Any learning that you might consider using in the future?

While we always want to make our product the centre of the story, sometimes it is more important to make the human value or need state the centre and just find an effective way to then link that back to your brand.

What makes it Cannes worthy?

The ad elicits a level of emotional response and engagement that I find absent in most other car ads. They have found a way to use the standard formula for a car ad in a truly innovative way, delivering anything but standard results.

Pick #2

Campaign: Viagra "Bleep"

Agency: Taxi

The concept: TV spots that show men speaking straightforwardly about their previous night's exploits. A blue Viagra pill bleeps out the dirty bits.



Why do you like it?

Taxi has done a great job of taking a challenging situation (the product is difficult to talk about or demonstrate) and making it the very basis of the advertising idea. The campaign is entertaining, but more importantly it has significant stopping power.

What consumer insight has it tapped into?

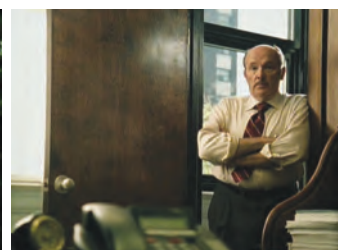
When something has a significant impact in someone's life they want to shout it out from the rooftops and tell everyone about it. In this case, it would be inappropriate, but the advertising idea allows them to do just that while showcasing the personal benefits of using Viagra.

Any learning that you might consider using in the future?

Don't always look for the most obvious way to deliver your message. Perhaps the biggest hurdle or challenge you are facing can actually become the impetus of a big creative idea.

What makes it Cannes worthy?

The campaign is innovative, breakthrough and at the same time, clearly and consistently delivers the consumer benefit. It is a new approach in a cluttered category and deserves to be recognized.





Terri Breker

Marketing services manager, BC Lions Football Club

Terri Breker is going into her eighth year with the BC Lions sports club. Recently promoted, she now covers all creative development, implementation and branding strategies. At press time, the latest in a series of very funny (and award-winning) ads by Rethink to encourage the occasional fans back into the stands were about to launch. "This season we're focusing on attracting young male 'fence sitters' who are thinking about attending." But who exactly have the folks at Rethink decided to target? "The metrosexual," she says. We're giggling already.

Pick #1

Campaign: Axe

Agencies: Segal Communications, Wilcox Group, PHD, Dashboard

The concept: A multiplatform campaign that plays on the theme that it's possible for normal guys to land hot women.

Why do you like it?

The campaign takes an average guy and makes him appealing to a very attractive female audience. I think it's clever how they use a little bit of humour, sex appeal, cool factor and throw it all together. The guys here [at BC Lions HQ] say that it's probably some of the best-male targeted work they've seen.



Why is it effective?

The whole campaign is effective because it doesn't matter which [execution] you're seeing, you get the same result. It's very consistent and very well done.

What consumer insight has it tapped into?

They've done a really good job of making the average guy feel good about himself.

The enlightened car ad

Lexus

Why it's a contender: Thoughtful, engaging, almost profound, this campaign dared to place intelligence over fuel efficiency and pricing.

The fourth TV spot, "Frozen Moments," launched last month for the ES350. But it was the :45, which launched the strategy last fall, that started it all. A new take on auto advertising, the initial insight actually came from the car brand itself.

Reveals Glen Hunt, Dentsu's creative catalyst: "Lexus designs something trying to create moments for the driver. That seemed like a radical shift in design philosophy – especially for a car. They weren't just thinking about the technical engineering, they were thinking: 'How can we ensure that people's lives are enriched by owning this vehicle?'"

Length of campaign:

Started last fall and is ongoing

The target:

"Everybody who is thinking about buying a luxury vehicle, but the demo for Lexus is about 35 to 65," says Hunt. Buyers tend to be male.

The insight:

"The definition of luxury used to have to do with status, now it's the importance of time."

The goal:

To talk about cars in a completely different way that will boost the bottom line

The execution:

Print work
Four TV executions to date; one cinema spot
Events. The launch of the IS model last fall even included the unveiling of a drink, the Momentini
Radio
DM pieces

The results:

It's been presented in Japan, Belgium and China to be used in those markets, Hunt says. "The U.S. has expressed an interest as well, which is reverse marketing for the vast majority of Canadian work – especially automotive."

The players:

Dentsu:

Glen Hunt, creative catalyst
Deborah Prenger, senior art director
Amanda Loughran, producer
Mark Russell, VP, director of account service
Emma Hall, account director
Scott Morden, account supervisor
Kathryn Long, account executive

Lexus:

Stuart Payne, director, Lexus Division
David Brimson, national manager, advertising & PR
Jeff Powell, manager, advertising & PR

EDITOR'S PICK



◀ By Frank Palmer ▶

Choose partners carefully, enjoy lasting relationships

While I certainly don't have a magic formula for building successful agency-client relationships, I can provide you with my opinion on what makes them work or fail, based on my experiences over 35 years in the advertising industry.

By definition, a relationship is simply an emotional connection between two people. Like in any human relationship, a business relationship must be based on emotional connections, honesty, mutual trust and above all, respect.

I believe most agency-client relationships fail today simply because the process doesn't take into consideration the importance of building a human relationship

In fact, selecting a business partner is very similar to selecting a human partner. In a personal relationship, two people meet and are drawn to each other by a number of factors – chemistry, likeability and looks, followed by values and open communication. Next comes a mutual love and respect for each other that eventually leads to a strong, healthy and hopefully enduring relationship.

Like any good relationship, a successful agency-client partnership, which leads to outstanding marketing communications and results, takes time to build. Unfortunately, in many agency selection processes, not enough time is given for the client and agency to really get to know each other.

Why? Because far too often, clients are interested

in a quick and superficial search process rather than a long-term, lasting relationship. Even the search consultants, who try to make the process more effective, often don't have any more luck picking the right partner. The correct decision must come down to having the two parties, (client and agency), really liking and trusting each other.

I believe most agency-client relationships fail today simply because the process doesn't take into consideration the importance of building

a human relationship. They fail because both partners either don't establish trust or mutual respect, or this breaks down.

They don't succeed because good communication isn't established or it ceases. Certainly, everyone in this business has had relationships go bad due to unrealistic demands or personality clashes.

At DDB, we've been lucky to have many successful and emotional agency-client relationships.

Why? We've worked really hard to

develop not only business relationships, but also human relationships.

This has meant turning down business, when necessary. Several years ago we had a very large, important client in the service industry. This particular client, along with their competitors, had unionized employees. A situation occurred where a union group with a competitor went on strike, shutting down the competitors' stores. Our client thought they could leverage the competitor's misfortune and asked us to develop a full campaign with creative and media.

The agency did what was asked and we made the presentation to the client. At the end of the presentation, which the client liked and approved, the senior executive asked me: "Frank, what would you do?" I told him simply I wouldn't do it for two reasons. First, there was a risk that by running this campaign the client's unionized employees, along with associated unions, would be offended and alienated, possibly hurting their future business. Second, the competitor was closed so they would most likely get most of their business anyway.

We turned down a lot of money on this project but I felt it was the right thing to do. Because of our honest approach the trust that was developed between agency and client was fantastic and we enjoyed a five-year-long relationship.

Only when agencies and clients try to better understand the characteristics of the company they are partnering with and place an importance on building emotional connections, will their relationships be successful and long lasting. Then, and only then, can an outstanding and loving business relationship, one that produces great work and results, begin.

A 35-year veteran of the advertising industry, Frank Palmer is CEO/chairman of DDB Canada, based in Vancouver.





◀ By John Bradley ▶

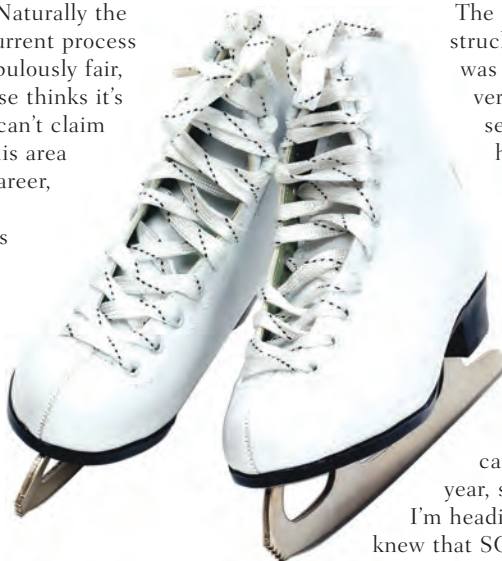
Who needs Cannes, we'll have the Besties

As the annual Cannes advertising festival rolls around yet again, seemingly only a few weeks since the last time, the question of just how these things should be awarded rears its ugly head. Naturally the winners think the current process is rigorous and scrupulously fair, whereas everyone else thinks it's a complete sham. I can't claim to be an expert in this area as, for most of my career, I studiously avoided attending any awards bashes, even if we were up for them. But I broke the habit of a lifetime over the winter and attended the Cassies.

The intent of the Cassies is of course to focus on sales results rather than "creativity" and in the process make a case for the financial returns that advertising generates. Can't complain about the intent, but that was not quite what came over.

For a start, the jury seemed to be long on the advertising profession and distinctly short on econometricians. As we all know when a brand declines, there are countless factors we can point to as having influenced the outcome: pricing, promotion, display, recalcitrant retailers, competitors who seem to have a licence to lose money and so on. However, when things go well, we seem

much more certain as to the reasons why. A bit of visibly unbiased proof around the impact of the advertising would not go amiss.



The second thing that struck me at the Cassies was that campaigns with very modest sales results seemed to be in the hat. I thus formed the uneasy impression that in fact EVERY seemingly successful campaign had been entered. Now of course, the entries represent a tiny fraction of all campaigns run in the year, so you can see where I'm heading with this. I already knew that SOME advertising works; the issue we face is that the

self-evident flaws in the status quo and at the same time, learn from the outside world where similar problems of judgment occur.

To that end, I would adopt the ice skating model and combine the technical merit aspect (payback) with artistic impression (creativity) into one mega-award show. The judging panel for payback would be a slew of grizzled academics from the economics department of one of our finer universities, and the panel for creativity would be a selection of authors, artists and sculptors. Each counts for 50%, so to win you have to have an irrefutable payback attributable to the advertising, and to have done it with some panache. After all, we can't admit that the future lies in Bowflex-type infomercials.

To head off the problem of tiny accounts being put forward to showcase outlandish creativity, I would have a minimum annual sales level of, say \$10 million, for the brand in question. For advertising to survive as an industry, it has to be able to perform in the big leagues, irrespective of allegedly overly

I would adopt the ice skating model and combine the technical merit aspect (payback) with artistic impression (creativity) into one mega-award show

hit rate seems to be getting worse, not better. Seeing a parade of lottery winners would not convince me that entering the lottery is a sound strategy for wealth creation, so learning that some advertising worked does not help sell me on the concept that advertising investments in general are reliably sound.

While I have attended *strategy's* Agency of the Year, I have never ventured into the darker recesses of the awards for creativity. But that doesn't stop me coming up with a solution to the whole thing. I think we should aim to correct some of the more

cautious clients. And if you enter one brand, you have to enter all your brands to give you a company average score to weed out the lucky hits.

Modesty forbids me from suggesting that these awards be called the Bradlies, so my vote would go for the Besties.

Twenty-plus years in marketing were enough for John Bradley; he left to do other things that interest him. He writes this column to help the next generation of marketers simplify an overly complex profession. He values and responds to feedback at johnbradley@yknotsolutions.com.

CORRECTION

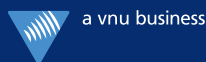
In *strategy's* June special report: Listed Women, Susan Ross, EVP/GM of Specialty Television, Corus Entertainment, Toronto, was incorrectly listed as overseeing Discovery Channel (a CTV asset). In fact, she oversees the Corus-owned specialty channel Discovery Kids.



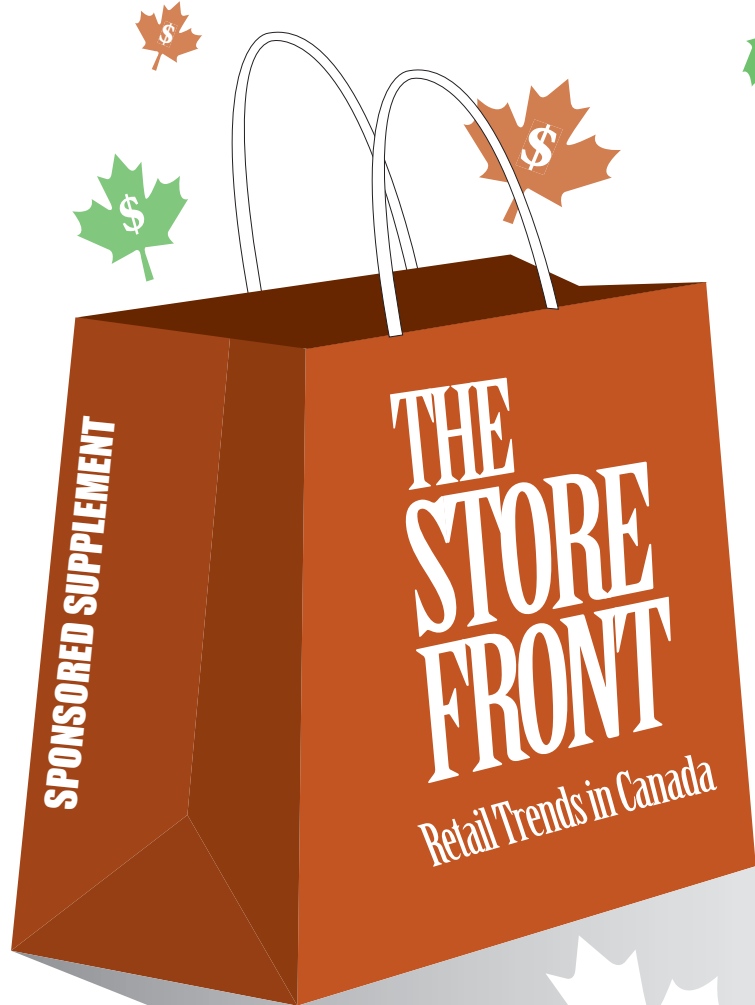
In today's world, success is all about understanding and reaching the *right* consumers.

ACNielsen is an invaluable source of essential information and consumer intelligence for more effective decision making. ACNielsen Homescan and Spectra offer a 360° view of the consumer, which allows you to seize and maintain competitive advantage.

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All about your consumers



Retail revenue accounts for about six percent of Canada's gross domestic product. Retail also represents nearly 50 percent of total household spending in this country. Consumers do shop till they drop – a lot of cash, that is. But, as a retailer, how do you get them to stop, shop and keep coming back? Current trends in retail marketing seek to solve this challenge.

C

onsumer loyalty hinges upon customized communication – treat customers as unique individuals rather than a random, mass audience. To achieve this highly relevant level of communication, retailers are increasingly turning to customer profiling and database marketing techniques. Industry leaders such as ACNielsen and Transcontinental help home in on retailers' target customers and speak to them in a way that directly impacts their lifestyles, demographics and spending habits.

Seventy percent of purchase decisions are made in-store. And this bottom-line stat is driving in-store marketing trends. Shopping today is less about utility and more about experience. Consumers want, and now usually expect, more from stores than products lined up neatly on a shelf.

Retail giants such as Wal-Mart, Starbucks and Home Depot increase store traffic by creating experiences that go beyond just attractive sale prices and product samples. From store events and interactive displays to in-store entertainment, these retailers create emotional and memorable experiences for shoppers. The results are sales lifts, repeat business, and long-term loyalty.

To fuel these results, companies such as OneStop Media and CIM (Consumer Impact Marketing) help retailers of all sizes build their own unique retail experiences. From digital media networks to "retailtainment" events and interactive demonstrations, the in-store experience has never been more engaging.

Customer Profiling

By definition, a profile is the outline of someone's face as seen from the side, or a short biographical account of an individual. For retail marketers, both of these definitions apply. They need a detailed outline of their customers and an understanding of what makes them tick.

Customer profiles are built from demographic details, lifestyle information and spending habits. Combined, this information helps retail marketers manage current customers, acquire new prospects and improve cost efficiencies of marketing campaigns.

"The ability to identify your customer allows you to target more efficiently so you can communicate to a consumer with relevance," explains Pat Gardiner, president of ACNielsen Canada. As the world's leading marketing information provider, ACNielsen measures and analyzes consumer attitudes and behaviour as well as the dynamics of the retail market.

The company offers three unique integrated services designed to help marketers understand customers with the goal of creating tailored retail experiences, and ultimately increased sales: Who is your consumer? Using trade area methodology, ACNielsen's Spectra Canada brings your consumer to life. While standard profile platforms rely upon demographic analysis of a particular trade area, "We go beyond demographics," says John Mee, ACNielsen's vice-president, retail services.

THE STORE FRONT

Retail Trends in Canada

“Spectra considers life stage and lifestyle information,” he explains. “What are consumers’ media and consumption habits? What are their attitudes towards products?” In retailers’ hands, these insights result in sales and merchandising programs targeted to their high-value customers.

How does your consumer shop? Through Homescan, a consumer panel of 12,500 households across Canada, ACNielsen tracks actual consumer purchases thanks to hand-held scanners with which panelists record every UPC-coded item they buy. Thus, retailers gain an understanding of the shoppers’ behaviour not only within their own stores, but also beyond their own aisles.

Homescan helps retail marketers to understand important dynamics of shopping behaviour such as what shopping occasions and product purchase needs of their customer base are being met by competitive retailers.

Why does your consumer shop at your store? It’s essential to know the why behind the buy. PanelTrack surveys the Homescan consumer panel to uncover their perceptions about products and shopping. Says Mee, “This attitudinal survey reveals the link between what customers say they do or feel about a retail experience and what they actually do.”

By linking responses to purchase behaviour, marketers can identify the age, income and household composition of their primary buyers. Conversely, they gain an understanding of their competitor’s customer. And they can determine how these groups respond to particular in-store promotions and merchandising to develop more effective marketing strategies.

By using Spectra combined with Homescan and PanelTrack, marketers can determine the life stage of consumers, what they are buying and their perceptions, explains Gardiner. “Retailers can use this data to shape everything from neighbourhood targets to in-store layout.”

ACNielsen recently conducted an in-depth survey of general attitudes towards retail in Canada today. Its questionnaire examined general perceptions about service and the motivation behind particular retail choices. Gardiner will present the results of the survey at the Retail Council of Canada’s STORE 2006 conference in June.

Databases Loaded

Retail, more so than most other industries, comes into contact with consumers through multiple channels and touchpoints across a broad spectrum of products and services. In any given week, an individual consumer might receive several different marketing communications from a single retailer. “Retail has the biggest challenge and opportunity to pull all this together,” says Paul Tyndall, general manager of Transcontinental Database Marketing. The technique he describes is the central rallying point

ACNielsen Canada: It’s all about your consumer

Do you know your customers? Can you find them? In today’s world, consumers are inundated with choice. ACNielsen Canada is an invaluable source of consumer intelligence. The company provides a comprehensive view of consumer behaviour at the all-outlet, regional, retail chain, neighbourhood and store levels. Through segmentation and targeting, ACNielsen helps you focus on your most valuable consumers by answering these key questions:

WHO *are your consumers?*

- What are the characteristics of my shoppers, and how do they compare to my competitors’ shoppers?
- How loyal are my shoppers?
- Who are my high-potential or core shoppers?

WHERE *do your consumers shop?*

- Where else do my consumers shop and what are they buying?
- What store locations are they most likely to shop at?

HOW *do your consumers shop?*

- What do they buy? What drives their buying decisions?
- Develop and execute more targeted programs geared to your most valuable shoppers.

ACNielsen’s Homescan and Spectra Canada offer 360-degree views of consumers – information that’s essential to seizing and maintaining a competitive advantage.

Visit www.acnielsen.ca for more information.

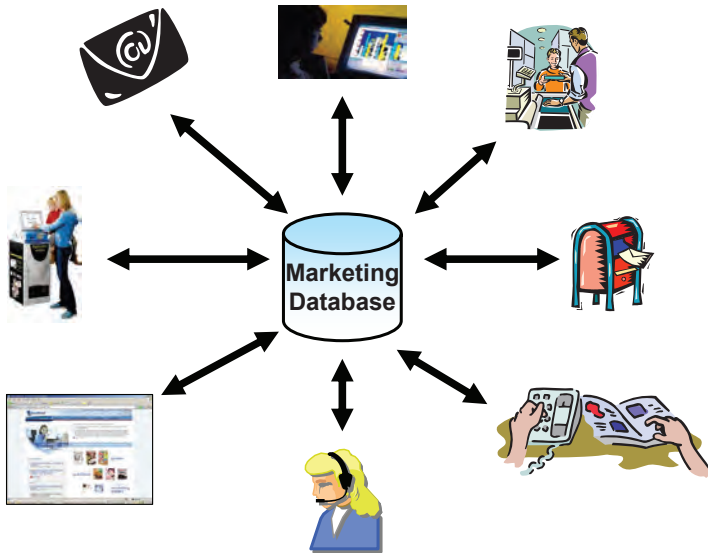


for these multiple touchpoints, allowing you to maintain a consistent conversation with your ideal customer.

By definition, database marketing is the technique of combining information about your customers into a central location that drives all your marketing efforts. Data can encompass everything from your customers’ demographics and buying habits, to prospective customers, and the effectiveness of past marketing programs.

Tyndall highlights the two essential steps to successful database marketing strategies: Define your objectives and establish your metrics. “Without knowing what you want to achieve,” he says, “you may not choose the optimal marketing channel or channels for your communications.”

Next is defining success. Determine from the outset your measure of desired impact on consumers. Perhaps it’s a direct sales lift on a particular product, an increase in Web hits, or attracting new kinds of customers.



Data can act as the central hub to tie your multi-channel marketing activities together

An industry leader in printing, distribution and database marketing, Transcontinental has the ability to execute initiatives across almost all channels in the retail world, from direct mail and catalogues to flyers. The team first employs data analytic techniques to ascertain the ideal channel to meet your objective, and then they refine your target audience.

In the retail world, one size doesn't fit all. Localization remains an ever-emerging trend. "Retailers are looking at data to help determine optimal product mix, store layout and advertising on a local level," explains Tyndall, who points to Wal-Mart as an example. Although the retail behemoth maintains consistent elements across all stores, every store is somewhat tailored to its respective market. The lesson? To foster localization, marketers must have a good handle on their data.

It's What's Inside That Counts

Research shows that 70 percent of final retail purchase decisions are made in-store, at moment of sale. Increasingly, marketers look to influence customers at that moment – when brand loyalty, awareness and recommendation converge.

In-store marketing tools allow customers and sales associates alike to get closer to a brand. You can deliver the experience directly to the customer. And the ring of the cash register won't be far behind because the payoff potential is substantial. In-store retail marketing drives sales, increases store traffic, and builds brand loyalty.

Gone are the days of simple trips to the store. To stand tall in the mall, retailers must now strive to create shopping experiences. "Retailers are taking direct ownership of the relationship with consumers" says Kevin Delano, CMO (Chief Marketing Officer) at CIM. "Retailers



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Retail Trends in Canada



CIM's QTG Canada themed in-store promotional display.



Buena Vista Home Entertainment & Fujifilm Canada cross promotion

are not simply places to buy manufacturers' products – they are becoming the brand.”

Enter experiential marketing. Broadly defined as live event marketing experiences, this technique fosters face-to-face consumer interaction with a brand or product. In the retail environment, this could involve in-store promotions and events as well as product education and trial. As the market leader in developing and executing

such campaigns, CIM works to create retail experiences that are relevant, interactive and memorable. “All experiential marketing programs aim to touch the consumer in a positive manner, resulting in very impactful experiences,” explains Delano.

This technique can be used by manufacturers and retailers across many trade sectors, from grocery and pharmacy to building box, electronics and fashion. CIM is a leader in product education (Scott's Turf Builder at Home Depot), product trial (Microsoft Xbox at Future Shop), and in-store promotions (QTG Canada at Grocery).

Retailtainment takes the Stage

A growing trend in experiential marketing is “retailtainment.” Unlike simple samplings and demos, this method drives traffic to a certain area of a store, where shoppers are engaged in various interactive events such as contests, shows, giveaways, or children's activities.

Transcontinental Database Marketing: Clean-up on aisle two

Grocers face some of the most challenging marketing issues in the retail arena. So, with literally thousands upon thousands of SKU level products to promote, it's easy to lose track of what's selling and to whom. For decades, flyers have proven one of the most effective and cost-efficient advertising channels for such retailers. But historically, they haven't been very data driven.

Transcontinental Database Marketing is changing that. “Through data, we are helping stores decide what products should be featured, what type of offers should be made and how the flyers should look,” explains general manager Paul Tyndall.

On the front end, Transcontinental leverages POS and other data sources to help target flyers geographically. Leveraging the database also allows grocers to determine which products to group together. Marketers can then tailor their flyers to particular audiences based on database details, from product mix to the visual look of the piece.

On the back end, an effective database allows grocers to track the sales lift attributable to the flyers and determine what kinds of customers are responding to what kinds of products in order to make future communications even more effective. This approach allows grocers to feature items that will attract more valuable customers, rather than the cherry-pickers.

Go to www.transcontinental-dbm.com to learn more about Transcontinental's unique database services.



Pioneered by retailing giant Wal-Mart, retailtainment goes beyond immediate sales lifts. It gives life to a brand to establish an emotional connection with consumers, resulting in return visits, brand recognition, and loyalty. Companies such as CIM can customize events by location and venue to target a specific audience and speak to them in a unique way.

In-store sales and merchandising is another key facet of the retail experience. CIM gets your store ready for consumers every day. Through creative displays, signage and kiosks, the team makes brands stand out from the crowd. They also help determine optimal pricing and inventory decisions, based on your audience.

Of course, in-store techniques are only as good as the tools that measure them. To that end, CIM captures data to allow continuous Web-based access to real-time results. Retailers can identify successes, gaps and future opportunities.

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Signs of the Time

Research shows that consumers are five to ten times more likely to notice dynamic media versus static signs. Retailers are now beginning to embrace both of these notions via in-store digital signage.

This point-of-decision advertising channel lets retailers communicate with their best customers at the time of purchase in a cost-efficient manner, with nearly 100 percent penetration. "Digital signage fuels a whole new level of opportunity and flexibility for retailers," says Michael Girgis, president of Onestop Media Group (OMG).

Retailers can influence buyer behaviour with an in-store digital network. It allows marketers to provide timely, relevant content in real time with strong calls to action. Studies show that retailers can expect an average sales lift of eight percent. Through advertising on the network, retailers can also generate a new revenue stream. But the benefits of digital signage go beyond traditional ROI metrics. From an operational perspective, the medium can be used to communicate directly with retail staff.

To provide proof of the effectiveness of digital signage, OMG, Fourth Wall Media and the Retail Council of Canada are conducting a five-month pilot program with Sporting Life. OMG installed five 40-inch displays and an interactive dual screens kiosk at the retailer's flagship Toronto store. Display content includes sports-related infotainment, ads showcasing in-store brands, and unique store promotions. Pilot advertisers include: HEAD, Adidas, Oakley, Amex and Timex.



85% of those who entered the Match Point Make-Over contest on the in-store kiosk became new SportingLife LifeLine members.



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THE STORE FRONT

Retail Trends in Canada

CIM: Tailored for retail

CIM creates, enhances and delivers brand experiences. Through strategy, execution and measurement, this industry leader can increase retail sales, launch brands, and raise product awareness with select customers. CIM recently worked with the H.J. Heinz Company of Canada to bring its sales and marketing plan to life at retail.

The challenge: create a consumer-oriented, themed event to drive incremental sales for Heinz and the retailer.

Execution: A themed event featuring summer brands and offering consumers the chance to win a Smart Car. To create an environment for consumer awareness and participation, CIM worked with the retailer to build large, impactful displays and to utilize all POS materials.

Result: A huge sales lift for both Heinz and the retailer. This unique retail marketing initiative drove incremental store traffic, built brand awareness, and helped establish long-term brand loyalty.

Such executions have made CIM the fastest-growing, largest sales and marketing solutions company in Canada. With over 300 full-time and 2,100 contract field staff, CIM works with clients on any scale, providing the only true one-stop-shopping agency solution in the country (brand strategy – creative – execution – measurement).

For the past six years, CIM has been recognized as one of "Canada's 50 Best Managed Companies".

For more information, visit
www.cimweb.com.



The SportingLife media network is a communication infrastructure offering timely and relevant customer messaging during the day and staff messaging before and after hours.

Sporting Life has embraced the medium as an overall communications infrastructure. "These screens really have become our communications hub," says John Roe, director of marketing and advertising at Sporting Life. "The signs cut through the clutter of in-store merchandising to improve the shopping experience for customers. We save on print costs and we can even make money through third-party advertising on the network."

Even though the pilot has just passed the halfway mark, Roe says he's already chomping at the bit to expand into every Sporting Life location. OMG and Sporting Life will present pilot highlights at the Retail Council's annual STORE 2006 conference in June.

The Retail Trail

So, what's next in the retail world? Almost all industry leaders point to emerging marketing channels as the future of retail. Mobile media will increasingly play a role in the delivery and targeting of advertising messages.

As technology improves, interactive displays may enjoy a greater presence in malls, stores and beyond. And branded entertainment such as video games, film and television will become more the norm than the exception. Whichever path the retail industry follows, the future looks as bright as a sparkling store light. 🛍️

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Retail Trends in Canada

Onestop Media Group: What's in store for Sporting Life

The pilot currently being conducted by Onestop Media Group (OMG) and Sporting Life seeks to explore how digital signage can increase brand equity, influence customer behaviour, communicate with staff, and enhance the shopping experience.

"These signs take the store experience and knocks it up about ten notches," explains John Roe, director of marketing and advertising at Sporting Life. Interactive kiosks are another element contributing to this improved in-store experience.

The lifestyle retailer had been searching for an effective way to grow its database via e-mail address acquisitions. Sporting Life's "What can we do for your e-mail address?" campaign offered discount and prize incentives to entice e-mail submissions. But the system eventually turned into more of a coupon campaign and was less effective at garnering new contacts.

Sporting Life opted instead to utilize self-service kiosks to encourage e-mail sign-ups. But how do you get customers to go to the kiosk in the store? You let your digital salesperson direct them. OMG and content-provider Fourth Wall Media programmed the

network screens to drive people to interactive kiosks.

Once there, customers could enter the seasonal "Match Point Makeover" contest by submitting their e-mail addresses. "Within two weeks," says Roe, "we had 300 addresses, and 85 percent of those were brand new customers to the store."

Such integrated campaigns are just the beginning for in-store networks, says OMG president Mike Girgis. He predicts that emerging marketing channels, such as mobile media, will eventually be blended into the retail mix. The Sporting Life pilot will be featured in the summer issue of Canadian Retailer Magazine.

Visit www.onestopmediagroup.com for more information.



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06/07.

Mobile Marketing Forum. Presented by the Mobile Marketing Association, this forum has an introductory and an advanced track to accommodate where you are on the learning curve. Topics include "Monitizing the Mobile Channel," featuring speakers such as Jean Berberich, mobile consumer strategies for Procter & Gamble, on the impact the third screen is having on traditional media; and "Mobile Video & Mobile Marketing: When, Where and How?" during which Cyriac Roeding, VP, mobile, CBS, will discuss the realities of mobile video and the role and impact of video advertising. New York Marriott Marquis Times Square, NYC. 303.415.2550. www.mobilemarketingforum.com.



◀ Erwin Ephron always has something thought-provoking to say



06/19-22.

▲ Pundits think Domo is going to be a hot property at the Licensing Show

Licensing International 2006: The Brand Builders.

There are always a lot of deals to make at the licensing show, not to mention content that can offer marketers advice on how to strike them. For instance, Sherice Torres, VP of Nickelodeon consumer products, will share "How to select and pursue the best license for your company" while Tim Rothwell, president, Worldwide Consumer Products Media Group, Marvel Entertainment, will offer his take on "What's Hot in Entertainment Licensing." Javits Convention Center, NYC. 212.951.6600. www.licensingshow.com.

06/20.

ARF Audience Measurement Symposium. IPTV, VOD, ITV, mobile, wireless and iPod – everyone's talking about these new media opportunities, but the question is what's the best way to measure them? This event will provide a discussion, moderated by Stephen Kim, director of media research at MSN, about the alternative new measurement solutions that have been created. Also, media guru Erwin Ephron participates in a debate on engagement versus disengagement. Presented by the Advertising Research Foundation. Millennium Broadway Hotel, NYC. 212.751.5656. www.thearf.org.

Other notable dates.

06/08-09. Digital Marketing Conference. Sessions include "Adding Mobile to Your Initiatives," with Sprint's director of data communications services John Styers, and "Teens Tell the Truth About How They Consume Media," featuring *Teen People*'s panel of adolescent Trendsetters. Marriott Marquis, NYC. 646.654.5167. www.digitalmarketingconference.com. • **06/13-15. Connecting with Kids.** Such youth experts as Disney Online's Ken Goldstein and Atlantic Records' Camille Hackney discuss trends in kids and youth marketing such as marketing with new media, adjusting to changing ethical expectations and experiential marketing. DoubleTree Guest Suites Hotel, Chicago. 305.667.4705. www.trademeetings.com. • **06/19-20. Scientific Marketing: Modeling and Optimization for Strategic Promotions.** This course presents a comprehensive approach to promotion design that integrates state-of-the-art data analytics, marketing science, pricing models, and optimization. MIT, Cambridge, Mass. 617.324.1902. web.mit.edu. • **06/19-23. Individual Choice Behavior: Theory and Application of Discrete Choice Analysis.** For marketers who want to understand and predict consumer choices, demand, and market share, the course includes an in-depth study of discrete choice models. Includes hands-on experience. MIT, Cambridge, Mass. 617.324.1902. web.mit.edu. • **06/20. DM Days New York Conference & Expo.** Keynotes include "Convergence 2.0: Multichannel Marketing in a Digital Age" with Yahoo!'s Ron Belanger, and "Adding Value and Measuring Results for Direct Marketers" with Alan Boughen, Partner, Director New York, NeoSearch@Ogilvy. Jacob K. Javits Convention Center. New York. 212.790.1500. www.the-dma.org.

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THE BACK PAGE

CHALLENGE

When it comes to imagining what a refurbished HBC would look like, there are a lot of questions that spring to mind. Mainly, is a mid-market department store chain even viable? We decided to ask the retail experts at Toronto-based consultancy J.C. Williams Group, led by founder John C. Williams. Here, is his team's advice to American owner Jerry Zucker on what it will take to succeed in Canada.

Jerry Zucker
Governor and CEO
Hudson's Bay Company

Re: Whither The Bay?

Dear Governor Zucker,

You must have questions. We will try to give you answers.

How do you kick-start this great Canadian icon?

A good place to look for the answers is to start with the facts.

This is not the good old U.S. of A. We don't have a lot of really rich people – or really poor people either. In our large cities, we are very ethnically diverse – and not just with blacks and Hispanics. The boomers are maturing and not spending much on the stuff that stores sell.

Competition is brutal. Wal-Mart, Loblaws, Zellers, and Costco have the low end of the market well served. As for the high end, well, there isn't very much of it. The Bay can't beat Holt Renfrew, Harry Rosen, Birks, or William Ashley at their game. So that leaves the middle, which is being aggressively attacked by world-class niche specialists that fill the malls between The Bay and Sears.

You own one heck of a lot of real estate. How will the 800,000-sq.-ft. flagship look compared to the 120,000-sq.-ft. store? Highly efficient retailers have one or two model stores. You could downsize the flagship to specialized, urban branch stores for the lucrative, core markets and then spin off excess space for their mixed-use development. The cost of effectively operating this range of store sizes is crippling.

How do you inspire 65,000 people to dedicate themselves to your vision? It has to be about something that is meaningful, that they believe in, and that will "fly." It has to be refreshing and different.

What is The Bay going to sell? The answer is easy: Canada, much like the States, is filled up with stores that sell the same thing. As consumers, our eyes glaze over as we see the same brands in all the stores. Your new store has to be a wonderland or a global marketplace of the newest, the different, and the exclusive. Why not align The Bay's merchandise with Target or Federated for their exclusive lines, plus new items from around the world?

How do we tell consumers about your new toy? Again, it's not with the old media. You seem to have spent \$100 million on communications. What impact on brand equity, traffic, and gross margin has that had? There is no single target market segment. There are millions of reasonably well-off families that each have different shopping needs, and like to be communicated to individually. Your CRM and e-retail programs will help here.

What should The Bay's service profile be? Well, that depends on your gross margin (should be close to 40%), which is trapped in The Bay's "always on sale" program. And that depends on your target market and merchandise mix as well as the store environment. It can't be self-service and it can't be super service (it will take shoppers two years to begin to appreciate it, which is too expensive). There are new service aids and e-retail strategies (e.g. web-based/online services) to give shoppers the information they want – and make a positive impact on sales. And there are business processes and IT, logistics and credit – all of which must be synchronized with every other element.

So what will the outcome of all this be? Hopefully, a new type of store that strikes a rational cord for value and an emotional cord for an exciting, new shopping experience. We are sure of one, very fundamental thing: It won't be a traditional department store – that dog doesn't hunt anymore.

With every best wish for success,

John Williams and your friends at J.C. Williams Group



Wednesday
AUGUST
16

GOLF DAY

It's finally time to get out of the office and onto the fairway! Join the Ad Club on Wednesday, August 16 at **Lionhead Golf and Country Club** in Brampton for our annual golf tournament. We know summer calendars fill up quickly, so save the date and get your foursome together. Tickets will be on sale soon. Partial proceeds from the event will go to **Horizons for Youth**, and **NABS**.

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