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HAIL, GREAT LEADER

Marketer of the Year

JIM LITTLE

(and his beavers)
connect the many
facets of Bell



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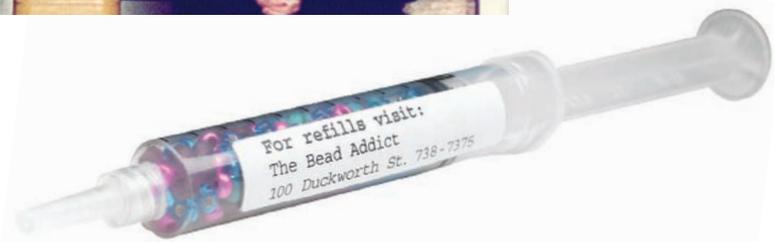
(Our headhunter's phone number is 011 44 20 7580 3455)



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BIZ

◀ DQ prez Jean Champagne has been with the co since he was 13, now he is rebranding and phasing out the “brazier”



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Target pushes product for The Bead Addict

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MARKETERS OF THE YEAR

Campbell's Mark Childs scored Top Innovation



On the cover

The reason Bell Canada's SVP of brand strategy, corporate communication and sponsorship was chosen by his peers as overall marketer of the year is his convergence campaign wizardry. Pulling together the diverse communication efforts of Bell's business units into one uniform campaign entailed an unprecedented level of internal collaboration. We figure you gave Jim Little extra cred for that, kind of like technical difficulty points at the Olympics.

With the *Wizard of Oz* as our theme, and Apple's 1984 as the visual inspiration, Cossette Communication-Marketing wove Little together with Frank and Gordon in an interspecies montage. Kudos go to Cossette Toronto CD Daniel Vendramin and ADs Kyle Robinson and Sylvain Allaire. Jeremy Thompson seamlessly helmed illustration and retouching, and the pic of Little was by Montreal photographer Ari Tapiero. Christa Pauwels was producer on the group effort.

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Once upon a time . . .

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47 marketer of the year

Bell is all connected – for real, this time, thanks largely to **Jim Little**. Soup is sexy, due to **Campbell's Mark Childs**. **Canadian Tire** is getting a make-over courtesy **Tracy Fellows**, and **Rona's** waving the flag, with coaching from **Michael Brossard**. Find out how Little – and our other top marketing idol finalists, led the troops.

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We love our iPods, we will love our iPhones, and we wondered what Apple would do next. The **Extreme** lads share some suggestions . . .



The power of story

Skimming through a women's mag recently, a perf-postcard impeded my flipping progress long enough for its "World Premier!" beauty product offer to catch my eye. The copy left me giggling. The headline warns, "If electromagnetic waves can penetrate walls, imagine what they can do to your skin." Never fear, Clarins will protect you with Expertise 3P, a spray with "super adapting powers against all types of pollution". The copy reads like a superhero comic plot: "Thermus Thermophilus from the ocean's depths and Rhodiola Rosea from the Siberian Cold. Together with free radical fighters, White Tea and Succory Dock-Cress, they form an advanced anti-pollution protection." However, unlike a comic, there's no story here to engage me, and help suspend disbelief, so I won't be procuring my own age-defying force field with Anti-Electromagnetic Waves & Urban Pollution Screen Mist. It may be useful, but somehow it sounds more sci-fi than solution.

The marketer on our cover, though, took a category that can also get jargony, and folded diverse messages into one simple, engaging storyline. Which is likely why Jim Little got the nod from his peers as *strategy's* Marketer of the Year. Herding all the business units and powers that be at Bell to rally behind a converged campaign starring beavers had rocky moments, but has resonated with consumers and is building results. Frank and Gordon help inspire trust – which is a good thing whether you're selling beauty serum or mobile gizmos.

One of the other top marketers has also managed to harness the power of story. Campbell's Mark Childs' most visible efforts include product and merchandising innovation, and more recently, a new ad campaign that reflects Canada's multicultural mosaic. However, the story spinning behind the brand rejuvenation was focused on building enthusiasm within the marketing team. And Childs has now engaged them all in furthering the plot.

Way before Rolf Jensen wrote *The Dream Society*, successful brand builders have known how to harness the power of story to engage imagination. Folks who trekked to Toronto's Marketing Hall of Legends gala were treated to some interesting anecdotes illustrating just that, as the Legends reminisced on their brandbuilding heydays. McDonald's Canada founder George Cohon talked about the nature of marketing, describing it as any and all forms of communication from TV ads to speeches, concluding with "it's telling your story." And in some cases, embodying that story. As per Cohon: "I've lived this brand for 40 years."

And some of the proudest stories seem to come from doing good. McDonald's has a long history of philanthropy, most notably, Ronald McDonald House. It also has a history of getting the hairy eyeball from health advocates, so now the golden arches gang is focusing on encouraging active lifestyles. Logic decrees that deploying the communications power that can make me crave an egg o' muffin even after I've eaten, can capture kids' imagination and turn it to active fun.

In fact, brands have had a lot of success in changing behaviour, sometimes just by framing a message in a call to action. Folks who ignore government admonitions to save energy will use the Cold Water Tide savings coupon that comes in their energy bill. Now more brands are using the Force of their advertising power for good. Such as Dove's new campaign praising older women. As the entries come in for our new Cause + Action awards, I can attest to the significant efforts out there and to the considerable pride in them.

So, while everyone explores the next shiny new thing, like RFID-related consumer intimacy, at the end of the day, connecting is about having a story, like Frank and Gordon, that captures the consumer's imagination. And it's about the storytellers living the brand. And, increasingly, it's about the plot containing a social themed story line or two.

And as my grandmother always used to say: "If it sounds like a lie, don't tell it."

Cheers,mm

Mary Maddever, exec editor, *strategy/MIC*

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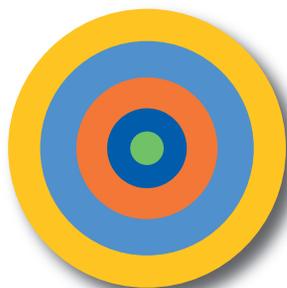
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Music strikes common note with consumers

Last weekend I attended a family wedding with guests spanning four generations. It struck me that there was one connection that united all of the ages. Kids as young as four, and great-granddad – who's 85 – were kicking up their heels (and spinning on their backs) to tunes from Frank Sinatra to Shakira and Kanye West. This is just one example of how music can bring people together.

In this issue of *strategy*, there are a couple of features that show how the power of music can translate into success for marketers. The first is our advertising supplement Hooking Up With Music on page S65. Music industry leaders Universal Music Canada and Warner Music Canada explain how partners have leveraged the digital music craze to boost their bottom lines.

In the middle of this month's magazine is a supplement produced in association with the Radio Marketing Bureau to speak to new developments in the radio industry in Canada. While not all formats are music-centred, the majority of stations' core content is music. By broadcasting specific genres of music, they naturally appeal to distinct demographics empowering marketers to customize their messages to the audience.

Music will be one of the five pillars of youth culture we'll be examining at the 10th Annual Understanding Youth Conference on May 2. Alan Cross, program director at 102.1 The Edge, and Universal Music's VP Marketing, Ivar Hamilton, will present case studies highlighting the impact music can have as far as engagement goes.

Please note the date and venue change: Wednesday, May 2 at Hart House, University of Toronto, and visit www.understandingyouth.com to see the full agenda.

'til next month

cm

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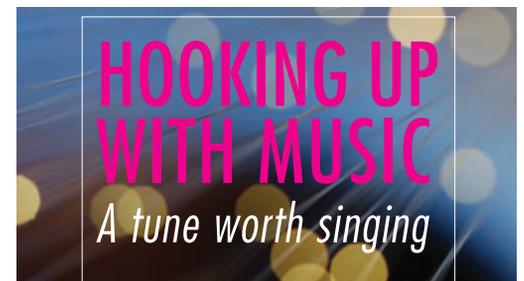
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PAGE RMB1



CHANNELING RADIO

PAGE S65



UPCOMING SUPPLEMENTS

May 2007

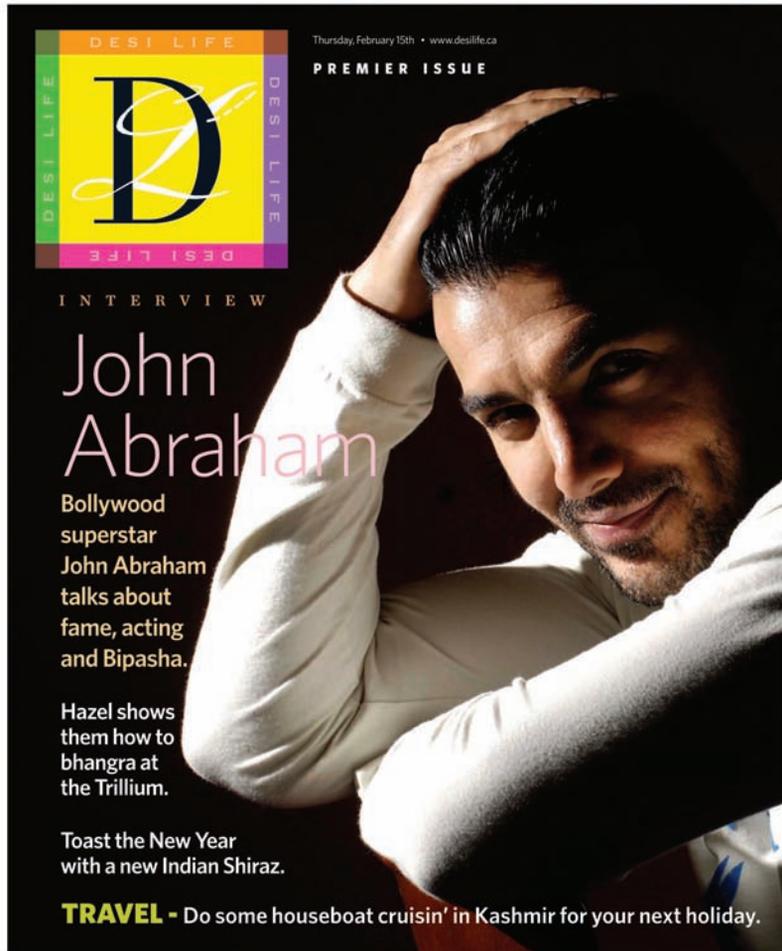
Data Mining

turning data into dollars

**Trends in Retail
Marketing**

To reach 1 million South Asians, you'd have to visit the Indian sub-continent

SOON, HOWEVER, YOU WON'T HAVE TO LEAVE TORONTO



Statistics Canada predicts that within ten years more than one million South Asians will call Toronto home. What are you doing to reach this audience?

Desi Life is a new, unique, and exciting glossy magazine aimed at the South Asian community in GTA – the fastest growing visible minority group in the city. With a circulation of 65,000, Desi Life precisely targets the South Asian community.

Produced by Torstar Media Group, Desi Life is supported by Canada's largest newspaper and an established relationship between editorial writers and the South Asian community.

To learn more about this innovative product, or explore advertising ideas, please contact Lara Barlow at 416-869-4230 or lbarlow@thestar.ca.

The Star's portfolio of specialty products continues to grow with new glossy sections and magazines aimed at desirable demographics to reach the audience you need.

“more cool technology su

SHOTGUN TACTICS

◀ By Terry Poulton ▶

When good business partnerships go wrong, things can get ugly fast. Toronto-based private equity firm Shotgun Fund takes this insight to outrageous levels in a recent B2B campaign featuring a disgruntled businessman wishing harm on his obnoxious partner.

The cheeky “I hate my partner” campaign, by Toronto-based Dentsu Canada, includes newspaper, online and guerrilla efforts, as well as three video executions – “Lick,” “Choke” and “Poke” – that have been seeded on YouTube. For the ultimate gesture of disdain, a highly targeted guerrilla effort saw 200 urinal mats reading “Your partner’s face goes here” placed in bathrooms at Toronto law and accounting firms, as well as local watering holes.

The YouTube videos got noticed quickly: within a day of being uploaded, ROB-TV booked Shotgun’s partners to appear on an episode of Squeeze Play.

While the campaign pokes fun at the idea of business marriages gone sour, it aims to make Shotgun Fund top of mind for businessmen thinking of buying out their partners.

Shotgun further played up the “bad marriage” concept with a macabre Valentine’s Day street effort by Toronto-based agency C2E Consulting. Street teams

handed out nasty Valentine’s Day cards and bouquets of dead roses to unsuspecting Torontonians. Shotgun head of marketing Lesley Myers, and Dentsu creative catalyst Glen Hunt, drove the effort.

Print ads are running in Montreal, Toronto, Calgary and Vancouver. <http://ihatemypartner.com/> – With files from AB



PICK FROM ABROAD

10 million kids can't be wrong



It’s been dubbed “the fastest-growing viral ever” by two independent trackers (Viral Chart and MemeCounter). And, with 10 million unique hits in three months, that’s not a tough claim to believe.

“Snack Dash,” built by U.K. interactive agency Kerb for Britain’s School Food Trust, is an online animated game that aims to get kids 11-14 excited about eating healthy foods. Players navigate through the game as quickly as they can, picking up healthy snacks like carrots and apples along the way for fuel. They’re tempted by junk food, too, but if they eat something bad, like chips, their character immediately appears bloated and slows down, and has to do exercises like push-ups to get back into top form. A link to the game was seeded on several popular tween sites, but there wasn’t any offline support, because, as Kerb’s MD Jim McNiven says: “We are viral purists.” **AB**

Amp'd brings it

◀ By Annette Bourdeau ▶



It’s cheeky, in-your-face and even a little cocky. It’s the Amp’d Mobile Canada pre-launch campaign, and it’s setting the tone for what’s to come.

The edgy California-based mobile content provider is set to launch in Canada on March 14, and will be available via Telus. It has several exclusive made-for-mobile projects on the go for 2007, including deals with actor Jack Black, writer Donick Cary (*The Simpsons*) and producer Howard Gordon (*24*).

Amp’d will also provide Canadian-only programs like a weekly sports talk show produced by Luc Robitaille, and original content from its partnership with MuchMusic.

Several wild posting executions hit the streets of Toronto, Montreal and Vancouver in late February, featuring bold headlines like “Introducing more cool technology sure to confuse old people.” The minimal body copy emphasizes the plethora of content Amp’d provides, and reads simply: “Entertain yourself with more sports, more music, more viral videos and live content on your phone.”

“The Amp’d brand is definitely a bit counter-corporate and edgy. It’s really aggressive,” says Lance Martin, CD at Toronto-based Taxi 2, Amp’d Canada’s AOR (Taxi New York has the U.S. Amp’d business). “[The campaign] is saying: ‘Hey, there’s a new player in town, and it’s not like the others’... content is king when it comes to Amp’d.”

Amp’d is known for its zany marketing efforts. Its U.S. pre-launch campaign in 2005 was called “Try Not to Die – Amp’d Mobile is Coming,” and included several darkly humorous executions, like street efforts with sidewalk chalk art in major cities that looked like a gaping hole, with a sign advising pedestrians to “Try not to die.” The outrageous TV spots were hits on YouTube, including one 30-second spot with a maid scolding a dead rock star who OD’d, asking him “why risk your life? A new phone is coming out.”

Martin says the post-launch campaign will include subway domination, as well as other OOH, LG video boards, TV, POP and online elements. And, he adds cryptically, “there will be some exciting stunts.”

re to confuse old people”

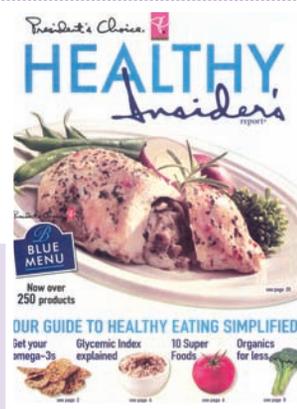
WATER COOLER

ASKING CANADIANS

Where do you have the best grocery shopping experience?

Loblaws	31.95 %
Sobeys	28.01 %
Safeway	14.20 %
A&P/Dominion	10.75 %
Wal-Mart	10.26 %
Longo's	0.99 %
Whole Foods	1.38 %
Gourmet Independents (Pete's Frootique, Pusateri's, etc.)	2.47 %

This poll of 1,014 Canadians was conducted by the Asking Canadians™ online panel between February 1 and February 4, 2007. www.askingcanadians.com



HARPERCOLLINS DEBUTS BOOK SOUNDTRACK

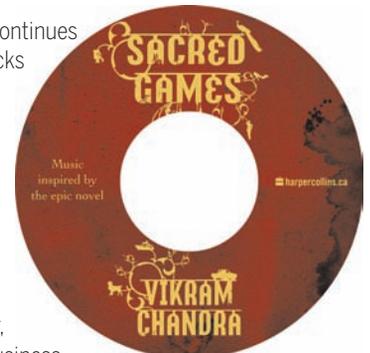
HarperCollins Canada continues to borrow marketing tricks from Hollywood with the launch of a “book soundtrack” for Vikram Chandra’s epic novel *Sacred Games*.

Originally intended to get booksellers revved up about the release, Steve Osgoode, director, digital marketing and business development at HarperCollins Canada, says the response was so great they decided to build a consumer promo around it, too.

HarperCollins opted to build an online promo for the soundtrack rather than in-store because web sales are easier to track. And, Osgoode says: “We thought it would be a great way to drive sales online.” A limited number of CDs have been sent to retailers like amazon.ca and indigo.ca to give away as a premium with purchase.

The book, which is set in India, went for \$1 million at auction last year and hit the shelves in January. HarperCollins has been building marketing initiatives since then, including a book trailer running on BookTelevision and at South Asian cinemas in Toronto and Vancouver, print ads in national dailies and online ads. Also, an interview with Chandra kicked off “Season 2” of the HarperCollins “Procast” podcast series.

HarperCollins worked with music producer Jody Colero of Toronto-based Audio Joe on the compilation. The 10 tracks by Indian artists include Ravi Shankar work from the Kremlin. **AB**



Brilliant!

◀ By Annette Bourdeau ▶



Soup as an art form? To hardcore foodies it is. So Knorr reinforced its illustration-driven print campaign with a recent street-level activation. “Paint by Palate” saw the brand sponsor three art students and score free press and increased web traffic along the way.

Knorr promo draws on culinary artistry

The Toronto-based Unilever brand parked trucks with “glass studios” in high-traffic pedestrian areas in Calgary, Toronto and Montreal, where three art students spent three days last month painting on large canvasses, allowing passersby to observe their progress. The trucks prominently display the web address www.knorrmasterpiece.ca, where users can create their own “soup-inspired” works of art using point-and-click tools. Each time a unique user makes a creation, Knorr will donate \$10 to one of the student’s art schools, up to \$10,000 per school.

“Art is important to our core consumer,” explains Angie Law, Knorr’s brand building manager, adding that the brand’s psychographic target is “adventurers” – people for whom food is very important, and who love experimenting with recipes. “The parallels really are there between art and food...there’s the same dedication to craftsmanship.”

Law says one of the promo’s main goals is to drive web traffic. “A lot of people don’t realize how many different products Knorr makes,” she says. “The website is truly the place where we can house all of our products.”

The launch was covered by local Global, CTV and CBC television newscasts in the three cities. Within three days, the website had attracted almost 3,000 unique visits, raising \$28,280.

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An icon in transition

◀ By Karen Mazurkewich ▶



DQ president Jean Champagne is leading a rebranding strategy that will position the treats side of the business (DQ and DQ Orange Julius) and the food side (DQ Grill & Chill) as distinct retail entities

They say they want healthy options, but it's cake they're buying. Dairy Queen Canada prez Jean Champagne on supporting a venerable brand while launching a spin-off

When he turned 13, Jean Champagne was given an unusual birthday present: a Dairy Queen uniform and the opportunity to make ice cream cones in his hometown of St. Catharines, Ont. "It was a big deal," says Champagne, who was the middle child of a large family.

From son of a franchise owner to current president of the Canadian arm of DQ and COO of the International Group, Champagne hasn't strayed far from his roots. Yet his ties to the past aren't holding him back. In fact, they've helped make the 22-year veteran of the company a global success.

Two years after taking over the job as Dairy Queen Canada president in 1999, Champagne engineered a management coup. He did what his colleagues in the U.S. have been unable to do: mend the rift between head office and disgruntled restaurant owners.

If you talk to leaders in our industry, they will all tell you that the consumer speaks with their stomach versus their brain

For over 12 years, Dairy Queen HQ has been in conflict with its franchise owners over pricing of products sold from the corporation to the franchisees. While the U.S. operators are still at loggerheads, Champagne brokered a peace deal in Canada. He created the Unified Purchasing Alliance, a board comprised of franchisees and head office representatives who collectively negotiate price.

"When I took over the [president] position, it took five years of continual relationship building for both sides to understand we were on the same page," says Champagne. But the time invested is now paying off. "The deal has allowed us to work better," he comments. DQ Canada saw same-store sales growth of 8% in Canada compared to only

2% in the U.S. He has also given a charity the company supports, Children's Miracle Network, a push in revenues. Since creating Miracle Treat Day four years ago, donations to CMN jumped from under \$200,000 to over \$1 million annually.

The stabilization Champagne brought to DQ Canada couldn't have come at a better time. Dairy Queen is beginning a long rebranding journey that will see its business split into two separate entities – one targeting the treat-seekers (primarily women and kids who want an ice cream fix) and its new concept DQ Grill & Chill restaurants targeting families who want a quick meal but are willing to spend a bit more for better ambience and table service.

The new DQ Grill & Chill restaurants still serve frozen treats, but will offer a greater range of food items. The logo and plastic seating of the old franchises will eventually be phased out, along with the old "Brazilian" nomenclature. "It's a term that no longer has any meaning," says Champagne.

"The market is saturated in QSR," says Denise Hutton, VP marketing, DQ. By taking a different approach to the QSR business, "we hope to steal market share," she says. By splitting the franchise into two distinct brands, DQ is also hoping franchisees will further invest in the company. They can have seasonal shops that focus on ice cream, and a separate restaurant that focuses on food. "The two [brands] won't compete with one another," says Hutton.

The reincarnation will not be an easy one. DQ – like all other QSR companies – is facing a health-kick backlash. "There's a large push into healthier eating, and while one could single out burgers as the issue, the fact that DQ is into



While DQ is expanding its healthy menu options, it continues to throw the most support behind new desserts which are more widely available, including the lucrative DQ Orange Julius mall locations



desserts and ice cream puts them another step or two deeper into the [quagmire]," says retail analyst Ed Strapagiel of Kubas Consultants in Toronto.

However, the new branding is not about getting out of the burger business, it's about offering variety, says Hutton. While DQ is committed to "exiting trans fats," according to Champagne, sales of healthier foods like quesadillas and soup make up less than 3% of its revenues.

Consumers will tell you they want more healthy choices, says Champagne: "But if you talk to industry leaders, they will all tell you that the consumer speaks with their stomach versus their brain." That means customers come into the restaurant with good intentions, "but they will gravitate to...an indulgent product," he says. The trick is to tweak but not transform. "We [still] need to stick to our knitting."

Terry Smith, who owns two operations, a DQ in Curtis, Ont., and a new DQ Grill & Chill in Bowmanville, Ont., can attest to this. He says the healthier foods are not yet being embraced by customers. Smith blames it partly on the fact "that there's no advertising promoting these products." His Grill & Chill operation sells only one or two salads a day, and he's pulled soup off the menu entirely. "We still

sell a lot of core products, burgers and french fries... just more of them," he says.

Hutton admits that marketing the new Grill & Chill operations is tricky.

While the company supports its new franchisees with a Grill & Chill grand opening package, none of the exclusive products will be promoted on television. Because the branding makeover is in a transitional phase (there are only 24 new Grill & Chills in Canada compared to 498 old DQ franchises), DQ headquarters must focus on food products that sell across the board. That said, all of the 2007 television spots will be filmed inside the new Grill & Chill

restaurants to make "consumers aware that we are in a process of change," she says.

When it comes to advertising, cake is the word in Canada. Frozen cakes make up 13.6% of DQ Canada's revenues compared to just 7.2% in the U.S. Canadians' passion for cakes is continuing to snowball, says Champagne. In 2005, DQ introduced Blizzard Cakes with

OUR VIEWERS ARE

adventurous

Purchased hiking boots • INDEX 123
Does archery • INDEX 217
Used a dating service • INDEX 157



SIX YOUNG CREATIVES WILL REPRESENT CANADA IN CANNES THIS YEAR. NONE OF THEIR IDEAS WILL BE FLAT.



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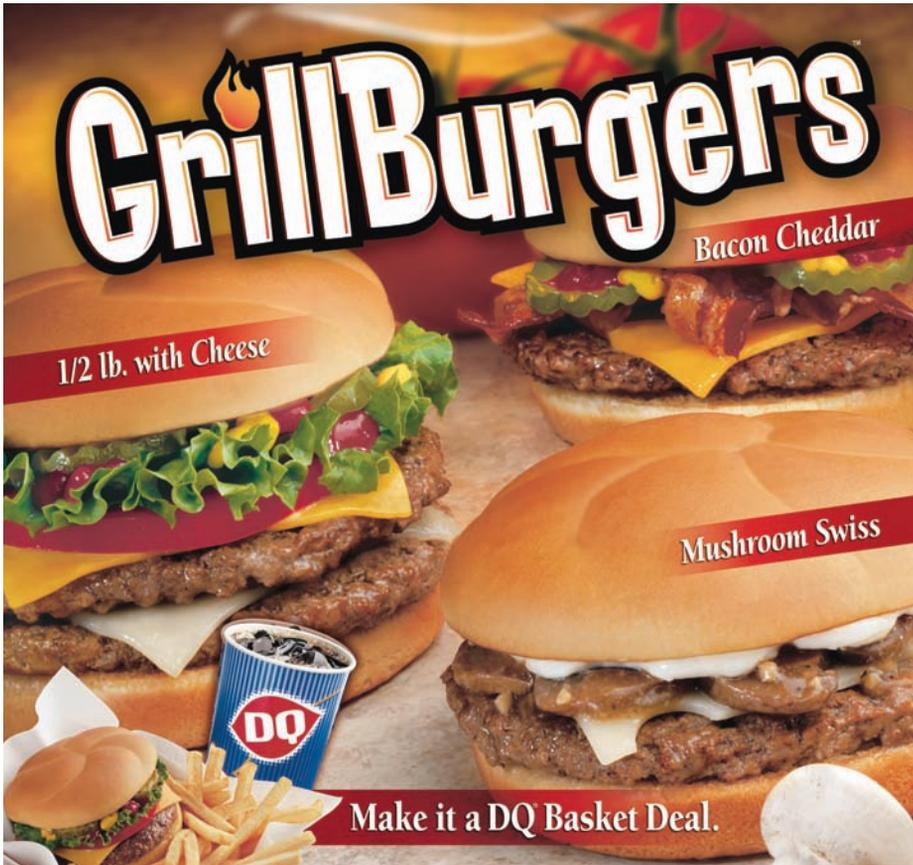
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With DQ touting health and customers buying burgers, it creates an advertising dilemma. So far, the “customer is always right” is guiding promotional support decisions

three flavours – Chocolate Xtreme, Reese’s Peanut Butter Cup and Oreo. Since then, DQ has introduced seven new flavours and will introduce an eighth flavour in spring 2007.

While the new cake is on the ad agenda this year, by far the biggest marketing push will be for DQ’s new dessert line. After weeks of tests in Durham, Ont., DQ is planning to unveil its freshly baked waffle cones and waffle sundae bowls in a three-month television blitz starting in April. The ads will focus on the aroma of the in-house baking, says Hutton. The new waffle

treats are targeted at women over 35 – an older audience than DQ’s Blizzard treats. The first three flavours are chocolate-covered strawberry Waffle Bowl, the Caramel Waffle Crisp Blizzard and the Turtle Waffle Bowl sundae.

The 2007 rollout of new flavours and platforms means plenty of work for DQ’s AOR Grey Worldwide Canada, based in Toronto. Grey Canada, consulting with DQ Canada and DQ U.S., develops all the radio commercials that run across North America. Grey Canada and Hutton also consult with Grey in New York

on TV spots that will run in Canada.

“[DQ doesn’t] have the money that other QSR accounts do so they really worry about impact,” says Grey president/CEO John Clinton. “It’s quite a close team, and there’s a ton of Canadian autonomy,” he adds.

“The brand is slightly off-centre; it’s trying to be more fun, more an entertainment brand,” he says. What makes it interesting, but also more challenging, is the fact that this is a brand that’s relevant to all ages – kids, teens and adults, he says. It’s not like a McDonald’s which attracts only certain demographics at certain times of their lives.

The Canadian DQ op has been so successful that Champagne was named COO of the International Group two years ago. That arm has 398 restaurants worldwide including 85 in China, 200 in Thailand, 72 in Mexico, 26 in the Middle East and five in the Philippines, and Champagne has been spearheading efforts to grow DQ’s business overseas – particularly in China and the Philippines.

Still, when asked what keeps him awake at night, it’s keeping folks happy at home. He doesn’t want another franchisee revolt and he wants to see existing investors embracing the new brand approach. “To us, new franchisee sales are important, but another indication of the health of your system is the investment franchisees are making in their existing locations,” says Champagne.

What’s the biggest change in recent years?

We’re truly trying to delineate ourselves – because we are in two businesses, food and treat, and we know from our research and history that the consumer sometimes has trouble identifying what [he] can get at the location [he’s] driving up to. One of the things we are trying to do is re-orient the organization to focus on what we call a food-centric and treat-centric vision.

You are separating them? Why?

We’re trying to make sure there are two separate concepts. The DQ [restaurant] will

OUR VIEWERS ARE

homebodies

Purchased puzzles and board games • INDEX 126
Bought home theatre equipment/ stereo equipment • INDEX 130
Remodeled Kitchen • INDEX 120



be treats-based, and the DQ Grill & Chill will be a food-focused restaurant plus having all the other [ice cream] offerings as well.

So we are going to make sure the look and feel of our two strategic paths are uniquely obvious to the consumer. We will continue to develop more treat-centred platforms [like the waffle cone]...and move all of our food concepts under the Grill & Chill banner. This will [also] give our franchisees two distinct opportunities for investment: expanding their businesses, but also in a system as old as ours, [the rebranding] is giving them a strategic vision for reinvestment.

Can you talk more about the positioning of DQ Grill & Chill as it relates to Canada?

The challenge we have is that oftentimes just the [term] DQ symbolizes ice cream. Depending upon where you grew up, it will influence your mind-set. "Is it open year round? Is it a place to go just for a treat or [can you get] food?"

When we looked at Grill & Chill, one of our goals was to stand apart from [other QSRs]. If you look at the facility, how it's built [brick with wood floors], how it's fitted, the booths we have, the table service and the types of food, it's [different].

Will the rollout of DQ Grill & Chill be different in Canada versus the U.S.?

When you look at Canada versus the U.S. and how we execute, it really isn't that much different, but we have different successes within our business model. For example, our locations sell more food. [Canada sells 42% compared to 37% in the U.S.] So we'll market more food product on TV than the U.S. We [also] market our frozen cake program extensively. It's a very large component of our success in this environment [about 14% of sales



The new DQ Grill & Chills are defining themselves as "fast casual," aiming to be a step above the traditional QSR competition



are cake]. The Blizzard cake has become more

of an all-occasion cake, not just for special events, but more an after-dinner dessert.

Why are you having more success than the U.S. marketing cakes?

In fairness, we've had more of a disciplined approach to growing the business. The U.S. system is a lot more fractured geographically. If you look at our Canadian system, over 97% of our locations have cakes. The U.S. is about 70%. Until a few years ago, they were only at 62%. We've made a conscious effort as a North American system to require, as of May 1, 2007, that all locations must have this offering so our consumers have the choice. We've seen great success with our model and are perplexed why certain markets in the U.S. don't see the value in [pushing] this type of program.

What else has Canada led on?

We do a lot of work with Children's Miracle Network. We've been leaders in raising funds in the DQ system in Canada for the last 10 years. We've significantly grown our contribution to CMN, more than our U.S. counterparts.

I'd credit that to the sense of unity within the system, as well as to the leadership we've had from both our franchise leadership group and Canadian management team.

It really was the Canadian [franchisees] who implemented and executed the Miracle Treat Day. It started four years ago. We [decided] to focus 70% of our time and energy driving that [one-day] event for CMN as our cause marketing partner. In Canada, 96% of our franchisees participated. For the first time in 2006, [the U.S. franchisees] picked up the Miracle Treat Day concept.

OUR VIEWERS ARE
hip

Uses hair straightening gel • INDEX 277
Listens to rap / hip hop music • INDEX 144
Uses pencil eye shadow • INDEX 169



How do the American and Canadian marketing divisions co-ordinate efforts?

The Canadian marketing division is headed up by Denise Hutton. She works directly with the chief brand officer, Michael Keller [based in Minneapolis] on the strategic direction and execution of the North American marketing strategy. She really is our number-two marketing person in North America. Denise is very much involved in all creative. She works hand-in-hand with her U.S. counterparts.

All the radio done for North America is done by Grey Worldwide in Toronto. RMI [in Toronto] does all of our media purchasing.

Denise is on-set ensuring the adaptability of the TV spots here in Canada. She's quite adept in determining what will work for our regulatory body.

For Quebec, we'll just shoot the voice-over. On occasion, we'll shoot Quebec actors, but we haven't done that for a long time. Quebec, for us, is a very limited market. In Quebec, they are very seasonal and strictly treat oriented.

Do all the TV commercials run everywhere in North America? Or are some done specifically for certain markets?

All creative is done for all of our platforms

[in New York]. We are empowered to run the Canadian business as we need to, and we consult with the elected Canadian advisory committee of franchisees. So we sit down and say, here is our creative pool [of commercials], here is our budget, now what elements of the business will we market?

Denise and her team work closely with the advisory council in coming to a consensus to determine how to grow the business. Commercials may be shot in the U.S., but exclusively made for Canada, such as the Blizzard cake launch commercials. Only 5% or 10% of the U.S. market will run food ads.



DQ Canada advertising puts more emphasis on food since more is sold here but, even so, all TV is produced in the States



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[MooLatté] flavour, hazelnut, which was quite well received. And we brought out two new additional Blizzard flavours – the M&M Monster Cookie Blizzard, and Caramel Chip CheeseQuake. As well, there's a new burger called a Chili-Cheese Grill Burger.

What about some of the newish menu options for your Grill & Chill platform?

Grill & Chill unique menu offerings include a quesadilla, a Philly steak sandwich, grilled turkey, and we also have a grilled ham and cheese offering. We are using the Grill & Chill environment to launch them, and then take the products and move them through the rest of the system [so they will be at a DQ close to you].

In your time as president, what are you most proud of?

One of the things I'm proud of is that for seven years running we had same-store sales growth. In 2006, we had 8% system sales for the Canadian system. There are not many in this industry who can say that. A lot of times you will look at

One of the things I'm proud of is that for seven years running we had same-store sales growth. There's not many in this industry who can say that

What societal shifts are you looking at in terms of product development?

We're [improving] our core offerings. We're on track to embrace zero trans fat. We are working to ensure it's a priority. But because of the nature of the business it's a little more complicated. We introduced salads about seven years ago, but they make up a very small portion of our menu.

The consumer says they will behave one way, but they actually behave another way. I do see that as the baby boomers get older, there's more discipline towards that healthy alternative. We also see that people are more aware of their

caloric intake and save calories for those special times of day to indulge. People will still come to us for treats, for celebrations. We need to stay true to who we are as a brand and what the consumer expects of us.

What other new products are you introducing at the traditional DQs?

Last year we brought out five new products, flavour introductions. We did coconut cream pie – an extension of the pie platform in our Blizzard family. Two years ago, [we introduced] frozen coffee blended drinks called MooLattés, and we introduced a new

sales and say our revenues are up, but they may be up for different reasons – they might have sold property, added new stores – but the true measure is same-stores sales growth.

Where is your biggest growth?

Definitely Alberta, Saskatchewan second, then the Maritimes. It's not only growth in same-store sales but in mall development. We've been very, very successful in our mall environment. Our mall division was up more than 10% in same-store sales in 2006, on top of 11% the year before. Next to Tim Hortons, there hasn't been anyone close to us. ■

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Joseph Direito, a freelance production artist with Adpeople since 1988

Unlike the hundreds of other placement agencies operating in Canada, Adpeople’s process is more emotional. “The motivation is a happy match,” Breithaupt says. “Matching the talent to the task, to see a result from the effort.” Adpeople handpicks candidates for every facet of the marketing communications industry, from creatives to account services and production experts.

“Although I do a lot of my own marketing and self-promotion, I find that Adpeople opens a lot of doors for me in areas I might otherwise find difficulty.”

Wayne Nakamura, a freelance designer in print and web

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Soren Madsen, a senior project manager, has worked with Adpeople as both a client and a contractor for more than 16 years

Today Adpeople acts as a “clearing house” for talent by conducting all screening and interviewing for a project, or by-the-hour work.

Breithaupt and her team have worked in all areas of the marketing industry and only select candidates who they themselves would want to hire. Only 3 per cent of those who submit résumés make the cut at Adpeople.

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Michelle Garrett, a marketing consultant to business and government

“They pick people specifically suited for each particular project, in terms of background, skills, personality and price point. It really cuts down on my frustration and gives me excellent support for the work I do as a communications consultant.”

Barbara Smyth, president of Smyth Communications has turned to Adpeople regularly since 1996

So what’s the benefit for candidates? “We’ve done their jobs,” explains Breithaupt. “We know their business, value their skill-level and we only work with clients who provide respectful working environments.”

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Mining viral gold

How Fox's Carmen Schwalm managed to get millions of unique online hits and a ton of free PR for two little DVD releases

◀ By Annette Bourdeau ▶



Lightning doesn't often strike twice. But, in just over a year, Carmen Schwalm, marketing manager at Mississauga, Ont.-based Fox Home Entertainment Canada, spearheaded

Schwalm first struck viral gold with the online game "StewieLive" in 2005 to support the launch of the *Family Guy* special edition DVD "Stewie Griffin: The Untold Story."

I get annoying if I really believe in something

two wildly successful viral efforts that scored millions of unique hits globally, not to mention over one million free media impressions. Not bad for two DVD releases – TV shows at that.

The game, built by Ottawa-based interactive agency Fuel Industries, riffed on Burger King's popular Subservient Chicken model and allowed users to make Stewie do whatever they

FIVE QUESTIONS

Favourite book

Blindness by Jose Saramago. It details the total breakdown of society in the face of an epidemic of white blindness. It's both terrifying and gripping...and makes you question how you would react.

Favourite TV show of all time

Arrested Development. I tell you "there's money in the Banana Stand!" One of the most brilliant comedies of all time. I actually signed the online petition to get *Arrested* when the show was on the brink of cancellation, and I still hold out hope that the DVD sales will bring it back.... A girl can dream!

Favourite magazine

Lucky – the magazine about shopping. A fashion magazine with ONLY fashion and NONE of the advice on life/relationship issues of other female-targeted magazines.

Favourite website

www.sp-studio.de/ for fun. It lets you create South Park characters of all your coworkers. I personally am sending up their average user time.

Favourite vacation spot

So many places, so little time. New York City. Or Saskatchewan (home). I love to visit my family. There is no place like home.

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who to watch.

wanted – from peeing to dancing to killing his mother. It attracted over eight million unique users, surpassing everyone's expectations.

The game wouldn't have happened without Schwalm's tenacious internal steering. "It was a pretty big idea for Canadian budgets. But she figured out how to make it happen," notes Sean MacPhedran, Fuel's director of creative strategy. Schwalm says the Canadian office was relatively easy to get on board. "I sold it by positioning that spend as part of a total media spend. It mitigated the risks," she recalls. "Numbers talk. It's hard to debate results."

But she also needed buy-in from Fox's U.S. office to make the project happen, as she needed to leverage Fox U.S.'s online group and its lawyers to check into rights issues. That was a tougher sell. "I did get a bit of push-back from the U.S.," she says, adding that the onus was on her to prove that "StewieLive" was different from the online efforts the U.S. already had planned. So she made her case, persuasively supporting her claims with ROI projections. "I get annoying if I really believe in something."

"['StewieLive'] really pushed our Stewie release through the roof," notes boss Laura Turner, director of marketing, crediting Schwalm's determination for securing all the necessary internal approvals. "Carmen looped everyone in early on. It was communicating right from the get-go."

Schwalm augmented the "StewieLive" effort with unique guerrilla tactics, including a "Down With Broccoli Tour" (Stewie notoriously hates the vegetable), that entailed *Family Guy*-related scavenger hunts on university campuses across Canada. She also did a radio contest that let winners attend a special pre-release bar screening of the DVD. "We weren't allowed to screen it at a theatre because it wasn't a movie," says Schwalm, explaining the venue choice.

The success of "StewieLive" made it much easier for Schwalm to sell the next big viral idea Fuel pitched: a "Street Fighter"-inspired multiplayer online game to support the DVD



A co-promo with Triaminic landed over \$500,000 in extra media exposure for the *Ice Age* DVD release

release of the first season of animated sitcom *American Dad*. The result was "American Dad vs Family Guy."

"It was marrying two properties, knowing they were [aimed at] the same consumer," Schwalm explains. It was a bigger undertaking, but this time Fox U.S. was on board as a partner from the beginning. Again, Schwalm had a big success on her hands: it attracted over two million unique plays within a month of launching.

Most of Schwalm's day-to-day marketing efforts are more low-key. A recent example is the under-the-radar DVD release of the first four episodes of this season of *24* that hit the stores the Tuesday after they first aired on TV. "It was really a soft launch through circulars

and accounts, so that I didn't step on the toes of Global," says Schwalm. She quietly secured retailer support for the release, like flyer space and POP. The launch wound up exceeding internal expectations.

Schwalm works closely with retailers on supporting new releases, as well as on pushing Fox's extensive back catalogue, which includes the rights to the MGM catalogue with over 4,000 titles. "Right now, [Fox Canada] is leading [DVD] growth because we work the catalogue like no one else," says Schwalm. "Getting [customers] excited about *The Sound of Music* and to list it again is the big thing." To make relisting appealing, Schwalm does a lot of account-specific promos (ASPs), like customized packaging and special pricing. "24

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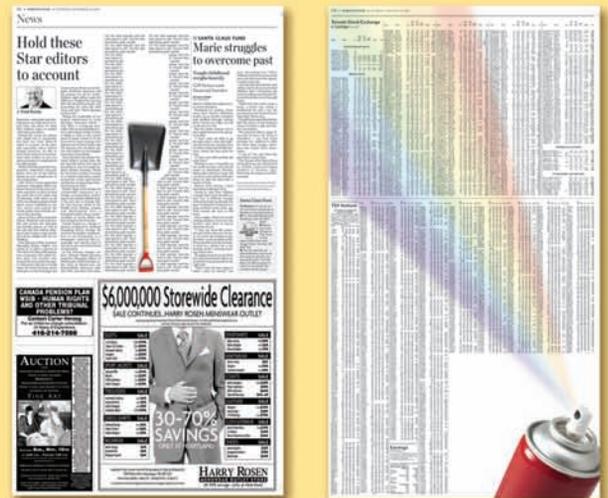


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is a perennial seller," she says, adding that while retailers are all over the current season, it's not always easy keeping older seasons in-store. "We manage to get all four seasons at Costco by bundling it with a hat and T-shirt."

Schwalm holds a bachelor of commerce in information management systems from UBC, and fell into marketing in 1997 when a post at Molson caught her eye. Her role was to support brands from a data perspective, and crunch numbers to assess the success of campaigns and promos. She noticed that many of her Molson colleagues had packaged goods experience, so she actively sought a CPG role for her next move. She wound up at H.J. Heinz Company of Canada, first at its Calgary office, then in Toronto. It was there that Schwalm mastered working closely with retailers to get prime shelf space, and at one point was even able to convince customers to waive their listings fee for some of Heinz's seasonal appetizers.

As well as being a bit of a self-professed numbers geek, Schwalm is an avid pop culture aficionado, making her move to Fox's marketing department in 2004 an ideal way to satisfy both of her passions.

One area Schwalm would like to focus more on is cross-promotions. It's tough though, she laments, because her new DVD release dates aren't fixed (they vary depending on theatrical performance), and her deadlines often move too quickly for CPG. She has managed to do a few, including a promo with Triaminic cold medicine around the release of *Ice Age: The Meltdown*. Triaminic tagged the movie in its advertising – including TV, online and POP – and Fox inserted a

Schwalm wants to do more co-promos like this one with *Fashion 18*

Triaminic coupon in the DVD. It was a win-win arrangement, landing \$500,000 worth of extra media for Fox.

Schwalm's big focus for the spring is the much-anticipated DVD release of *Borat*. "We're trying to do some outrageous things. One of them is an ASP in Canada. I don't have approval yet – from our lawyers, to be honest." If her persuasive track record is any indication, it's safe to say we'll get to see her zany promos in the near future. As *Borat* might say: "Very nice, very nice." ■

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COROLLA'S SUBLIMINAL AFFAIR

◀ By Annette Bourdeau ▶

Yes, that is a Corolla sandwiched inside a Burger King ad. The recent “Corolla Affair” by Montreal-based Bleublancrouge (BBR) for the Quebec Toyota Dealers Association included one-second “subliminal” flashes of the car in hopes of getting people talking about the Corolla again. Fellow BBR client Burger King graciously allowed the one-second car shot to be slotted inside one of its ads, since one-second media buys are hard to come by. “It’s about rediscovering the Corolla,” explains Bernard LeBourdais, VP group director at BBR, adding that since the model is over 40 years old, a lot of people take it for granted. The flashes worked. Says LeBourdais: “TV networks got e-mails saying: ‘I saw some subliminal ads.’”

Phase one also included a Corolla mention tucked into a radio spot for another BBR client, Cumulous restaurant. Phase two consisted of a faux “vox populi” commercial featuring people saying they had heard of the “Corolla Affair” but weren’t sure what it was. There was also a vague faux classified-section newspaper ad that said: “Looking for 2007 Toyota Corolla.

The Affair everyone is talking about. Call Allan.” Phase three entailed the “full reveal,” and included three TV spots, print and POP detailing Corolla benefits.

We asked **Martin Beauvais, CD at Toronto-based Zig**, and **Laurent Prud’homme, CD at Cossette Montreal**, to weigh in on the Corolla Affair.



CONCEPT

MB: This is a nice attempt to make people talk about the Corolla – to create some buzz, get some reactions. It’s a simple thought but a very good one.

LP: There’s not much to say. Wannabe subliminal spots, fake testimonials, “déjà-vu” commercials, hideous print...BBR missed the mark.



TV – VOX POPULI AND INFO-BASED SPOTS

MB: Nice idea to do a vox populi, but they should have been done with real people. These do not feel genuine. I guess if enough weight had been put behind the one-second spot, it could have been possible to do a real vox populi. Also, not sure the last three spots were needed, either. Really, the one-second spot was enough. The car looked great – not for long, but great.

LP: Please, stop that at once. Real, authentic testimonials are really hard to do. And even if it’s not my cup of tea, or the most creative thing, I respect that when well done. But fake vox populi are a shame.

PRINT

MB: I love the ad where the dealers deny their responsibility [a faux public notice reads “Toyota wishes not to be held responsible for the subliminal advertising to air January 14-16”]. It legitimizes the whole thing.

LP: Oh my! It’s time for BBR to hire some art directors. I know that dealers’ ads [Editor’s Note: in this case, BBR had to answer to over 30 dealers] are difficult to “art-direct” but please, give it some thought. What’s the link with TV? The “Corolla Affair” title?

ONE-SECOND “FLASHES”

MB: I love this.

Subliminal is nothing new, but it is really well done here.

I think just that would have been enough to make people talk about the car again. I would have put all the media behind this to get real talk value.

LP: I prefer the radio mentions.

The frames inserted into the Burger King TV spot are too obvious (and badly shot). Is it clever?

Not in my books.

The creds

Client – Quebec Toyota Dealers Association

Agency – Bleublancrouge

Benoît Chapellier, VP, strategic planning; Gaëtan Namouric, CD; Maxime Paiement, copywriter; Sébastien Deland, AD; Serges Tougas, senior partner; Bernard LeBourdais, VP group director; Jay Hébert, account supervisor; Eric Noël, VP, BBR interactive; Normand Vaillancourt, agency producer; Marie-Isabelle Pépin, media planner; Claude Lamoureux, media planner

OUTSTANDING NEW CAMPAIGNS



◀ By Annette Bourdeau ▶

TARGET'S ADDICTIVE DM

It's not everyday a syringe full of decorative beads lands in your mailbox. Or a mini liquor bottle full, for that matter.

Yet that's what several hundred residents in artsy neighbourhoods around St. John's, Nfld. found recently, as part of a DM effort for local retailer The Bead Addict. The executions are a play on the store's name, and aim to raise awareness for the new shop and differentiate it from big-box competitors.

"The words 'visual demonstration of the product' came to mind," says Tom Murphy, CD at St. John's-based agency Target Marketing and Communications, explaining how they came up with the concept. "It was all about getting the word out. ... We didn't have a big, mainstream budget." In fact, the beads were hand-delivered by Bead Addict staffers, including owner Nycki Delisle.

The campaign, which Target did pro bono (simply because they saw it as an opportunity to do something fun), includes print and POP featuring images of the DM creative. Delisle also owns a local hemp store, which Target does work for as well.

client: **Nycki Delisle, owner, The Bead Addict**

agency: **Target**

CD: **Tom Murphy**

group creative head: **Brian Sheppard**

copywriter: **Terri Roberts**

ADs: **James Jung, Dax Fullbrook**

photographer: **Ned Pratt**



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CLEARASIL'S SPOTTY CAMPAIGN SCORES FREE MEDIA, GLOBAL PICKUP INTEREST

What's a dalmatian without its spots?

A new campaign for Clearasil, recently acquired by Toronto-based Reckitt Benckiser Canada, features two executions of spot-endowed animals – a dalmatian and a ladybug – getting “cleared up” by a tube of Clearasil.

The OOH campaign is a rejigged version of a European effort originally slated to run in Canada as is. “We didn’t like the way they took it, so we recrafted the campaign,” explains Ron Tite, CD at Toronto-based Sharpe Blackmore Euro RSCG, adding that the original was too

focused on the visuals, and the copy wasn’t informative.

The new executions, which launched last month, play up insights gleaned from focus groups with the teen target. “They’re very skeptical.... They want guarantees, and they want to know how long it will take, realistically,” says Etelka Gavalier, VP, group account director at Sharpe. “The key objective is to bring Clearasil back to the forefront – there hasn’t been a lot of marketing support recently.”

As a bonus, CBS and Pattison Outdoor have selected the campaign to use in a joint research project they’re carrying out with Calgary Transit on the effectiveness of transit advertising. This translates into free extra media for Clearasil on Calgary’s LRT trains.

Tite reports that, as of press time, there was talk of the campaign being picked up in Belgium, Portugal and France.

client: **Reckitt Benckiser Canada**

agency: **Sharpe Blackmore Euro RSCG**

ECD: **Paul McClimond**

CD: **Ron Tite**

copywriter: **Aaron Chown**

AD: **Mihail Nedkov**

VP/group account director: **Etelka Gavalier**

account supervisor: **Lesley Boros**

photographer: **Rick Johnston**



HEART AND STROKE FOUNDATION DEMOS DONOR DOLLARS AT WORK

Want a spiraling metallic device burrowing through your arteries? The Heart and Stroke Foundation of Ontario didn’t think so.

The latest 30-second PSA from the foundation builds on the new tag: “This is what happens when you put your heart into it.” The message: Donations to the foundation are used in research linking trans fats, commonly found in vending machine foods, to heart disease. The spot slowly reveals the metal coil belongs to a school vending machine.

“We had a lot of feedback from donors saying: ‘I don’t really understand what my donor dollars are doing,’” explains Laura Graham-Prentice, director, parent brand marketing at the Heart and Stroke Foundation. “We wanted to create more clarity about [donation] outcomes.”

The vending machine spot, which is running nationally, launched in late January. The campaign also includes print, radio and online as well as two other TV spots that highlight the foundation’s funding of clot-busting drug research and in-utero heart treatments.



client: **Laura Graham-Prentice, director, parent brand**

marketing; **Joanne Cullen, manager, parent brand**

marketing, **Heart and Stroke Foundation of Ontario**

agency: **Publicis Toronto**

CD: **Duncan Bruce**

copywriter: **Jim Borwick**

AD: **Mark Spalding**

account director: **Helen Lazar**

account supervisor: **Liz Merrilees Emlay**

agency producer: **Dale Harrison**

prodco: **The Ebeling Group**

director: **NAKD**

line producer: **Larry Ewing**

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.

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MEDIA DECONSTRUCTED ◀ By Patti Summerfield ▶

CONNECTED

We chose “Connected” as the theme of this year’s Best Plan exercise to reflect the importance of having the multiple touchpoints in today’s integrated media plans work together – effectively – and to complete the circle: get noticed, get the message through, and get results.

We were looking for plans that play to the strengths of each media opportunity by using unique creative, and that take full advantage of micro-targeting. Agencies were asked to submit plans from the past year that they believed really connected with consumers: that engaged them, encouraged brand interaction, immersed them in a brand experience, and zeroed in on a key demo with highly targeted media selection. Certainly it was a tall order, but we received 34 case studies that did all that and, in some cases, more.

We found that with the most brilliant campaigns, creative and media came together seamlessly. We also discovered that “media” is now in the eye of the beholder. Components of the plans ranged from place-based and in-store, packaging and display, to user-generated content and experiential concepts. In this, the first half of Media Deconstructed, we share: Carat’s novel approach to reaching executives for Philips; PHD’s ways with women for Sunsilk and Dove; and Starcom’s urban efforts for Johnnie Walker.

Next issue, the final installment of Media Deconstructed will reveal Canada’s top youth plans.

▶ MOST NOISY FUN IN A CATEGORY NOT SYNONYMOUS WITH INNOVATION

PHD Canada and Capital C: Hairapy – Sunsilk, Unilever Canada

The Hairapy campaign surely splits from the hackneyed hair care formula. The brand knows its audience intimately, and speaks to her in a sassy and consistent way across all platforms. The Sunsilk launch last June was one of the biggest ever for Unilever and showcases the importance of creative and media working together seamlessly – a feat in itself.

few minutes. “The brand speaks to the target in a way that’s very different from the competition,” explains Henderson.

2007 is shaping up to be another successful (and sensational) year for the brand, with all the attention the ubiquitous “Bride Has Massive Hair Wig Out” viral has been getting across North America and beyond. Unlike attempts

conversation in virtually every medium, appearing everywhere from *Good Morning America* and *Canada AM* to *CNN*, *Dr. Phil*, and *The Tonight Show with Jay Leno*. Not bad for a \$3,000 investment.

Goal

To launch a new hair care line to young women, which meant to interest a



Scott Henderson, account director at PHD, says the reason the Sunsilk campaign has been performing so well is it focuses on the real reason women buy hair products – to deal with problem hair. And in the real world, women don’t believe products can transform their looks or life in a

by other marketers, this bridezilla meltdown posted to YouTube on Jan. 19 contains no faux endorsements – it’s pure entertainment with no mention of brand. Originally intended to seed the notion of “wigout,” a term used in the new Sunsilk spots, by Feb. 1 it had 2.8 million views. The effort by Capital C has been a topic of

jaded, fickle, media-saturated audience in an already cluttered category.

Target consumer

- 20- to 30-year-old females

Insights and strategy

Competitive brands wrote the rules for the

category. They promise plastic-perfection or speak in scientific tones. The strategy was to counter the plastic glamour and offer Hairapy – hair therapy – that talks the way she talks and goes where she goes. The mandate of the Sunsilk brand team: let's veer away from the cliché and put beauty and fun back together.

Consumer touchpoints

- TV vignettes, 30- and 15-second spots • PR • ASPs • In-store • Sampling • Mini-magazine • Cinema ads • Online and viral

Execution

On TV, PHD delivered the Hairapy message via eight 60-second Washroom Dramas produced by Global TV, featuring a realistic look at four girlfriends as they divulge their hair and life dramas in the washrooms of their favourite hangouts. Created as engaging, original content rather than advertising, the vignettes aired in two flights of four weeks in July and September 2006 within CanWest programming.

In July, each vignette was followed by a 30-second brand spot and in September, 15-second spots. During the run, the brand spots also appeared on other networks. Both execution lengths are currently being rotated again in shows

skewed to young women. CanWest produced the Washroom Dramas while the US-made creative for the brand spots came from JWT. Over at MuchMusic, Sunsilk had a Hairapy microsite and sponsorship of *Video on Trial*, featuring the Much "Hairapy Guy" Trevor Boris talking up the brand.

Further integration came from promotions and retail partnerships put together by Capital C. Fourteen unique account-specific promotions were created with Shoppers Drug Mart, Wal-Mart, Costco, Sobeys, Loblaws, Safeway, Co-Op, Jean Coutu and Overwaitea. For instance, cinema ads co-branded with Wal-Mart drove the target to the store to visit with the Hairapy Guys who diagnosed hair problems and gave out samples. A contest with Jean Coutu awarded the winner Vespas.

To stimulate trial, La Senza, Shoe Company and HVM gave out Sunsilk mini-mags and samples. Retail marketing included displays with signage that asked: 'Hair poofier than a prom dress?' or 'Hair dry as morning mouth?'. A whopping 560,000 copies (both English and French) of a digest-sized version of the Hairapy mag co-branded with Shoppers were distributed with *LouLou, Flare, Glow* and *Eclat* magazines, and direct mail to the Shoppers Optimum database. Cap C created the hairmags and PHD handled the co-distribution with the pubs.

Online, ads and video were integrated into

celebrity gossip, fashion and beauty websites. The ads placed by PHD were created by JWT and Capital C. As well, gethairapy.ca developed by Capital C showcases the latest in fashion, hair care tips, and includes forums for dishing the drama in life – hair or otherwise.

Results

Sales exceeded forecast and after five weeks, distribution almost achieved the 12-month goal.

Credits

PHD

Scott Henderson, account director; Michael Bolt, VP client services director; Caroline Moul, digital media strategist

Capital C

Bennett Klein, CD; Susan James, business leader; Sheri Allain, account director; Julia Kwiecinski, account manager; Jane Klein, CD; Kijrsten Georgison, ACD; Keith Prestwich, copywriter; Danica Bastidas, interactive account supervisor; James Fraser, MD retail

Unilever

Sandra Davies, marketing director, hair care; Jillian McLaughlin, former brand building manager; Sheila Borsodi, associate brand building manager



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► BEST 'MADE YA LOOK' PLOY

PHD Canada

Unilever Canada, Dove Cool Moisture – A Cool, Green & Refreshing Clean

Kudos to PHD Canada for turning the tried and true into a cool new medium. Last April, as part of the launch of Dove Cool Moisture Bodywash, the brand's "Fresh Starts" message piqued consumers' interest when 540,000 copies of the *Metro* free daily paper were transformed by cool green newsprint. Sachet samples of Cool Moisture Bodywash were attached to a flex-banner on the cover and a pop-up double-page spread highlighted brand messaging along with a contest and coupon. The cool green editions of *Metro* hit morning commuters in Toronto, Montreal, Ottawa and Vancouver.

To pull it off, a world search for the right cool green paper was conducted and the feat also entailed extensive testing to see if more than half a million samples could be affixed to the banners within the available four-hour window.

The tactic generated trial and drove growth and volume for the entire Dove Bodywash line.

PHD Canada: Brenda Bookbinder, print portfolio director; Zoryana Loboyko, account director

Unilever: Mark Wakefield, marketing director, home & personal care

CHANNELING RADIO

It was its own version of talk radio, and talk they did. Twelve leading radio and media professionals met recently to debate, deliberate and discuss some of the newer developments shaping the industry.

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 **ROGERS**
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ROUNDTABLE PARTICIPANTS

Gary Belgrave

President, Radio Marketing Bureau

Derek Berghuis

Executive Vice President, Radio Sales, Rogers Broadcasting

Ron Bremner

Vice President, Client Services & Radio, BBM Canada

Doug Checkeris

President & CEO, The Media Company

Alan Cross

Program Director, 102.1 The Edge, Corus Entertainment, Host of Ongoing History of New Music

Drew Frohmann

Writer/Director, Pirate Radio & Television

Patrick Grierson

President, Canadian Broadcast Sales (CBS)

John P. Hayes, Jr.

President, Corus Radio

William Herz

Senior Vice President of Sales, Standard Radio

Ron Hutchinson

President & CEO, IMS Radio

Jim McLeod

President & CEO, BBM Canada

Brian Pearman

Consultant (Working on behalf of the Canadian Media Directors Council)



Organized by the RMB and *strategy* magazine, the chatfest provided a revealing glimpse into what industry insiders really think about radio as an advertising medium today. In the no-holds-barred discussion, which took place at RMB's Toronto offices in December, the group opened up about Personal People Meters, electronic billing and even weighed in on the sometimes touchy subject of radio creative.

In short, it was two hours of frank discussion, a few laughs and some solid insight into the future of radio in Canada. The talent that gathered that day revealed yet again why radio continues to deliver an outstanding return on media investment.

HAND IN YOUR POCKET

It's small, it's compact and it's astonishingly accurate when it comes to figuring out radio listening habits. It's the Personal People Meter, a handy portable device that detects inaudible codes embedded in radio programming.

"[The PPM] is perhaps the best-researched and the best-operative measurement system that has ever existed in the history of radio or television,"

Jim McLeod, president and CEO of BBM Canada, told the group of radio experts at the roundtable. BBM, a specialist in broadcast measurement, has already used the device in a number of markets, including the Quebec francophone market in Canada.

Developed by Arbitron Inc., the PPM got the thumbs up from the radio reps in the room, all of whom were reared on the paper-and-pencil diary system. "The diaries tell you what (listeners) think they've listened to, while PPM will tell you what people actually listen to," shared Patrick Grierson, president of Canadian Broadcast Sales, a leading national radio sales company.

To date, BBM's radio measurement with the PPM has shown remarkably different media use than that indicated by the diary system. For starters, twice as many stations were identified by the average listener, said McLeod, and the time spent listening to them was about half that registered in the diaries. Tuning was significantly more male, while teen tuning was double. And the holy grail of radio, the mighty morning show, was registering 35% to 40% fewer audience numbers, while weekend listenership was up.

The Power of “Engagement”

We want our advertisers heard with maximum impact. That’s the strategy behind our “two-minute stop set,” no more than four commercials in a row.*

Our audience told us they prefer shorter commercial breaks and so do you. We have engaged our listeners more effectively so they retain your advertising message.

* The two-minute stop sets apply to English language FM stations after breakfast and to non-syndicated programs.



ENTERTAINMENT



“The make-up of it is dramatically, dramatically different. I think it’s remarkable that you’ve got twice the tuning for teens when there’s absolutely nobody targeting them,” said McLeod. He added that armed with this knowledge, “We will program and run radio stations differently. The current competitive set will not be the same.”

Everyone at the table agreed that the new findings stand to dramatically impact both radio programming and advertising distribution. “It fascinates me because it used to be believed that how the morning goes, so goes the rest of the station,” voiced Grierson. “The reality is that it may not be entirely true. What does that do to the massive amount of money paid to morning talent and to the payment schedule that structures radio stations?”

This will only be determined as the PPM system gains traction across the country. BBM plans to roll it out to the Montreal anglophone market in the fall, followed by Toronto and Vancouver in September 2008, and Calgary and Edmonton in early 2009. “Those six markets represent 50% of the ad revenue,” said Ron Bremner, BBM Canada’s

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Source: BBM Surveys S4 2006, Quebec province francophone, *Financial Post

vice president, client services and radio. "So from an advertiser's point of view, that is increasing the precision of where the money is being spent."

Bremner added that data gleaned from Canada's big urban centres would trickle down to its smaller markets as well. "The information being learned in the top six markets will inform buying decisions beyond those markets," he said. "There is some sort of calibration process that is going to go on."

"It will change the way in which to sell," opted William Herz, senior vice president of sales at Standard Radio, Canada's largest privately owned broadcast company. "And I think you'll see change in the way in which broadcasters package up their commercial breaks. There will be a lot more weight given to better creative on air."

PPM is also expected to help radio compete with the measurement-friendly technology out there, first and foremost the Internet. "PPM will certainly protect radio from a decline," commented Doug Checkeris, president and CEO of The Media Company, a media buying agency. "Its great accountability will give people the opportunity to try things they might have considered risky. That's really positive."

MAKING THE CUT

The PPM isn't the only tool on the horizon promising to boost accountability and revolutionize the radio industry. There is also electronic billing, a modern alternative to the paper-based transaction system long used by stations and agencies buying and selling ads.

"Everybody perceives that the business we are in is cutting edge, but the reality is that behind the front door – whether it's an agency front door or a media company front door – not a lot has changed," said consultant Brian Pearman.

Radio needs to move to the electronic age, stressed Pearman, and the longer it takes, the higher the losses. "(Today) the medium is probably not being bought, and certainly is not being rebought, on the basis it could be because it is very, very difficult," he said.

Pearman attended the *Strategy* roundtable on behalf of the Canadian Media Directors' Council (CMDC), a group pushing for the electronic exchange of information. Electronic invoicing alone could bump up billing from a monthly to daily schedule and could also ease late payments, said Pearman.

Most importantly, electronic transactions would provide far more accountability and save a whole lot of time for both buyer and seller, a point brought home by The Media Company's Doug Checkeris.

"The real issue is not submitting the invoice, but having an accurate record," he said. "And if we don't fix (our current system), then the time we spend on it is time we are not doing (other) things."

According to Pearman, major radio groups across Canada have shown interest in the new electronic option, and he expects a number of them will start introducing e-billing this year: "There is certainly a buy-in, an understanding that at the end of the day what every radio group in this country wants to do is make that buy-sell relationship as seamless as it can be and as easy to achieve."

While it may take some time, there was little dispute at the *Strategy* table that electronic media transactions will be the transactional method of the future and will fundamentally change the way business is done. "It will happen and there will be a sunset to the way in which we [currently] work," said Standard Radio's Herz. "It's going to take a period of time, and there's going to have to be agreement on both sides, but it will change the way in which we sell."

BUMPING UP CREATIVE

Unlike its flashier TV cousin, radio has been known to suffer a bad rap for being a bit watery on top-line creative. But take a closer look, said the experts, and the medium is doing amazingly well against some pretty hefty challenges.

"This year we had the highest number of entries into the Crystal Awards, and if you look at what happened at Cannes, Canadian radio took more awards than television. So there is something to be said about the quality of radio," said Gary Belgrave, president of the



RMB. “Does it need to go up? Damn right it does. It’s nowhere near as good as it should be, but it is certainly doing well.”

Stumbling blocks to good creative, especially when it comes to local spots, come down to plain old economics, agreed the panelists. No matter how talented, or how skilled, one or two in-house writers can only churn out so many award-winning commercials, they said. The bar is raised even higher given the infamously tight turnaround time that is endemic in the industry.

PPM: How does it work?

There’s been a lot of buzz in the industry about the Personal People Meters (PPM), and Jim McLeod, president and CEO of BBM Canada, was on hand to give the roundtable VIPs the rundown.

The PPM is a 2.8-oz portable device that automatically measures radio consumption by detecting inaudible codes embedded into the audio portion of radio programming, roughly every four seconds. Each member of a household participating in a panel must wear the device, and compliance is guaranteed with a sensitive motion detector that alerts BBM to any underused gadgets. Data is transmitted to BBM nightly, between 2:00 a.m. and 5:00 a.m., when the device is loaded into a dock connected to a telephone line.

“On a strategic planning level, more respect and resources need to be given to the number of people you have in your creative department,” commented Alan Cross, program director at 102.1 The Edge, Corus Radio, and host of the Ongoing History of New Music. “If you run a station like mine, how many different ways can you write a club spot? With one or two writers, after a while, fatigue sets in.”

Drew Frohmann, himself a writer and director at Toronto-based Pirate Radio & Television, pushed for more flexibility in the length of commercials. “If [stations] could make it easier monetarily for clients to buy, say, fives, 15s, and 40s, it would make things really exciting,” he said. “[It] would change the rhythm, which would be very, very interesting.”

Any timeline is possible, responded station reps, but for a price. “If the station has got the inventory and you want to run a campaign, I’m sure it can

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We want our advertisers heard with maximum impact. That’s the strategy behind our “two-minute stop set,” no more than four commercials in a row.*

Our audience told us they prefer shorter commercial breaks and so do you. We have engaged our listeners more effectively so they retain your advertising message.

* The two-minute stop sets apply to English language FM stations after breakfast and to non-syndicated programs.



ENTERTAINMENT

NEW TECHNOLOGY: FRIEND OR FOE?

The MP3 player, the iPod and now the Microsoft Zune - everywhere you turn these days there seems to be another snazzy techno-gizmo vying to grab radio's loyal listeners. And then there's still satellite radio...



Yet radio insiders attending the *Strategy* roundtable know what many outside the business do not: radio regularly triumphs over its trendier competition, with ad numbers at an all-time high and equally impressive listener numbers.

"Despite all these (new) options, tune-in to radio remains remarkably high," said Patrick Grierson, president of Canadian Broadcast Sales. "Radio continues to deliver huge audiences."

Thanks to radio's inherent strength as an omnipresent medium reaching straight into the heart of communities, alternative audio platforms are having a hard time keeping pace. Derek Berghuis, executive vice president of radio sales at Rogers Broadcasting, stated the obvious: "The iPod isn't going to help you out much when you have a huge windstorm of 150 kilometers an hour hitting Vancouver."

In fact, studies show that three months after purchase, iPod users revert back to their normal pattern of media consumption, much of which is the ubiquitous radio. "You go back to having your car radio on, to having the radio wake you up in the morning, to your listening patterns on the weekend," said Gary Belgrave, president of the Radio Marketing Board. "Your iPod and MP3 player become just one more device."

Meanwhile tune-in levels of the 18- to 34-year-old male demographic, a group often attracted to nifty little gadgets, rise dramatically once they enter the workforce, according to Grierson. "They need to know what to put on in the morning, what the day holds. For all that kind of information, the first thing they turn to is the radio."

It's this tight connection between listeners and their favourite stations that keeps their loyalty levels high. Radio's role as a filter - be it about the weather, new music or must-see movies - hasn't changed much since its early days. What's more, the medium's level of engagement with audiences is growing even stronger as stations make use of new platforms like cell phones and the Internet.

This, said Corus Radio's president John P. Hayes, Jr., is the challenge of today. "It's about how radio enhances itself and works with the new technology in going forward."

be handled somehow" said Herz of Standard Radio. "But the inventory situation in the major markets in Canada, unlike the U.S., is in extremely high demand right now."

However, stations are rewriting the book in other ways. At 102.1 The Edge, for instance, stop-sets have been capped at two minutes apiece, marking a dramatic change to the four to six-minute versions aired in the past. Significant investment has also been funneled into non-traditional, non-air time revenue, such as monetizing online podcasts and conducting more marketing through the station's listener database.

Explained John P. Hayes, Jr., president at Corus Radio: "The industry has done a really great job of putting websites together and that has really helped to connect advertisers and audiences in a different way."

The Web has dramatically strengthened the one-to-one connection between radio stations and their listeners. Stations now test new songs with e-panels comprised of thousands of users, and can also store years' worth of on-air interviews online for listeners to access at their leisure.

In one of The Edge's most successful campaigns, Uninvited Guest for Smirnoff ICE, guests





could win their very own personal concert at their home by bands like Billy Talent and Snow Patrol. To enter, they had to register with the station's online database. The series of concerts became one of the most successful and sought-after prizes for the station, with up to 12,000 online entries. Said Cross: "Websites are not so much an extension of the radio station anymore. They are the radio station."

"It's engaging listeners with the brand," summed up Derek Berghuis, executive vice president, radio sales, at Rogers Broadcasting. "And the brand is the radio station and its website."

All in all, radio remains an excellent tool for driving people to the Web, which in turn raises measurement potential. A recent campaign developed by Frohmann for the Wine Council of Ontario was paired with its very own website, doyouvqa.com, to see just how much traffic radio would drive to it. The URL pulled in about half a million hits in its first six weeks, said Frohmann.

"The spot was created as an exercise to see if it's a way to drive people to a website where you could do much greater depth of sale than you ever could in a 60-second radio ad," he explained. "Radio was definitely the way to go."

There was no argument on that. At this table, radio was clearly the medium of choice. ●

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ENTERTAINMENT

RADIO CONNECTS, ENGAGES

The Radio Marketing Bureau's 2007 Foundation Research study offers marketers helpful insight into how, where and why Canada listens. The findings show that above all, radio remains relevant to Canadians.

"Radio still plays a strong role in Canadian life. As our lives grow busier and more active, the medium that's always available at the push of a button or a click of the mouse is with us as we wake up, have breakfast, get on the road for work or school, sit at our desks and drive to the mall. Canadians count on radio to keep in touch with daily life."

Chris Bandak,
President of Foundation Research

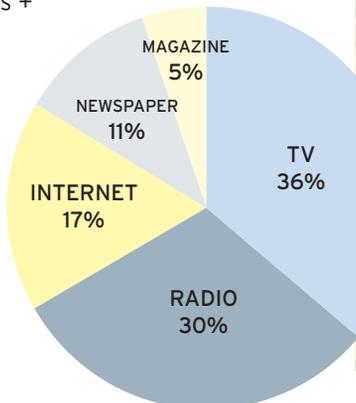
CONNECTING WITH CANADIANS

Radio is a perfect fit for modern life, a constant companion that entertains and informs throughout the day.

While we develop room for all the new media in our lives, it would seem that something has to give. But it's not radio. In the big picture, radio is steady with about 1/3 of adult Canadians' daily media time.

Share of daily media time

Adults 18 yrs +



Top reasons for increased radio tuning

Adults 18 yrs+

More time driving	21%
Listening at work	18%
To be informed news/weather/traffic	10%

RADIO KEEPS UP WITH LIFE

People listen to radio to stay tuned to life. For 86% of Canadian adults, radio use increased or stayed the same as last year. Respondents say the increase is because they've spent more time in their cars and been able to listen at work. An effortless source of entertainment and information, radio accompanies every activity from driving and working, to relaxing at home and surfing the Internet.

Activities while listening to the radio

Adults 18 yrs+ some/most of the time

Driving to shop	79%
Driving to work/school	72%
During housework	54%
Relaxing at home	57%
Getting ready for work/school	47%
At work/school	41%
On the Internet	27%

AGES AND DELIVERS

NEW TECHNOLOGY

MP3 players have reached mainstream status; 36% of Canadian adults own one. The proliferation of this portable audio device has not had a negative affect on radio. In fact radio performance amongst MP3 owners is above average with 23% indicating that their time with radio increased in the past year; 58% stated that their time spent with radio remained the same.

Why? Listeners have an emotional connection with their favourite radio stations and announcers. Radio introduces new music, delivers local news and information, invites listener participation and offers companionship. Eighty-three percent of MP3 owners listen to radio on a daily basis to keep in touch with their community.

The Internet's growth is substantial and has captivated the majority of Canadians - Foundation Research reveals that 85% of Canadian adults have access at home, work and elsewhere; 78% use it every week an average of 1.2 hours daily. While visual media suffers at the expense of the Internet, radio benefits.

Radio and the Internet complement each other - for the simple reason

people can listen to the radio while they surf. Foundation Research found that 36% of Canadian adults listen to either conventional or Internet radio while they are online.

An added bonus for advertisers is that radio is an effective catalyst to drive consumers to their own websites: 56% of adults 18+ look things up online and 35% are inspired to type in a web address when they hear it on the radio.

Far from competing, the Internet gives radio a new dimension. Radio station brands translate well to the interactive world, giving them a new platform to engage listeners - especially younger Canadians - and station websites have won a firm place in Canadian life. Thirty-eight percent of adults 18+ and 56% of 18- to 34-year-olds visit stations online; 52% of the 18- to 34-year-old group listens to streamed audio. Listeners participate in the station brand through clubs, online station promotion, on-air promos, and visit local radio remote events.

Radio drives Internet traffic

Adults 18 yrs+ who listen to radio while online

I check things out on the Internet after hearing them on radio 50%

Radio ads have prompted me to search the Internet 40%

I have typed a web address in my browser after hearing it on radio 35%

WHAT DOES THIS MEAN TO ADVERTISERS?

- With one-third of Canadians' daily media time spent listening to radio, it means a strong daily presence in the marketplace for advertisers
- A constant companion to listeners, radio increases exposure to advertising throughout the day and at opportune times, including at work and just before shopping
- Radio is an outstanding way to drive traffic to websites and further engage consumers

This publication is an advertiser-supported supplement to the March 2007 issue of *strategy* magazine, produced in association with the Radio Marketing Bureau (RMB).

The RMB is Canada's premier marketing and resource centre for radio advertising. Its mandate is to inspire and educate the advertising community about radio's power and effectiveness in achieving business goals. Through consultation, research and creative services, the RMB supports advertisers in gaining greater return on the media investment.

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Standard OPERATING PROCEDURE



► BEST DOMINATION OF AN UNDER-USED DESTINATION

Carat Canada: Simplicity Lounge Campaign, Philips Canada

This highly-targeted, experiential campaign evolved from the idea of creating a calm oasis in one of the busiest, most stressful environments – Toronto’s Pearson International Airport. As the lounge concept developed, multiple layers of communication reinforcing Philips “simplicity” positioning were added, and the result was a cohesive, integrated effort that hit the bull’s-eye.

Getting there was not simple. Working in an airport during a time of heightened security posed challenges for Carat. Account supervisor Suzan Barrett says the approval process alone took almost two months and went as far as making sure the pens weren’t detachable. “It was tough but worth it,” Barrett says. “No other place would get the message out as well.”

Goal

- To bring Philips’ “Sense and Simplicity” global positioning to life in Canada by engaging consumers in a positive brand experience.



Target consumer

- Men 25 to 54 with a higher-than-average personal income (\$75,000+) in owner/manager/professional positions.

Insight and strategy

- The “Simplicity” message would have increased resonance and relevance if juxtaposed with a chaotic environment.
- The target group indexes high for business travel and is a captive audience when average airport wait times span 1.5 to 3 hours.
- PR is essential, so the execution needs news value.

Consumer touch points

- Experiential media and place-based signage and broadcast blanketing Toronto’s Pearson International Airport • Contest to win Philips products • PR

Execution

The Philips Simplicity Lounge was created in a 10-ft. x 20-ft. area at the Rapidair gates within the new Terminal 1. The lounge featured state-of-the-art technology with individual leather seating and tables. Its focal point was a large virtual aquarium wall made up of four continuous Philips plasma screens. The environment was enhanced by spa-like music and Philips Aurelle LED candles and lighting. In the lounge, brand spots were broadcast on an Ambilight plasma TV. Visitors to the lounge were also able to charge their phones and PDAs, receive free wireless Internet access and valet parking vouchers.

Additional media was employed throughout the airport, including static signage, and waiting area tables and moving sidewalks decalated with

simplicity messaging. TV spots were aired on the CBC news express screens throughout all three terminals while simplicity quotes were broadcast on a centrally located 25-ft. x 14-ft. projection screen.

Related PR included a Simplicity Squad at Toronto’s Union Station and in Montreal that performed random acts of simplicity such as hailing cabs, handing out cab vouchers, helping with luggage, and giving directions. A contest giving away a 37-inch plasma TV and other Philips products was also conducted during the campaign’s three-month run.

Results

The Simplicity Lounge attracted 36,000 visitors from Oct. 16, 2006 to Jan. 10, 2007. PR efforts netted coverage on *Global Morning Live*, 680 News (Toronto), and in several industry publications.

Credits

Carat Canada

Suzan Barrett, account supervisor; Matt Hubbard, planning assistant

Philips Canada

Jim Savage, director of corporate communications

DDB Canada

Molly Scotchmer, group account director; Abby Yew, junior account exec

Manning, Selvage & Lee Canada (MS&L)

Paul Keable, senior account supervisor

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▶ BEST BESPOKE CREATIVE TAILORING OF OOH OPPS

Starcom Worldwide: Keep Walking – Johnnie Walker, Diageo

After an advertising hiatus of six years, Black is back – Johnnie Walker Black Label that is. So is Johnnie Walker Red Label for that matter – thanks in part to an integrated campaign where any division between brand concept and media plan is virtually indiscernible. The brand's Striding Man icon is seen stepping confidently across the printed page, computer screens, and through inventive and destination-unique use of OOH.

Goal

- Increase awareness of the striding man and "Keep Walking" tagline.

Target consumer

- Males 25-plus who are professional, educated and enjoy urban living.

Insight and strategy

Connect with the consumer's desire to succeed by dramatizing the values of inspiring personal progress through high impact, strategically targeted media.

Consumer touchpoints

- National magazine ads • Targeted OOH • Integrated online ads

Execution

The campaign is focused around two key times for the brand – four weeks during the December holiday period and then again for the Chinese New Year.



It first launched as a limited OOH campaign in November 2005. That success led to a bigger effort for December 2006, which included national print ads in *Canadian Business*, *Profit Magazine*, *Golf Canada* and *Maclean's* as well as online, and both static and digital OOH components.

During that time, targeted OOH executions were placed in strategic areas of Toronto to reach the male demo. This included spectaculars in the heart of Toronto's financial district and an illuminated 3D installation created specifically for Diageo by Titan Outdoor. For the

Chinese New Year, this installation was physically moved to the heart of Chinatown to drive Johnnie Walker's association with this key season.

To reach commuters, Toronto's Union Station was dominated by wall murals, billboards, column wraps, floor decals, as well as backlights, door decals and other structural wraps – all using distinct creative ploys to connect the message between the various media vehicles. A ladder execution (which gives the impression that the Striding Man icon climbed a ladder to reach the billboard) was strategically placed in areas where the target consumer socializes.

At Toronto's Dundas Square shopping district, the outdoor spectacular ladder execution complemented the Johnnie Walker video screen advertising across the street. In 2006, this involved synchronization of four interactive digital screens where every hour the Striding Man appears on one screen, overcomes an obstacle and progresses to the next screen.

The Johnny Walker icon was also seen striding across computer screens within websites devoted to finance, sports and lifestyle including martiniboys.com, stockhouse.ca, and the askmen.com portal.

Results

Based on two years cumulative data, measures of ad awareness and key image (brand health) were three-times higher in markets with advertising versus non-ad markets while brand commitment was twice as high.

Credits

Starcom Worldwide

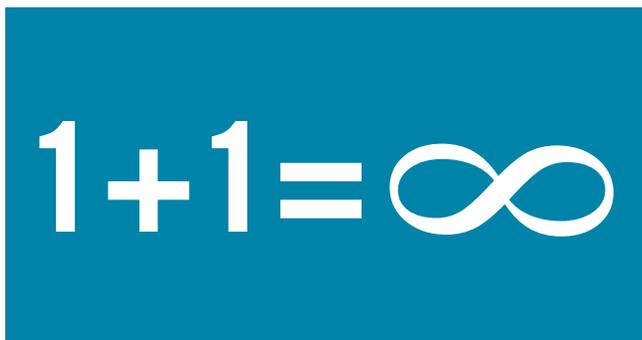
Chris Morandin, SVP group media director; Cory Pelletier, former strategy manager; Randy Carelli, former strategy manager; Rachel Olive, IP manager; Corey Derouin, strategy planner

Leo Burnett

Katie Musgrave, account executive; Kim Burchiel, production supervisor

Diageo

Michele D'Angelo, director, Scotch, Canadian Whisky, Rum; Michael Spencer, category manager, Scotch



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BACK TO THE FUTURE

RFID portals poised to “personalize” the retail experience

◀ By Annette Bourdeau ▶

Ever wanted to walk into a bank where everyone knows your name? The quaint scenario could again become a reality with a little help from radio frequency identification (RFID) technology.

Dayton, Ohio-based transaction solutions company NCR recently unveiled a “portal” that’s capable of scanning RFID chips (embedded, for example, into bank cards). As customers enter, tellers could pull up their files, greet them by name and provide customized offers.

“It harks back to a generation when you did know your bank manager. We’re almost going back to the future,” says Mark Grossi, chief technology officer at NCR’s financial solutions research and development lab in Dundee, Scotland.

Grossi says retail could also benefit from having RFID portals activated by store loyalty cards. For example, when a customer walks into a boutique, the salesperson could pull up a file with info like sizes and preferred brands. “It provides a more personal experience,” he says.



Hybridia’s futuristic RFID fitting rooms

Meanwhile, Clifton, Va.-based Hybridia Design has drafted plans for interactive RFID sales tags. These connect to a social network which would enable shoppers to solicit fitting room opinions via an in-store monitor from a panel of design pundits on stand-by in a lounge-like “fashion lab.” The system could also “introduce” them to nearby shoppers with similar interests. Hybridia president/CD Richard Russo envisions wired fitting rooms, with mirrors capable of reading the RFID tag on a garment and then transmitting info about complementary accessories to the consumer via a plasma screen. Another panel could potentially be an “aura screen,” that could suggest places and occasions to wear the item.

“Retail is at a transition point,” says Russo. “RFID enables retailers to employ a lot of different creative things for the retail experience.”

Russo says he’s in talks with a company interested in deploying a RFID-responsive three-panel mirror, and predicts it will be in-store within the next 18 months.

And, while NCR’s portals haven’t started rolling out yet, Grossi expects the Asian and South Asian markets to be the first to adopt them, with North America following within five to 10 years. NCR has received several inquiries from financial institutions in India, which Grossi attributes to the country’s current technology leapfrog. ■

RFID IN ASIA

Asia is way ahead of the rest of the world when it comes to RFID apps. Here are a few that will likely start rolling out in the late-adopting North American market over the next few years...

JAPAN

RFID is already big in Japan, particularly with enabling m-commerce. Mobile FeliCa, a mobile smart card system developed by Sony and facilitated by Japanese mobile phone co NTT DoCoMo, has enabled “wallet phones” that allow consumers to pay for items by waving their cellphones over a RFID-reading sensor instead of having to swipe cards. The chips are connected to the user’s credit card account. The wallet phones hit the Japanese market in 2004, and now have 18.3 million subscribers.

In late January, Tokyo department store Mitsukoshi launched a RFID pilot in its cosmetics section, and attached RFID tags to select lipsticks, eyeshadows and blushes. Consumers can wave the makeup over a sensor to call up a computer-generated simulation of what they might look like wearing the item, as well as product info and item feedback from other shoppers. The tags also allowed the store to collect data on how often each product was sampled.

HONG KONG

Hong Kong’s Octopus Card, which uses a RFID chip to enable contactless transactions, launched in 1997 as a payment method for the city’s transit system, allowing commuters to simply flash their cards within close proximity of the RFID readers instead of having to stop and swipe. The card has since evolved into a widely accepted payment method, allowing holders to also use it at convenience stores, QSRs, vending machines and parking meters. The cards operate on a pay-as-you-go basis, and there are many kiosks around the city to reload. There are currently over 10 million Octopus Cards in circulation, and Octopus Holdings, the card’s operator, recently set up a branch in the Netherlands to establish a similar payment system there in the near future. **AB**

RFID 101

- RFID = Radio Frequency Identification.
- RFID tags can be attached to items to identify them via radio waves.

There are two types of RFID tags – passive and active. Passive EPC (Electronic Product Code) tags are relatively cheap, and are currently used by big retailers like Wal-Mart Canada, Safeway and Starbucks to track merchandise. They typically cost retailers about five cents each. EPC use is still in very selective pilot stages in Canada right now.

- Active tags have a longer range (typically up to 300 feet) and more memory than passive tags. They are better suited for tracking air and sea freight, as well as for being embedded into cellphones to enable cardless transactions, as with Mobile FeliCa in Japan (see sidebar).

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The Marketers' Report

The industry's top marketers. And marketers' thoughts on the industry. This issue, we have it covered.

In our third annual state of the marketing nation survey, you nominated, you voted and then we tabulated it all to determine the Marketer of the Year. Read on to see what the four top marketers managed to achieve last year. And learn why Bell Canada's Jim Little is a fitting victor.

Also in that survey, you shared your thoughts on what's changing in the industry. The gist? Seems morale is high and so too are your budgets.

◀ By Natalia Williams & Karen Mazurkewich ▶

Jim Little's Big Coup

Likely the biggest campaign of 2006 was also the most loved – and hated. In fact, the reign of Bell Canada's top marketer wasn't even expected to last this long. Now he's *strategy's* **Marketer of the Year**



When Jim Little – Bell Canada's SVP of brand strategy, corporate communication and sponsorship – was asked to add marketing to his list of duties in 2005, there was a lot of in-house teasing.

The marcom job had high turnover. Bell was struggling to convey the connectivity of its services, and the ad recall rate was in the 20th percentile range. Colleagues joked Little wouldn't have long to effect change before being bounced out.

Little's mandate – to build a national campaign that unified Bell's various business units – required a complete rethinking of the company's communications strategy.

"What makes Jim special – why he deserves to be Marketer of the Year – is that he wasn't thinking about his job; he was focused on what he truly believed was the right thing for Bell to do," says Brett Marchand, SVP/MD of Cossette Toronto. "He says unification was his mission."

One of the toughest challenges Little faced was creating a seamless campaign across English and French Canada. That meant turfing the 12-year-old "Monsieur B" spots in Quebec. Axing an icon like comedian Benoît Brière was something that kept him awake at night. "We were forcing people within and outside the company to accept a national platform," he says.



Your own movie theatre,
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Initially, Little asked three agencies – Grip, Cossette and Rethink – to present informal pitches. He waded through 50 ideas and 50 sketches. Late in the process, Cossette creative group head Christina Brown and AD Fern Breslaw suggested the idea of a comedic pairing of beavers. "The idea was not fully developed," says Little. "I don't think it was even their number-one idea. But as soon as I saw it, I thought it fit the context that we were thinking about."

For her part, Brown says they were "thrilled"

You have to be tough
to do what he did.
He's a gutsy guy.

that he got it. "We knew we needed a 'selling language' because the one-platform [concept] is really the story. It had to be unified by a common voice." In fact, it was this approach that won the account back for Cossette after Bell's brief dalliance with Toronto-based Grip.

But there were hurdles to overcome, including the hokeyness factor. It also wasn't original: Bell's competitors were also using animals. Still, Little persisted and faced the critics head on by launching a self-referential spot featuring the two kibitzing beavers waiting to audition for the job as Bell Canada's "spokesanimals."

In November 2005, Bell Canada did a split launch: It was the beavers versus the pixels (another national platform campaign based on Vancouver-based Rethink's pixel-styled ads originally developed for the youth segment) to

determine which strategy worked best.

The initial reaction to Frank and Gordon was "neutral, maybe negative," admits Little. The industry was not "gaga" over the beavers, because it was such a simple idea, he says. "But that was the point. Making it simple was the brand position – it was about brand clarity."

"You have to be tough to do what he did," says Brown. "He's a gutsy guy."

On Dec. 23, 2005, Little pulled the plug on the new Pixel campaign and threw all of his resources at Frank and Gordon. "It was high stakes time," he says. And there was no turning back.

Now, it was all up to the dynamic duo. Luckily for Bell – and Little – the pair struck a chord during the Olympics in February 2006. "We knew it had broken through the marketing buzz when viewer recall during the Olympics reached 80%," says Little. (It's now at 95%.) Since the campaign's launch, Leger's public tracking poll shows it's the most noticed, most liked and even the most hated commercial on the airwaves.

"The pure creative community, bless their souls, don't have to sell stuff, but people liked it and it was unequivocally breakthrough," says Little.

Frank and Gordon are now the definitive and ubiquitous spokesanimals of the company and all of its divisions. They cross all media and if you want to learn about Bell Canada's services, you go to www.frankandgordon.com.

Plus, Bell coaxed 100,000 lapsed clients back into the fold last year. Retention rate for the telecom is at an all-time high.

"If anyone would have said three years ago that one person was going to champion a national campaign for Bell in two languages across all avenues of their businesses – a campaign launched at the Olympics, and was the most liked campaign there – I would have said it was not possible, yet he did it," says Marchand. **KM**



Congratulations Tracy on your Marketer of the Year Nomination.
Your Consumer Advertising & Marketing Team have every reason to celebrate. Cheers, from your friends at **TAXI**.

Tracy Fellows' Evolution

Rebuilding a Canadian icon one ad at a time



For seven years, Canadian Tire had been milking the old “Ted and Gloria” campaign, featuring the annoying, nerdy dad who never met a gadget he didn’t like. But with the brand’s increased emphasis on women shoppers and new products, Tracy Fellows, VP consumer advertising and marketing, decided it was time to scrap the tried-and-true – but tired – marketing strategy to create a more integrated one. She hit a homerun.

Ron Smrczek, associate CD at Taxi, Canadian Tire’s new AOR, says Fellows, who has been with the retailer since early 2001 and was previously with Sobeys, is an “informed and instinctive” marketer, who “has a good understanding of her customer and what they want.” He says she understood that it was time to revamp the creative and offer a “slice-of-life from different cultures.”

Motivated to create a campaign that better highlighted the retailer’s product range, the result is the “Aisle Signs” series, which launched in March 2006. An early ad features a woman who falls through a broken lawn chair after her husband tries to fix it with tape. A squeaky sign drops into the frame to remind viewers that new chairs are available at Canadian Tire.

“In the past our brand spots were completely different from our product spots,” says Fellows.

“There was no linkage between them, so we were not creating critical mass in the marketplace.”

With the TV spots now seemingly on autopilot, one of Fellows’ most recent strategic moves has been to increase synergy among all platforms, including TV, in-store promotions and outdoor ad, to amplify ad spending. Over the past year, she advertised gift card promotions on TV, and even created new outdoor ads that linked to the in-store shopping experience.

Before the introduction of this campaign, we found it was difficult for a consumer to differentiate our ad from [those of] our competitors



Recently, OOH featured Rudolph, and noted that the celebrity reindeer’s red nose (which uses an actual lightbulb) may be purchased on Aisle 10 – the lighting department. And it also dovetails nicely with the company’s large-format store roll-out, which focuses on larger aisles, a bigger selection, and becoming more family-friendly.

“Before the introduction of this campaign, we found it was difficult for a consumer to differentiate our ad from [those of] our competitors,” says Fellows. Not any more. The ad campaign has boosted Canadian Tire’s consumer recall to 90% – “one of the highest in the industry,” she says.

And while Canadian Tire’s new image might seem like an overhaul, it’s not. “What we wanted to do was build on our legacy and past,” she says. “This is about evolution rather than revolution.” **KM**

A Little goes a long way.

Congratulations, Jim.



The Mark Childs Factor

Soup sexy? That's only part of the reason this CPG marketer makes our shortlist

His players call him "refreshing," "authentic" and "contagious," a motivator who can inspire his team to ratchet up its game. But when Mark Childs first joined Toronto-based Campbell in 2004 as VP marketing, the department was a bit in the doldrums. His mission quickly became to boost morale and energize his troops. Today, he says: "We have an energy as a marketing team that we haven't had for a while. There's a pride in everyone's step."

Soup isn't sexy, but Childs is certainly adding sizzle to the 137-year-old company. It's a process that logically began with inspiring the people behind the brand, a trait he's increasingly becoming known for.

While VP marketing at Kellogg, where he worked for 15 years, Childs put his team on colour-coded scooters, to inspire the creative process, and recruited a group of kid marketers

to redesign the Apple Jacks brand. So when Kellogg president Phil Donne made the move to Campbell's top spot, Childs (who also did a stint at Preview Marketing) was a natural pick to head its marketing department.

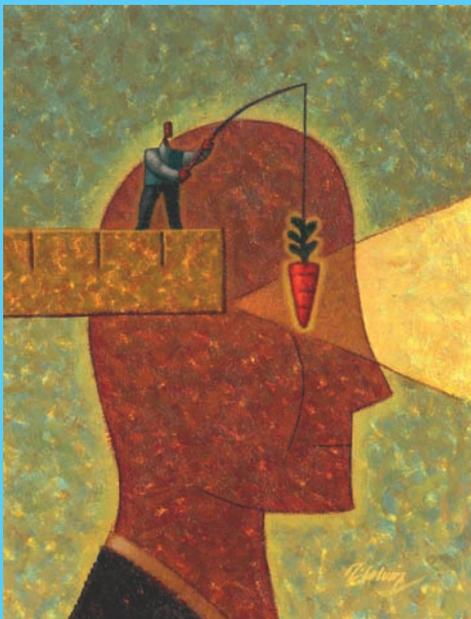
At Campbell, Childs is also working his magic. "He has reinvented the traditional process to allow ideas to be the springboard for plans for the year," says Susan O'Brien, Campbell's director of marketing. "We have to think differently." And it's working. "Having created an environment that's open to ideas and creativity, the team is flourishing," Childs says. "They are coming up with ideas they may not have thought about before." Case in point, the Soup at Hand product and extensions to the brand's upscale Gardennay line. The new-feel team is also tackling what Childs refers to as the "Achilles heel of the soup category" – sodium.

While the company's R&D team worked to reduce sodium levels on 25 products (the goal is 156 by the end of 2008), Childs' team worked at communicating the message to consumers.

One of his first initiatives was to reach out to the Heart and Stroke Foundation, which endorses nutritious food through its Health Check symbol. Campbell is leveraging its



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Childs uses wild postings in the office to motivate his marketing team

connection with the organization, not only on its packaging, but through in-store promotion. In an ongoing initiative, dieticians are unleashed in stores across Canada, randomly offering to pay customers' grocery bills if they pick up products with the Health Check symbol.

Under Childs, Campbell's use of traditional media has never been stronger. Between 2004 and 2005 there was a three-fold increase in presence on television, in terms of weeks, weight and coverage. It grew again in 2006. In early 2007, Campbell launched a series of four national TV spots entitled "Veggie Goodness." The new campaign features four people who reflect Canada's diversity, each diving into a bowl of soup and quipping: "M'm! M'm! Good!" in their respective languages.

And while the soup aisle is known for boring rows of cans, Childs is making it dynamic. One initiative: the IQ Maximizer, a low-tech soup dispenser that rolls out a new tin of soup after one is grabbed. The push on in-store innovation and advertising has ultimately grown the brand's

soup category, up 6% last year.

And they have been rewarded. Childs has secured a commitment by the bean counters to increase the marketing department's budget ahead of bottom-line delivery – a first for the company. "We've demonstrated that [marketing] can grow this business," he says. **KM**



Having created an environment that's open to ideas and creativity, the team is flourishing



Congratulations, Mark, on your nomination for Marketer of the Year and your leadership of the Campbell Canada marketing team.

**B
C
A
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D
A**

Michael Brossard's Golden Year

Landing the Olympics is just one reason this Quebecer is a local celeb and one of the country's best marketers



If Rona's Michael Brossard were to sum up his success in 2006, it could be boiled down to one word: Olympics.

Although Brossard, SVP marketing and

Being a Canadian company is something we've put a lot of emphasis on

development, landed an eight-year Olympic sponsorship deal for Rona in 2005 – beating out arch-rival Home Depot – it was at the 2006 Turin Olympic Winter Games that the company reaped brand rewards. Rona launched a major campaign around the Olympics and recruited Canadian athletes – Elvis Stojko, Susan Auch and Mélanie Turgeon – for a series of TV commercials that promoted the tagline: "Winning values. Let's pass them on."

It's all part of a "Made in Canada" strategy for the Boucherville, Que.-based company to position itself as the hometown choice of the home improvement world. The nationality card is something Brossard, who has worked

in marketing for 29 years on such brands as Bauer Nike Hockey and Delisle before joining Rona in 2000, is not shy to play. "We are the Canadian how-to people," says the Quebec native who easily converses in both official languages. "We have 'Proudly Canadian' bolted right on our stores."

Brossard is frank: His competitors also have good product, promotions and profits. But, he says, Rona's heritage is the "tie-breaker."

"Being a Canadian company is something we've put a lot of emphasis on," he says. "The fact that we support more Canadian-based manufacturers and product is important [to customers]." According to internal research,



Congratulations

and good luck Mark Childs on your nomination as Marketer of the Year.

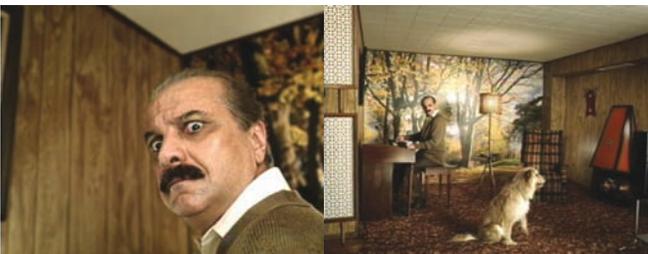
OMD

INSIGHTS • IDEAS • RESULTS

Rona's Canadian identity is something consumers recognize and is a draw to the stores. The company's roots also help it accrue more affiliates, says Brossard. Independent hardware stores are more comfortable joining a Canadian company. Last year, Rona recruited 35 indie stores for a total retail space of 305,000 feet and raked in an additional \$197 million in retail sales.

The hockey fanatic, who has also coached kids in his hometown of St.-Jérôme, Que. for a decade, is also pushing aggressively on other fronts. The company held 27 "Run to Rona" promotional events throughout the year, which were supported by 20 TV ad campaigns, featuring enthusiastic employees willing to do just about anything for customers – even morph into tools. The promotions allowed customers to triple their Air Miles points.

Other initiatives over the year included introducing gift cards, building awareness for Rona's three-year-old credit card program and remodeling the company's website.



Montreal-based BCP is the AOR behind Rona's quirky "employees morphing into tools" campaign

Brossard also launched a "red carpet treatment" program for Rona's privileged suppliers, which include those that work exclusively with the chain. These suppliers are given increased visibility in Rona's flyers and in-store campaigns which includes signage. In addition, consumers purchasing products from these suppliers get extra Air Miles points.

Of all the Marketer of the Year nominees this time around, Brossard is possibly the most famous. In Quebec, he hands out the prizes for Rona's highly successful signature show *Ma Maison Rona*. The show features two couples competing in a renovation challenge to own the home of their dreams. It's entering its fifth season and captures one million viewers in primetime. "[*Ma Maison Rona*] is my claim to fame," he says. "Every spring, everyone recognizes me." **KM**

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Shrinking	8.3%

When it comes to new marketing media, in 2007 I will spend the most money on:

▶ Broadband advertising	33.0%
Social media (online communities, CGM)	19.3%
Other	17.4%
Viral marketing	12.8%
Mobile (SMS, podvertising)	6.4%
WOM	5.5%
Blogs	3.7%
Advergaming	1.8%

Which partner's support is increasingly important to my brand?

▶ PR	17.4%
Media agency	14.8%
Retail agency	14.7%
Promotional	12.8%
Interactive agency	11.9%
Design	7.3%
Direct marketing agency	6.4%
Research agency	6.4%
Other	6.4%

The influence of marketing in the overall company is:

▶ Growing	64.2%
Remaining the same	25.7%
Shrinking	10.1%

Our survey of Canadian marketers yielded, as always, some salient revelations about the state of the marketing nation. Tidbits include: You're planning to put **more dollars into broadband** advertising in 2007; **PR is the hot ticket** to supplement your current agencies; and **almost 70% of you value your media agency's strategic insights as much as your AOR's**, with 35% saying that the involvement of your media agency will be increased over 2007. Nonetheless, things with your principal AOR remain rosy, with 87% describing the relationship as "good," "very good" or "excellent."

Also promising: **Over 58% say your marketing budget has increased** over the past 12 months. And over **60% say your brand's image is improving**.

And when it comes to your company, most of you rank your level of job satisfaction as high, but when considering a career move, almost half are looking for an "opportunity for professional development." Also important: The company's reputation for innovative marketing (15.6%) and chemistry with your boss (11.9%). **Oddly, more money received no votes.**

In the immediate future, to reach the consumer, the priority for my brand development will be:

▶ Better execution of existing programs	30.3%
Better product innovation	20.2%
Build a better retail environment	18.3%
▶ Have a social strategy	17.4%
More innovative research (beyond focus groups)	10.1%
Other	3.7%

Do I love my job?

My level of job satisfaction is:

Very high	19.1%
▶ High	33.0%
Excellent	23.6%
Fair	16.3%
Low	3.5%
Very low	4.5%

I would describe morale in my department as:

Excellent	14.5%
Very high	20.0%
High	28.4%
▶ Fair	30.0%
Low	2.6%
Very low	4.5%

Procter & Gamble

Socially speaking

While having a social strategy ranked fourth, there's little debate that the approach is now a necessary part of any brand's DNA.

"In the short term, having a social strategy represents an opportunity for brands to differentiate themselves and create a competitive advantage," says Tony Pigott, JWT Canada president/CEO. He's also the brains behind Ethos, a four-year-old division of the agency that helps corporations develop more synergistic CSR programs. "[Soon] most consumers will actually expect brands to have a social strategy and stand for something. And shortly after that they will demand it. So, the question to ask is whether your brand is future-ready."

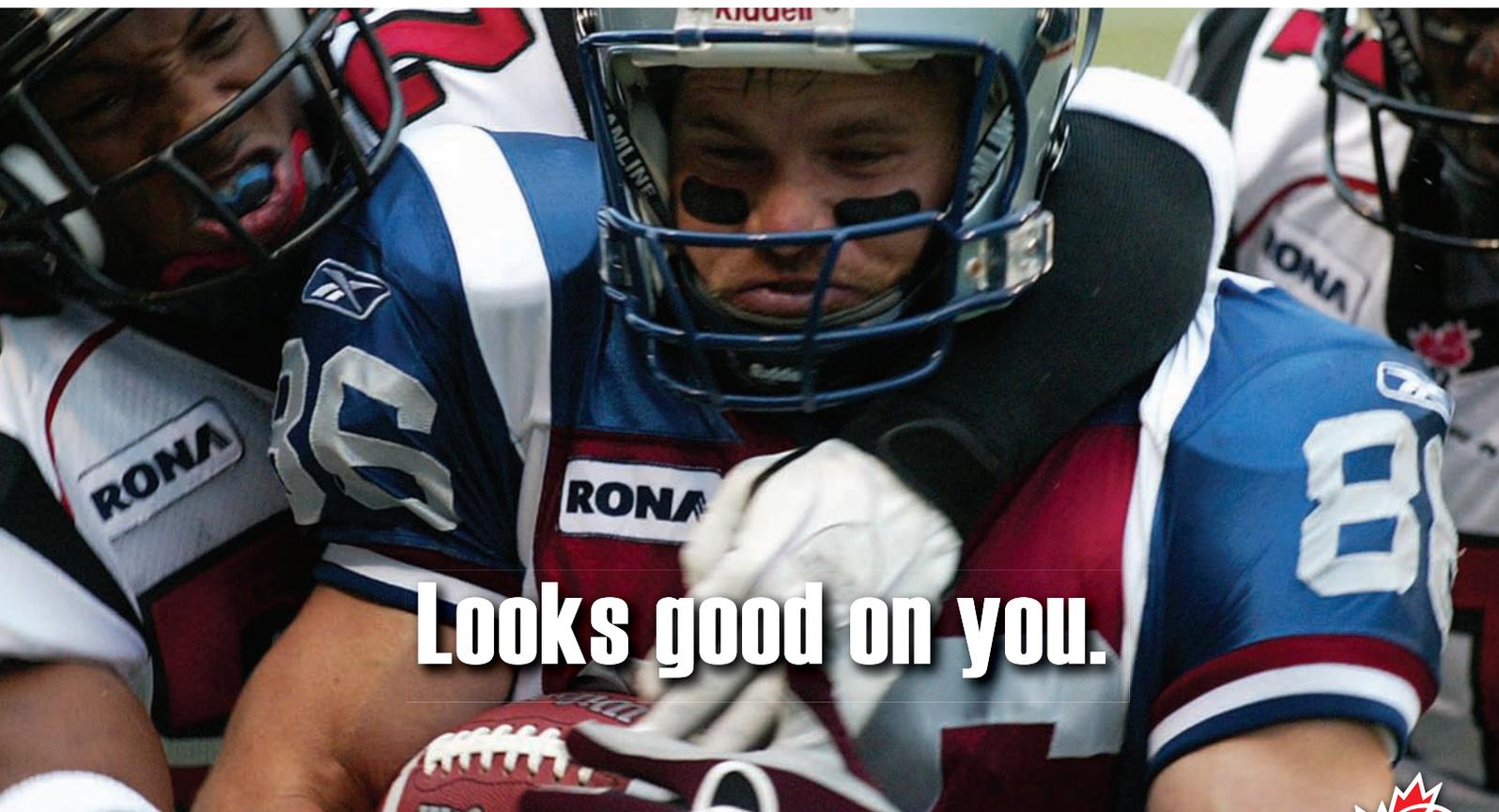
For its part, Procter & Gamble, the country's perennially number-one ad spender, seems poised for the change. It's even giving some of its smaller lines a prominent – and brand-relevant – social profile. Notably, for Iams, its pet food brand, the company is planning to significantly increase its ties to animal shelters across the country with a new national grassroots campaign starting in May.

In the past, the link has been one-dimensional: proceeds of designer bracelets (for both animals and people) sold through shelters and retail were donated to the Canadian Federation of Humane Societies (CFHS). But in this, its third year, "we're really putting our efforts behind it," says P&G spokesperson Joyce Law. Nationally, the campaign

will drive pet adoption with a specially designed website, which launched in February, and with POP on retail shelves that promotes the brand's partnership with the CFHS. As well, for every purchase of an Iams product, one dollar will go to the CFHS. PR will also play a key role.

On a local level, Iams has partnered with shelters in Calgary, Winnipeg, Hamilton, Ottawa and Moncton to generate donations and adoptions, says Law. Adopters will get an Iams Starter Kit, which includes food, coupons and information about pet insurance. For every adoption, Iams will donate four pounds of food to that shelter.

"Building the relationships with the shelters in the local communities is a really important grassroots effort," Law says. But rest assured it's also a means to inject a more personal, warm and fuzzy glow into the Iams brand. "We're promoting the equity of the brand through the program," she says. **NW**



Congratulations **Michael Brossard** on your nomination for Marketer of the Year.



MARKETER SURVEY

The factor that most influences loyalty for my company is:

▶ Well-managed company	31.2%
Camaraderie in workplace	22.9%
Opportunity for professional development	15.7%
Respect for personal marketing contributions	12.8%
Creativity in workplace	10.1%
Leading salary and benefits	7.3%

How are my AOR, media agency and ad spend?

The creative work of my principal creative agency has been:

Outstanding	16.5%
▶ Above average	41.3%
Average	36.7%
Below average	2.8%
Unimpressive	2.7%

The strategic input of my principal creative agency has been:

Outstanding	15.6%
▶ Above average	35.8%
Average	33.0%
Below average	10.1%
Unimpressive	5.5%

TOP SPENDERS IN CANADA

Ad Spend by Company Rank – Jan-Sept 2006

Company Rank on Total Media (\$), Market: National Canada.

Rank	Company
1	Procter & Gamble
2	Rogers Communications
3	Government of Canada
4	BCE Corporation
5	GM Corporation
6	Ford Motor Company
7	Provincial Government Lotteries
8	Telus
9	Chrysler Dodge Jeep Dealers Association
10	L'Oréal SA

• All companies in the top 10 exceeded \$50 million in Ad Spend.

• The top 10 companies accounted for 13.6% of the total expenditure.

Source: Nielsen Media Research



Way to nail the nomination.

Congratulations to Michael Brossard of RONA on being nominated Marketer of the Year, from his agencies BCP and Carat. We'll be knocking on wood for you.



Monday
April 23, 2007
9 am – 5 pm
Liberty Grand
Toronto

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Account management of my principal creative agency has been:

Outstanding	15.6%
Above average	33.9%
▶ Average	39.4%
Below average	8.3%
Unimpressive	2.8%

I am looking for more from my principal creative agency in the area of:

▶ Better creative	29.4%
More overall strategic insight	28.4%
More integration across marketing disciplines	28.4%
Other	7.4%
More senior-level involvement	6.4%

When it comes to marketing disciplines, in the past 12 months I have spent the most money on:

▶ Traditional media (newspaper, TV, radio, OOH)	51.4%
Online and websites	17.4%
Sponsorship	8.3%
PR	8.3%
Other	6.3%
Point of Sale	4.6%
DM/fax mail	3.7%

The BIG industry issue?

▶ ROI pressure	33.0%
Media fragmentation	19.3%
Ad clutter	11.9%
Integration	10.1%
Consumer being in control	8.3%
Media advertising costs	7.3%
Other	4.5%
Accountability	2.8%
Corporate responsibility	2.8%

The Poll Takers

- A total of 109 senior-level marketers took part in our survey, conducted over two weeks in January.
- Most identified themselves as marketing managers at 30.5% followed by presidents at 26.8% and VP marketing or director of marketing at 11.0%.
- 50.5% are male; 49.5% are female.
- Most are between the ages of 26-35 (38.5%) closely followed by 36-45 (32.1%). Less than 20% are 46+.
- Most of you are also new to your company, with 37.7% having joined two years ago or less, while 12.8% have worked at the same place for over 15 years.
- Finally, one third of the respondents earn between \$71,000 to 100,000. But a whopping 41.3% are doing all right, taking home over \$100,000 a year.

DaimlerChrysler

Only slightly reinventing the wheel

"Traditional methods [are] still best," says DaimlerChrysler's VP marketing Judy Wheeler when asked about the Windsor, Ont.-based car company's marketing spend over the past 12 months. And most marketers seem to agree. 51.4% in our survey said that traditional media still constitutes the bulk of their marketing budget's ad spend. "You still can't beat TV when you want a huge number of people to hear about your product," she says.

Despite the financial woes of the Chrysler Group in the U.S. (The company is undergoing a massive restructuring, including cutting 13,000 jobs over three years), Wheeler contends the strategy worked well enough for its Canadian wing. Over 2006, the company launched 10 new vehicles under its three big brands, Dodge, Chrysler and Jeep. "Our business is up



almost 2%," says Wheeler. "We've had really quite a year."

Richard Cooper, an industry analyst with Toronto-based J.D. Power & Associates, says two of the company's new vehicles, Dodge Caliber and Chrysler 300, have been

"selling reasonably" and may be part of the explanation for the good news this side of the border.

Daimler is battling Ford for second place in Canada, each with about 14%-15% of the market. GM still ranks number one with about 25%, says Cooper.

Wheeler, who has been in the top marketing spot for about a year and was previously director of front-wheel-drive product planning at Michigan HQ, says the company's success here is due to stronger acceptance of its vehicles by consumers, reflecting Canadians' more fuel- and price-conscious nature.

But she adds that the company's traditional spend, which includes print and OOH and hovered close to the industry average of 65% of its budget, is now being supplemented by a stronger push in sponsorship. About 8.3% of survey respondents agreed that tie-ins to events were a big part of their brand's images.

For example, the company recently positioned its upscale Chrysler brand with the Okanagan and Niagara wine festivals to reach the brand's high-end consumer. The deal involves having vehicles onsite in the vineyards as well as cross website logo presence. A life-size ice sculpture of its Chrysler 300 vehicle was designed recently for the Niagara Icewine Festival.

For Dodge, which is positioned as a performance vehicle with a younger target, Wheeler says the brand is a key sponsor of rodeo and hockey events and will have a bigger profile at NASCAR events in the coming years. The brand sponsors driver Mark Dille in the NASCAR Canadian Tire Series, which kicks off in May. "You're going to see us really try to take control of [NASCAR] across Canada because we think that's a perfect fit for our Dodge brand," says Wheeler. **NW**

above

below

'Above and below the line' is soon to become a term of the past. Today, marketing is converging into one integrated, multi-disciplined approach to selling.

2007 CMA National Convention Keynote Speakers

Dr. Joe Plummer Chief Research Officer, Advertising Research Foundation
New Ways to New Consumer Insights

John Wood Founder & CEO of Room to Read
Leaving Microsoft to Change the World through the Power of Education

Mitch Joel President, Twist Image
Burn the Ships – New World Tactics for Marketers in a Digital World

Heath Slawner Senior Consultant, Hart Resource Development
Influence: The Ultimate Power Tool for Marketing

Dr. Ann Cavoukian Information and Privacy Commissioner of Ontario
Make Privacy Work For You – Gain a Competitive Advantage

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Response to David Moore's query: Who will champion research innovation?

THE FUTURE IS NON-VERBAL

Thanks to David Moore for asking the question. His observations on research remind me of the challenges laid down by Jim Stengel, global marketing officer of P&G: "I challenge the industry to bring the new competencies we need for this new world of marketing... forge partnerships, explore new technologies, and try doing things differently."

Meanwhile, Rex Briggs, author of *What Sticks*, notes in the *Journal of Advertising Research*: "If you really want to get an accurate and powerful read on how consumers are influenced by advertising, you need to adhere to the scientific method. You need to establish exposed and control groups beforehand and carefully measure differences in consumers' attitudes and behaviours between groups rather than rely on consumers' memories of what they saw and how it made them feel.... There is much more research that needs to be conducted using design of experiments to establish a more robust understanding of what ads really work in the real world."

The percentages Moore cites in terms of who is actually participating in online surveys are disturbing to say the least. Researchers will no doubt give examples of higher response rates, especially if they are given sufficient time to allow for and research non-responders. They will no doubt point out that even with lower response rates the results are pretty much the same.

Our research group has undertaken research methodologies including mall intercept interviews in the '80s, telephone screenings in the '90s and online surveys in the 2000s. At the same time, we have reworked our survey questionnaires from verbal to include more non-verbal/visual means. Why? After 25+ years using viewer reward measures, we know it is the feelings of consumers that really drive interest, decision making and purchase. We have experienced the power of using metaphor elicitation techniques such as photographs and colours to enable people to express their true feelings about brands.

And we generally beat the industry average, especially when our surveys are intelligent and fun (no longer than 20 minutes). We feel that more engaging research leads to more engaging ideas and insights.

Suffice it to say, there are lots of opportunities for truly understanding consumers, that include seamless quali-quant research, ethnography and non-verbal research such as facial coding and biologically based sensors. While some of these may sound farfetched now, they may become the mainstream in the near future.

According to a study we conducted last year among research professionals in China, India and Brazil, the long-term trends are more ethnography and online. The advances in ethnography speak to the fact that there can be a big difference between what people actually do and what they say they do. Online is cheaper and faster but it could be better....

Mike Gadd
Executive partner
Ideas Research Group
Toronto



Leo Burnett Canada president David Moore's February Forum challenge struck a nerve



KICKS ALL ROUND

We researchers are accustomed to the occasional kick from those in the advertising industry – often unwarranted. So when I saw a critical piece on innovation in research written by an advertising man I braced myself and prepared to find reasons to dismiss its contents.

But David Moore's kick was well aimed and, I have to say, justified. And I appreciate that it is not only we researchers who feel his boot. He rightly lays some blame on the inertia of those marketers and advertising professionals who pay lip service to gaining new insights but are comfortable with using current research practices to support their own opinions.

The fact is that we are overly reliant on consumer recall of things they really don't care about. Consumers make many decisions that they quickly forget or were never even aware of. Most consumers don't remember all the reasons they bought a particular brand and, if they can, they often can't be bothered to fully articulate it.

Fortunately, this is actually a weakness that can increasingly be addressed by new technology. As innovation using digital technology is transforming advertising, it is also transforming research. We are looking at a future where digital technology will allow us to observe actual behaviour of large groups of consumers in terms of media consumption, advertising exposure and actual product purchase. This can potentially transform market research into something of an observational science. We may be entering an age where we gain most of our consumer insights without asking consumers a single question. I believe that this development will be the basis for the paradigm shift Mr. Moore is anticipating.

Are research agencies embracing this change and maximizing the opportunities it presents? Probably not as much as we should be. But it would be wrong to say we are not starting this process. If Mr. Moore had attended the NetGain conference organized by the Market Research and Intelligence Association in Toronto in January, he would have witnessed many research practitioners and users discussing these and many other issues related to innovation that are transforming our industry. Maybe if we researchers gave advertising professionals an occasional kick some of them might have joined us there.

Robin Brown
SVP, Canada
Synovate
Toronto



◀ By Will Novosedlik ▶

Fresh depressed

It's been my habit for many years to do the family grocery run on Saturday morning. Like many urban dwellers struggling to eke out an affluent existence, I regard such domestic routines as burdensome. Frankly, after a week of heavy lifting in the trenches of commerce, I'd rather be trout fishing.

Sadly, the only trout I am going to land is in the fish department at the supermarket. Since I am not the only one with this problem (as evidenced by the many other wistful fishermen or skiers I see wandering the aisles like drones) the good folks at Weston figured this out years ago and set out to reinvent the supermarket experience.

Its genius was to use design – both in its products and its environment – as its primary competitive weapon, which made it the retailer's equivalent of a perfect storm. This double-barreled strategy – what retail environment designer Don Watt used to call “the total package” – made grocery shopping something to look forward to.

Now, however, the shine is off the apple. What was once a temple to designer food has become a merchandising mystery. The grocer's rapid-fire output of new products – capable of competing with and trouncing the premium brands – has waned. There are more low-price banners in the aisles now than groundbreaking new food ideas.

What happened? Wal-Mart.

Primarily a blue-collar destination in the past, Wal-Mart now has affluent customers who may buy a suit at Harry Rosen but are not afraid to drop in for underwear while grabbing some lightbulbs for their walk-in closet. And while they're at it, why not pick up milk and dog food? It's part of the “high-low” shopping trend of the last 10 years. Well-heeled consumers are no longer ashamed to be seen at the discounters. Loblaws has tried to respond with its Superstore format, and by introducing general merchandise, but the effort has been lame.

The food, meanwhile, has gone to Sobey's and A&P/Dominion. Back in the day, when Loblaws upped the ante with President's Choice and its new store designs, Sobey's and Dominion were forced to pull up their socks. A&P/Dominion responded with a brand strategy

that proclaimed they were “fresh obsessed.” They backed it up with a cult-like dedication to freshness in produce and meats, sending employees off to intensive training at “Fresh



Obsessed School” so they would get the message and deliver on it.

Sobey's is also looking fresher than Loblaws, thanks to a redesign. The green grocer has also innovated in the channels with its Express concept. Small (3,900-sq.-ft.) footprints, wonderfully integrated into existing neighbourhood streetscapes, are an innovative cross between the convenience store and the grocery store. The difference is the food: It's much better than what you would find in a c-store, yet just as accessible.

The websites of these companies are revealing. Loblaws dedicates about one-tenth of its home page to food, while the home pages for Sobey's and A&P/Dominion are almost 100% food-focused. On the Sobey's corporate site, nothing is left open to interpretation. The strategy is spelled out front and centre: Focus on Food.

To its credit, Loblaws has recently started to use its *HEALTHY Insider's Report* to promote

its growing Blue Menu and Organics lines. And in an effort to respond to the voice of the customer, the company has invited her into the PC kitchen with its “Be a Blue Menu Product Developer for a Day” contest.

Though laudable, this just reinforces the growing divide between Loblaws and President's Choice, the latter of which is now looking like it has a lot more brand equity than its parent. With PC's ability to extend into other product categories, we now associate it with innovation, not Loblaws.

Loblaws' former innovations elevated our expectations of what a grocery store could be. Ironically, that made it a lot easier for affluent customers to justify a visit to specialty grocers like Longo's or Pusateri's in Toronto,

Loblaws dedicates about one-tenth of its home page to food, while the home pages for Sobey's and A&P/Dominion are almost 100% food-focused

or Whole Foods in Vancouver, or Pete's Frootique in Halifax, where high quality defines the experience. So now it's losing on both the low side *and* the high side.

In its efforts to combat the onslaught of Wal-Mart, the diversification strategy at Loblaws has obscured what made it great in the first place. Without its former merchandising magic and its groundbreaking food products, the thrill is gone, and I am no longer sure what the brand stands for.

Will Novosedlik is partner at Toronto-based Chemistry, a brand collaborative which links strategy to communication, organizational performance and customer experience.

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HOOKING UP WITH MUSIC

A tune worth singing

Someone once said that words make you think a thought, while music makes you feel a feeling. It's precisely this kind of visceral connection that marketers dream of having with their customers. So it's no surprise that more of them are turning to music to deliver their message.

"Music is such an influential part of society," points out Temi Kerr, premium and sync business development, Warner Music Canada. "Companies are really catching on and using music to communicate with their customers."

It stands to reason that the time couldn't be riper for music to rev up its engine. The digital world of today can deliver a melody virtually anywhere and everywhere, via wireless, mobile, online, or the radio.

No longer is it just a question of providing background music for a radio or TV ad. These days, marketers can team up with music labels to offer customers a wide-ranging medley of musical messages, be it through custom-made compilation CDs or complimentary Truetone downloads off their cell phone.

Meanwhile artists, once reluctant to lend their songs to purely commercial ventures, are opening up to the possibilities of reaching new markets. "They're thrilled because it allows them to get into different hands, to reach people that maybe they weren't reaching," says Heidi Knobovitch, vice president partnership marketing and special markets, Universal Music Canada. Universal's dominance in the mobile and digital arena can make this happen.

All round, it's a mutually beneficial arrangement, and definitely a tune worth singing.

Universal Music: Delivering on content

Music, according to Knobovitch, can target every demographic, making it a must-have marketing tool for just about any company. "There is a need for companies to be tied into music, because it's universal," she says. "Regardless of the demographic, it's all about choice—CDs, DVDs, digital downloads and true tones for mobile phones—which we can adapt."

Knobovitch knows a thing or two about music. As vice president partnership marketing and special markets at Universal Music Canada, she has spearheaded scores of marketing hook-ups that have drawn on music to build, promote and sell brands. "It's all about partnership," says Knobovitch. "We really work with clients with all manner of budgets to find something that works."

Universal regularly adds new marketing options to the tried-and-true formula of custom compilation CDs, which it has created time and

"If you want to target the youth and speak their language, digital downloads is what they're after; it's instant gratification" says Knobovitch.

Universal launched a massive promotion partnering with retailer EB Games Canada, this past summer. They launched a digital download promotion across Canada which had their customers receiving 10 free songs with any trade or purchase of a used game.

Universal created custom cards, urls and an exciting contest overlay to see The Killers. EB Games knew how to get behind the marketing of this promotion. They had their staff wear bright orange T-shirts announcing the offer, as well as posters in all store windows.

A huge success, they are repeat customers. See www.ebgames.chooseyoursongs.com

again for a host of recognizable brands like Starbucks, Chapters and Roots. Today, the company seeks out newer and novel ways to market with music. "It's all about the content and that's what we've got whether it's physical CD's, digital downloads or mobile truetones" says Knobovitch.

This content is available through a number of interactive websites Universal has set up. There is chooseyourmusic.com, which offers a wide selection of CDs and DVDs accessible via PIN codes and delivered right to the customer's door, as well as the sister site chooseyoursongs.com, for music downloads. There are also individually branded micro-sites, like those Universal created for Air Miles, Rogers Communications and General Mills.

Whether gifting loyal customers with a hot new CD of their choice, or drawing in new patrons with easy-on-the-pocket single song downloads, Universal consistently delivers on content. "The companies are getting great exposure, a lift in sales and increase in market share, while we are getting our artists out to the right place, and the consumer is getting a great value," explains Knobovitch. "It's a win-win situation."

Today Universal enjoys just under 40% market share overall, thanks to Fall Out Boy, Jann Arden, Gwen Stefani and Nelly Furtado.



Universal and EB Games partnered in a hugely successful promotion.

downloads or CD's music delivers you choose

choose the world's largest entertainment catalogue!



Music Delivers!

- Strengthen Brand Awareness!
- Intensify Customer Loyalty!
- Spark Dealer Participation!
- Improve Morale!
- Incent and Reward!
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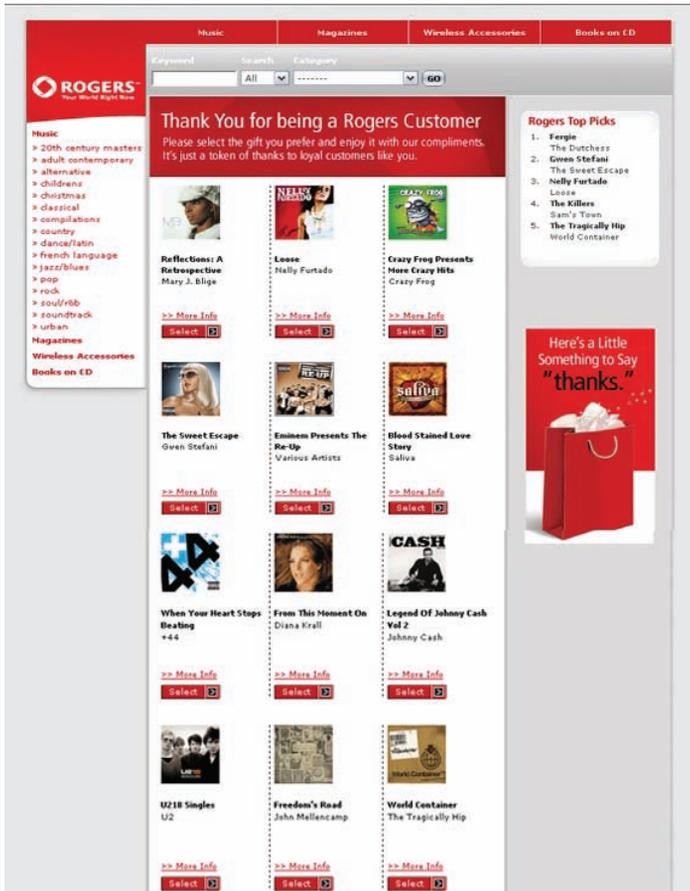
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Heidi Knobovitch
416.718.4137



Universal worked with Rogers to create rogers.chooseyourmusic.com, an ongoing program

Universal and Rogers: a great partnership

These days music is a hot marketing tool, and companies that did not traditionally employ music in their campaigns are now lining up. Case in point is Rogers Communications, which recently entered a strategic partnership with Universal Music.

"Rogers is living in a digital space where they can't get enough content, and music is a big chunk of the content they are looking for," offers Heidi Knobovitch, vice president partnership marketing and special markets, Universal Music Canada. "Music is more relevant for them today."

Universal developed a custom-branded site for the telecommunications giant, rogers.chooseyourmusic.com, where customers can redeem for complimentary CDs, as well as magazines and wireless accessories. "It's a customer loyalty program to say thank you for being a Rogers customer," says Knobovitch.

Rogers sends out direct-mail campaigns with instructions and PIN codes that customers can use on the site to redeem their free CD. It's a mutually beneficial arrangement, stresses Knobovitch, with Universal benefiting from the added exposure and Rogers thanking customers in a memorable manner.

"We are giving them something that speaks their language and reaches people, because that is what they are all about," she says.

For more information on Universal's solutions contact Heidi Knobovitch at heidi.knobovitch@umusic.com. or at 416.718.4137 www.umusicspecialmarkets.ca or www.umusic.ca.

Warner Music Canada: Marketing with mobile

"With the digital music craze, and the boom in the mobile world, companies are leaning towards music more than ever," says Temi Kerr, premium and sync business development, Warner Music Canada.

That's good news for Warner, and the company recently bumped up its music offering by adding mobile to the mix. Last October, Warner became the first major label in Canada to launch its own direct-to-consumer shortcode mobile content solution, says the company.

"Warner Music Canada recognizes the value of this new mobile distribution model and the purchase code has been developed to allow for further third party consumer and retail brands to market and sell Warner content," commented Charlie Millar, manager of digital business, Warner Music Canada.

Businesses can partner with Warner to offer customers Truetones pulled from the extensive Warner music library, and accessed via Warner's shortcode by cell phone. "It gives companies the opportunity to directly engage mobile users with their brand," says Kerr. "A cell phone is the one device people so rarely leave home without, so they can access the shortcode and Truetone at any given point." According to the carriers, adds Kerr, there are 17.8 million mobile users in Canada alone with that number constantly growing.

In a campaign Warner organized for HMV Canada, the music retailer's customers could select downloads from 20 current Warner releases including Billy Talent, James Blunt and Madonna featured in store, print and TV marketing campaigns.

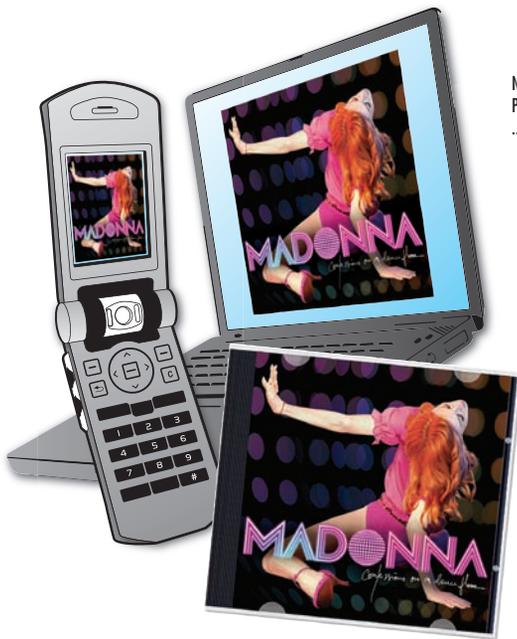
Warner is also continuing to build on its branded CD partnerships, including the Holiday Wishes CD developed by Fuse Marketing Group for Second Cup that benefited Plan International (formerly Foster

Parents Plan); and another collection developed by Solutions With Impact for Cashmere/Scotties Supreme that supported the Canadian Breast Cancer Foundation where consumers were invited to redeem their proof of purchase for a Songs from the Heart CD.

"People want music, and it's not just about the physical product anymore," says Kerr. "So, be it physical, digital or mobile...give them what they want, leverage that desire to build your brand, and "Say It With Music".

Second Cup and Cashmere/Scotties Supreme put music to good use in raising money for charity.





No matter the platform...
Physical. Digital. Mobile.
...music fits!

Warner: Say it with music

It's safe to say Ray Charles didn't have banking in mind when he crooned his '50s hit "Night Time is the Right Time", but TD Canada Trust most certainly did when it used the tune to promote its late hours in a recent TV spot. The song hit the right note.

"This is where our music comes in. It's a strong, creative and effective way to communicate your message," says Temi Kerr, premium and sync business development, Warner Music Canada, which holds the rights to the Ray Charles tune.

In another great pairing, Foreigner's "Hot Blooded" was pulled from the Warner library for a Diet Pepsi spot. Few viewers fighting the mid-age bulge can forget the hapless executive strutting about in his too-tight, outdated jeans or the potent message to drink diet Pepsi.

With thousands of songs in its library, Warner Music Canada can find the right fit for just about any message out there, says Kerr. As more and more artists open up to the idea of lending their music to TV spots and compilation CDs, the choice just keeps on getting wider.

"Music has such a strong emotional pull," sums up Kerr. "It's a really easy way for a brand to make that connection."

For more information on how you can "Say It With Music," contact Temi Kerr at (416) 758-1132 or temi.kerr@warnermusic.com.

Hitting the airwaves, The Score Television Network, knows the value of music. Warner Music Canada and The Score have partnered up for their NCAA March Madness Programming. Viewers tuning into the NCAA tournament will not only take in the excitement of the game, they will enjoy the musical content too...and that's immeasurable entertainment value. This promotion will entail online elements on thescore.ca featuring music and action highlights, as well as use of the Warner mobile shortcode where consumers will be able to access "Score Ring Tones." Music will move across the board from broadcast, to digital, to mobile...tying The Score with Warner Music artists.



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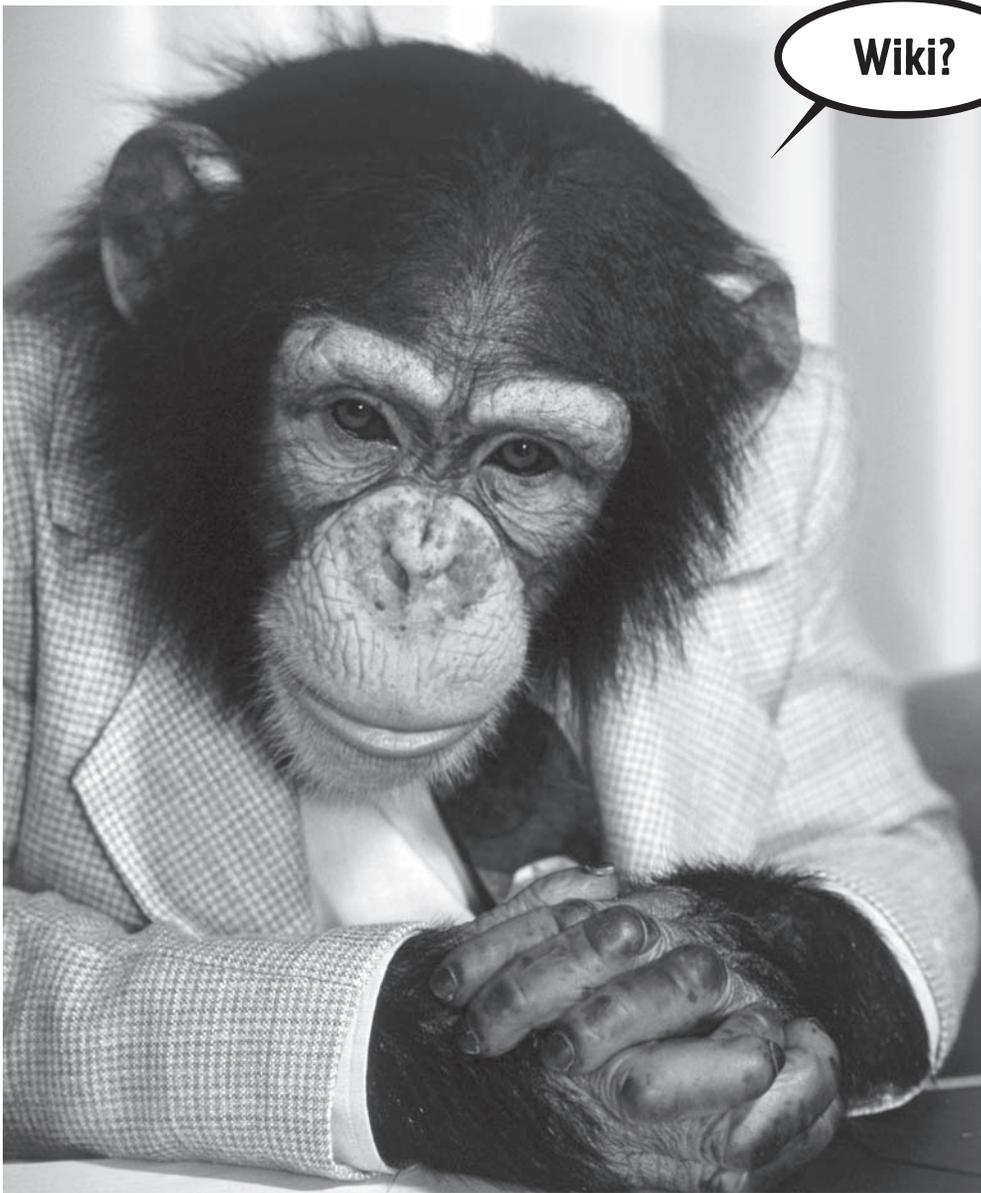
Warner Music invites you to utilize our content to reach your market and get people to directly interact with your brand across various platforms.



WARNER MUSIC CANADA

Contact Temi Kerr, Premium and Sync Business Development • Tel (416) 758-1132 E-mail temi.kerr@warnermusic.com • sayitwithmusic.ca





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APPLE CAN BRAND ANYTHING

When Apple launched the iPod in 2001, it was heralded as yet another amazing breakthrough, and credited with triggering mass MP3 adoption. Yet MP3 players had been out there since 1998. It's just that Apple did it better – and sold it better.

And now there are more astonishing wee Apple devices on the way that folks will flock out to buy, hypnotically drawn by the sleek minimalist design.

While some naysayers might float the theory that the new iPhone is merely an amalgam of a mobile phone, a BlackBerry and an MP3 player, they would be wrong. It will be übercool. You will get one. And as the website says: It's a revolutionary phone, a breakthrough Internet device and a widescreen iPod. Given the brand's penchant for revolution, it made us wonder what's left for an

innovation-hooked Apple to do?

So we asked **Shawn King**, VP/CD at **Extreme Group** in Halifax for his team's thoughts on the power of the iconic brand, and where Apple could go next ...



"Hello, I'm a fork." "And I'm a spoon."

As heard in the keynote speech on the launch of the iFork:

"Every once in a while, a revolutionary product comes along that changes everything. Today, we're introducing three of them. The first one is an eating utensil that allows people to eat foods of virtually any shape and size. The second is an all-purpose antenna that improves the reception of TV and radio signals. And the third is a breakthrough portable self-defense device ideal for hand-to-hand combat. So, three things: a precision eating utensil, an all purpose antenna and a portable self-defense utility. An eating utensil, an antenna and a portable self-defense device. Are you getting it? These are not three separate devices. This is one device. And we are calling it the iFork."



With the office and portable consumer electronics taken care of, Apple moves into the kitchen. Can iFood be far behind?

What's on the horizon?

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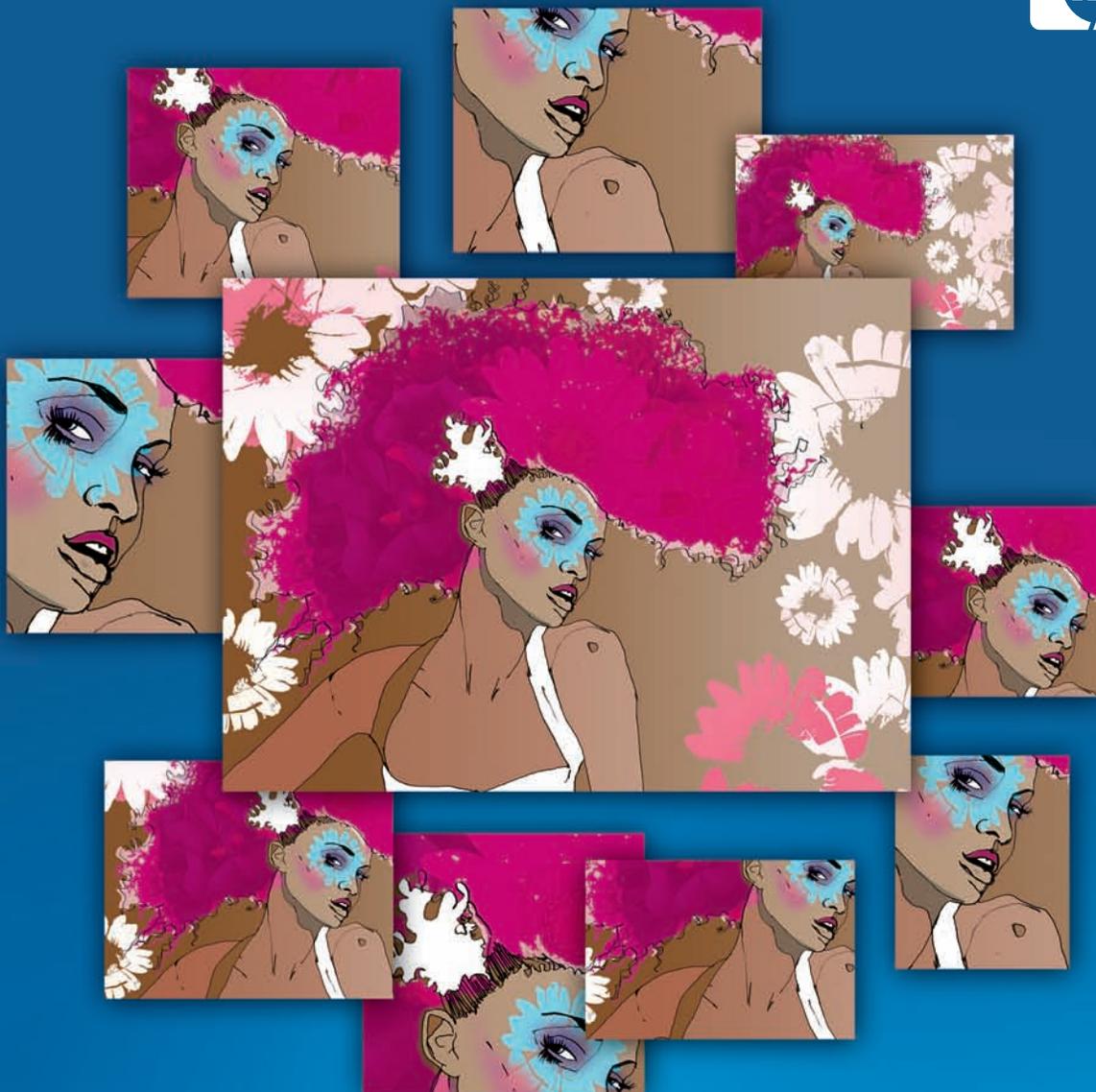


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