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6 execs plan change



THE NEW ADVERTISERS

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JIM PATTERSON

You've done an outstanding job at TVB,
but now it's time to enjoy your retirement.
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WHO TO WATCH

The New Advertisers:
delving deep for
consumer insight



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TRIBUTE

Taxi celebrates 15
with an all-weather
survival plan



On the cover

Our cover is part of a diptych representing the focus of our two June issues. The New Advertising issue (also being distributed at the 2007 Cannes Lions ad fest and in the *Globe and Mail*) looks at new ways brands are communicating with consumers, so the cover is an image from Mega Brands' Creativity to the Rescue storybook. For this issue, which profiles some of the marketers and agencies who are providing thought leadership in the new ad landscape, we brought the storybook to life, with Mega Brands COO Vic Bertrand bravely carrying the Creativity mantle. NYC-based photographer Luke Hoverman shot Bertrand as Creativity superhero, and StrawberryFrog AD/designer David Orton and CD Scott Goodson oversaw the shoot and mega Mega Blok building.

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Taxi hits 15. Six offices, 280 staffers, over 1,400 awards (and counting), and next year they'll be able to drive. *Strategy* deconstructs the working model....

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StrawberryFrog's Scott Goodson wants to change the ad world by re-establishing the value of ideas, while Canadian creative icon **Gary Gray** advocates valuing experience.

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To round out the New Advertising theme, Genesis Media offers as-yet-untapped OOH opps, and kindly shares its Gonzo media gold.



Who are you? What do you do?

When you ask agency leaders what business they're in, some will say they're storytellers who persuade and seduce with words or pictures; others reply it's the creation of ideas that build brand value. At least that was the gist at Future Flash, a recent ICA forum in which the growing challenges to the agency business model were thrashed about.

The head of one agency, however, spoke of an opportunity to take the ad industry's decades of perfecting the art of creativity – and apply it in new ways to help companies differentiate their brands and segue into collaborator mode.

Jean-François Bouchard, president of Montreal agency Sid Lee, spoke of the unprecedented opportunities the rapidly changing marketplace has opened up to agencies. His shop has created a furniture collection and employs everyone from architects to theatre directors. Another agency president at the table with a different philosophy was Chris Staples, co-founder of Vancouver agency Rethink. The shop lives up to its moniker by turning down business that, while lucrative, would not allow creativity and refuses to do free spec work, as it devalues what the industry does.

Coincidentally, these two agencies are among the five we chose to profile this issue in our Biz feature, which explores how a handful of Canadian shops are succeeding in the new marketplace, and shares what each does differently.

This issue's feature on Taxi follows the same brief. They're 15, they're growing like a weed, and people like them (judging by the job applicant and awards volume). Like Rethink and Sid Lee, they've also managed to build strong brands for their clients, while making business decisions that position them to change with market needs. In fact, Taxi chairman/CCO Paul Lavoie says his agency's media-neutral, collaborative philosophy contributes to Taxi's New York success, as this Canadian-born model is where the industry is headed.

Sure, the old TV model still has a place, but connection insight is now what fuels ROI. And while the terms creativity and ideas are often bandied about to describe what agencies bring to the table, an important qualifier is relevance. The more relevant something is, the more likely it'll get noticed, or acted on. And that entails deep consumer insight. It's also at the core of the work profiled in this issue's companion magazine, *The New Advertising*.

While the issue proves stellar work is being done in Canada – the calibre of which is changing minds and winning awards – the concern is that it's not enough. And most agencies say the barrier to creating more work of that ilk is that few brands want to pay for the time spent plotting, orchestrating and executing non-mass-media-driven efforts. The more interactive, intimate and experiential the marketing becomes, the more time it takes. Yet change to the traditional remuneration model isn't keeping pace.

In order for the advertising industry to prove the value of what they're doing now, a few things have to happen. First, agencies need to collaborate more on the issue of valuing ideas over execution, and provide tangible metrics. More marketers should experience events like Cannes, to see global evidence that creativity can come to the rescue for their brands, and what they stand to gain from championing that culture shift. And, as the young media execs profiled in our Media series advocate, marketers need to take more risks. Given the pace of change in the online world, the brilliant opportunity NOW may be gone by next week.

And on the agency side, be like Sid Lee or StrawberryFrog and get out in front of the opportunity; the model will follow. Read how Mega Brands' Vic Bertrand (page 18) is embracing this new culture and get Frog founder Scott Goodson's take on what fuels this change (page 64).

To help you on that front, this issue profiles the innovators that are producing breakthrough work, and succeeding in the new market and mediascape. So in the spirit of Cannes, steal some ideas.

Cheers,mm Mary Maddever, exec editor, *strategy/MIC*

Executive VP / Laas Turnbull / lturnbull@brunico.com

Executive Editor / Mary Maddever / mmaddever@brunico.com

Associate Editor / Mary Dickie / mdickie@brunico.com

Creative Director / Stephen Stanley / ssstanley@brunico.com

Copy Chief / Paula Costello / paula@strategy.brunico.com

Special Reports Editor / Natalia Williams / natalia@strategy.brunico.com

Reporter / Annette Bourdeau / annette@strategy.brunico.com

Correspondent / Patti Summerfield / psumm@sympatico.ca

Contributors / Scott Goodson / Gary Gray

Sales / (416) 408-2300 / Fax (416) 408-0870

Publisher / Claire Macdonald / claire@strategy.brunico.com

Sales Manager / Carrie Gillis / carrie@strategy.brunico.com

Senior Advertising Sales Agent / Ramona Persaud / ramona@strategy.brunico.com

Account Manager / Adam Conrad / adam@strategy.brunico.com

Account Manager / Michelle Tomicic / michelle@strategy.brunico.com

Western Canada Sales / Tracy Houston / thouston@brunico.com

(604) 893-8925 / Fax (604) 893-8926

Marketing & Publishing Co-ordinator / David Spevick / dspevick@brunico.com

Director, Creative Services / Kerry Aitcheson / kaitcheson@brunico.com

Production Co-ordinator / Sasha Kosovic / skosovic@brunico.com

Circulation Manager / Jennifer Colvin / jcolvin@brunico.com

Circulation Administrator / Brendan Mitchell / brendan@strategy.brunico.com

Circulation Administrator / Matthew White / matthew@strategy.brunico.com

Conference Producer / Wendy Morrison / wendy@strategy.brunico.com

Administration

President & CEO / Russell Goldstein / rgoldstein@brunico.com

Chairman / James Shenkman / jshenkman@brunico.com

Executive VP / Laas Turnbull / lturnbull@brunico.com

VP & Editorial Director / Mary Maddever / mmaddever@brunico.com

VP, e-Brunico and Circulation / Omri Tintpulver / otintpulver@brunico.com

How to reach us

Strategy 366 Adelaide Street West, Suite 500, Toronto, Ontario, Canada M5V 1R9

Tel: 416-408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: 416-408-0870

Internet: www.strategymag.com

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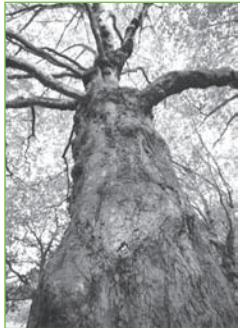
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A Canadian evolution at Cannes

There seems to be general consensus that O&M's "Evolution" spot is well situated to bring home a Gold Lion from the 2007 Cannes Lions International Advertising Festival this month, and that the quality of Canadian work submitted across the board boosts our odds of bringing home some significant hardware.

To that end, the *Globe and Mail*, the Canadian representative at Cannes, is hoping for the strongest Canadian attendance yet. Early signs are that we'll beat last year's turnout and this is a reminder that it's not too late to sign up. The list of delegates so far includes a healthy representation of the usual suspects – agency presidents, CEOs and CDs – but there is a very poor showing of marketers. There is no question that a trip to Cannes comes with a bit of a price tag. But if you chat with any marketer who's had the privilege of attending, I think you'll find they view the experience as one of the most rewarding in their professional lives. The work is truly inspirational and the locale's really not too hard to take either. Visit www.canneslions.com for all of the details of registration.

And don't forget: Every Canadian in Cannes – registered or not – is invited to attend the *Globe and Mail* Canadian reception, sponsored by *strategy* on Thursday, June 21 at the Plage Long Beach, Boulevard de la Croisette.

On the soirée theme, I'm delighted to announce that *strategy* has partnered with the Institute of Communications and Advertising (ICA) as the media partner for this year's Cassies. The deadline for submissions is July 12, and the awards show has been revamped as a gala evening, taking place at the Liberty Grand on Nov. 6.

Two more dates to register in your calendars. The third annual Media in Canada Forum is set for Thursday, Sept. 27. And the 17th annual Agency of the Year and Media Agency of the Year awards are on Nov. 1.

* * *

And lastly, Canadian advertising lost one of its brightest lights last month. James Lee, associate CD at DDB Canada's Vancouver office, tragically passed away on May 7 from heart failure. James was only 37 years old, and was ranked in *strategy*'s Creative Report Card as Canada's most-awarded copywriter last year.

James joined DDB Canada in 1997 and his work won numerous national and international honours, including an incredible six Gold Lions at the Cannes.

A memorial service to celebrate his life was held in Vancouver on May 15 and was well attended by James' family, DDB Canada staff and alumni, as well as many friends and members of the advertising community from across Canada. At the wake, Frank Palmer, chairman/CEO of DDB Canada, said: "James Lee was an outstanding young man with a giant talent – he was an inspiring creative leader who set the pace. James will be deeply missed by his friends in the advertising community."

In the near future DDB will be establishing an award or scholarships in memory of James Lee to remember his passion for great work, and his contributions to advertising.

cm

Claire Macdonald, publisher, *strategy/MIC* 416.408.0858

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PAGE S38

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into specialty television

PAGE S66

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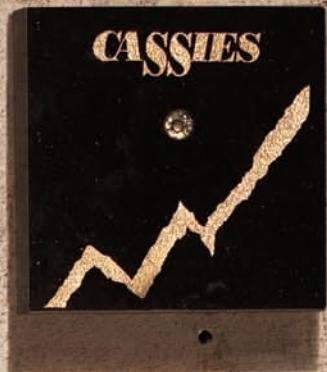
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"The themes point to societal

NIVEA POPS INTO GYMS



Prior to exiting washrooms, women typically check their appearance in the mirror. And in the gym environment – surrounded by fitness seekers anxious to sculpt their bods – the scrutiny is even more critical.

Tapping that insight, Nivea is promoting the launch of its Good-bye Cellulite Gel with a campaign that allows consumers to instantly vent fatty

cell aggression. Washroom MiniBoard ads for the new gel are wrapped in bubble wrap which, as we all know, is addictively poppable. And just in case anyone needs an invitation to pop those cellulite-like bubbles, copy for the TBWA\ and OMD-created effort reads: "Reduce the bumps."

The ads ran throughout May in NewAd's Health and Fitness Network on 360 MiniBoards in Toronto, Montreal, Vancouver, Calgary and Edmonton. **MD**

PICK FROM ABROAD

Take a picture, it lasts longer



Sao Paulo, Brazil-based agency Santa Clara recently replaced bathroom mirrors with Polaroid cameras at insurance industry trade fairs and road shows around Sao Paulo. The effort aimed to reinforce the brand's "instant" capabilities in the face of growing competition from digital cameras, and was commissioned by Polaroid Brazil.

"The main market for the instant camera (at least here in Brazil) is the insurance industry, so it's basically a B2B action," explains Fernando Campos, partner/CD at Santa Clara.

At press time, there were no reports of insurance divas throwing tantrums and demanding mirrors to check their lipstick. **AB**

SPORT CHEK, CONTIKI AND SUBARU RALLY FOR DATA

Sporting goods chain Sport Chek is hoping its latest online contest – its biggest ever – will drive up its membership database and increase store traffic. It brought partners Contiki Holidays and Subaru on board to help it score big results and reach their common target: 18- to 35-year-olds.

The contest launched last month and wraps at the end of June. Sport Chek shoppers get unique contest-entry PIN codes on their receipts,

and when they register at getintogear.ca, they get a discount coupon. "It's a great circle connection," explains Lorissa Dong, promotions manager at Calgary-based Forzani Group, which owns Sport Chek. Users can send the contest to a friend, at which point they're prompted to opt into Contiki's mailing list. The travel group is hoping the contest will help it beef up its own database.

A TV spot running across Canada on TSN features footage of

the grand prize – a Subaru Forester. Subaru offered up the prize in exchange for the free media it's getting from the contest promotion, which includes newspaper and POS executions. Other prizes include a Contiki European vacation, Sport Chek gift cards, and memberships at yet another contest partner, Good Life Fitness.

Within a week of launching, 3,000 people registered for the contest, and it had been sent to a friend 1,000 times.

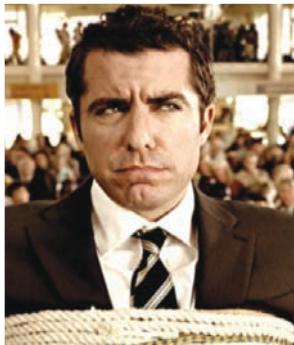
The contest is also being promoted in the June 4 edition of the Air Miles newsletter, the Good Life fitness e-newsletter and Contiki's own newsletter.

The TV, POS and print were done by Forzani's in-house team, while Calgary-based marketing agency SDMG did the website. **AB**



degradation and debauchery”

WATER COOLER ASKING CANADIANS



Now that the great Canadian suds & BBQ season (a.k.a. summer) is underway, who has the best beer advertising?

Molson Canadian

True Canadian Taste From Canada's Oldest Brewery

42%

Alexander Keith's

State Your Case

23.3%

Labatt Blue

The Good Stuff

20%

Rickard's Red

A Pint of Glory

14.7%

This poll of 1,000 Canadians was conducted by the Asking Canadians™ online panel.
www.askingcanadians.com

A TORONTO PASSAGE TO INDIA

With Wal-Mart expected to set up shop in India next year, retailers there are working to secure consumer loyalty before the giant arrives. Mumbai-based chain Spencer's Retail, which has 125 locations, turned to Toronto's own Perennial to improve its retail experience.

"We found out very quickly that Indians are very similar to Canadians – they don't have a lot of time, and their middle market is growing," explains Tara O'Neill, director, environments at Perennial. The agency focused on making the shopping experience a fun family excursion for weekends, and is looking at adding music, books and cafes to the stores.



Perennial, which doesn't have an office in India, landed the job through Spencer's director of marketing Nandini Sethuraman, formerly Ikea Canada's marketing manager, who was impressed by Perennial's work on Loblaw's stores.

O'Neill says the firm was careful to stay true to current Indian culture, which she describes as "taking the best of the Western world but maintaining Indian values." For signage, Perennial chose the font Amorinda because it's reminiscent of an Indian ink and paintbrush character. Bright colours inspired by saris dominate the redesign. **AB**

Brilliant!

◀ By Annette Bourdeau ▶



On a dark and stormy night last month, HarperCollins hosted a most unusual book launch for Richard Flanagan's *The Unknown Terrorist*. Guests were lured down a dark alleyway and directed down a steep, uninviting staircase leading to a faux gentleman's club, featuring scantily clad pole dancers gyrating provocatively in the dimly lit converted warehouse.

HarperCollins turns to debauchery

The launch promo aimed to achieve a multi-faceted goal: to generate media buzz, grab the attention of elusive 18-34 male readers and reinforce HarperCollins' position as a marketing innovation leader in the book category.

"This kind of marketing is not untried by other categories but it is largely untried by book publishers. We really like to lead in our category," explains Rob Firing, director of publicity at Toronto-based HarperCollins Canada.

HarperCollins asked Toronto online style and lifestyle advisory group XYYZ for help with the launch. The site, edited by author Russell Smith and published by ad veteran Peter Coish, sends out daily e-mails to a list of over 6,000 Toronto men. Firing credits Coish with getting partners like Drambuie, Molson Pilsner and Flirty Girl Fitness (which supplied the pole dancers) on board.

"We design our book launches to follow the themes in the book. In this case, the protagonist is a stripper. The themes point to societal degradation and debauchery," says Firing. "We wanted [the launch] to be underground and have a feeling of danger."

HarperCollins publicist Melissa Nowakowski co-ordinated the event. Despite the foul weather, the launch attracted a full house of 200 attendees, and scored press coverage from *The Toronto Star*.

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BeerCamp, nap machines and ski trips

How top agencies keep staff fresh, focused and fruitful in today's ad-averse environment

◀ By Annette Bourdeau ▶

A StrawberryFrog worker bee recharges his buzz in the office nap machine

Clichéd as the saying is, it really isn't easy teaching old dogs new tricks. Which is why so many big ad agencies – once the harbingers of pop culture – have fallen behind today's media-savvy, technologically inclined, impatient consumers. With many agencies still focused on building mass campaigns around TV spots, the few that dare to throw the old model out are getting noticed.

Whether it's structural, like Montreal-based Sid Lee's addition of architects and industrial designers to its staff, or informal, like NYC-based StrawberryFrog's "nap machines" for mid-day office rejuvenations, many of today's top agencies are going to great lengths to foster creativity and get staff thinking outside the traditional advertising box. And it's paying off. From Toronto-based Capital C's "Bride Has Massive Hair Wig Out" viral on YouTube for Sunsilk to Toronto-based PHD Canada's stunt that transformed public urinals into mini football fields for Loto-Quebec, some of the most memorable ad efforts these days are rejecting traditional formulas.

Strategy decided to take a deeper look at five agencies behind some of today's more innovative work, to see what they've done to adapt and thrive in the new media-neutral environment. Some of their methods may surprise you.

Critical Mass: the unagency



Critical Mass redesigned Rolex's website (above) and is generating viral buzz for Las Vegas Tourism (below)

With "BeerCamp unconferences," a generous sabbatical program, free breakfasts, frequent parties and an internal awards show, Critical Mass knows how to keep staff happy. As the award-winning (including Webbys, One Show and London International) interactive agency continues to add big clients like Dell Europe to its roster, having the right people – the ones who "get" the importance of one-to-one marketing – in place to facilitate its growth is a big focus.

"Getting and keeping the right people is essential," says Dianne Wilkins, CEO. "The thing we look for above all else is attitude."

The agency puts its money where its mouth is. If it finds someone who is "Critical Mass material" – smart and passionate about the ad business – the managers are empowered to hire first (even if candidates don't have industry experience) and figure out where to place them later. New hires tend to be youngish, from fields like illustration and product design.

The company has invested heavily in incentives to promote employee referrals. Staff who recommend successful candidates receive "significant" cash

bonuses, and are entered into a draw for a big prize, like a trip. The company is averaging 147 hires a year, with a turnover rate below industry standards.

Critical Mass's focus on professional development certainly helps the out-of-industry hires. The Chicago office brings in outside speakers every two weeks to educate staff on new technology and trends, and Calgary flies in prominent speakers to educate and pump up staff. The agency also hosts "BeerCamp unconferences," in which employees lead informal seminars, complete with beer.

The Calgary, Toronto and Chicago offices have living room-like areas called "Hives" equipped with gadgets like Nintendo Wiis to not only help employees relax, but also keep them in touch with new technology and clients' products.



Staying in touch with the brands they work on extends beyond home electronics, too. For Hyatt, Critical Mass recently launched an online contest with a grand prize of 50 free nights. The Hyatt Ultimate Adventure Challenge invites families to submit videos demonstrating their passion for travel. To research the

HQ: **Calgary**

Offices: **Chicago; Toronto; New York; Austin;**

Atlanta; Las Vegas; London, U.K.

Founded: **1995**

Employees: **530**

Ownership: **Omnicom (52%), Employees (48%)**

Major clients: **Dell, Hyatt, Rolex**

brand's offerings, some Critical Mass employees had the arduous task of flying to various Hyatt resorts to compile original footage for the contest site, www.hyattultimateadventurechallenge.com.

Collaboration is big at Critical Mass. The agency is organized into multidisciplinary "business units" that can include up to 60 people – account, tech, creative, insight, etc. – and are divided by client. Rolex gets its own unit, while other units may work on up to five accounts. "There's a healthy rivalry between the units," says Wilkins. "It helps raise the quality bar."

The agency recently launched a new digital studio called "Curium," out of the Calgary and Chicago offices, which specializes in CG, audio and video. The studio led the latest online project for Las Vegas Tourism, VegasVisionary.com, to generate viral buzz for Sin City. The site revolves around a character, Vic Wonder, who delivers customized fortunes for visitors. Curium filmed over 5,000 different clips of the actor giving "fortunes" mapped together with a database to customize responses based on information visitors are prompted for on the site.

"We are definitely building the company for the future," says Wilkins, adding that at any given time there are over 30 paid interns on board. Critical Mass also offers a generous program in which employees are entitled to one sabbatical – typically three months long – every five years.

The agency opened a London office to work on the Dell Europe business last month.

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Sid Lee: artists not ad guys



Above: The Sid Lee Collective's urban music compilation.

Right: The agency won awards for the MGM Grand site

Sid Lee is no ordinary ad agency. Rather, it's a "commercial creativity firm" that helps its clients with everything from store design to stunts to traditional ad work. It even has a manifesto outlining the benefits of creating "conversational capital." Its tactics have helped it rack up awards from Cannes to *strategy*'s BIG Awards. The shop continues to add international business too, like extra projects from Portland, Ore.'s Adidas U.S.A.

One of the agency's unique differentiation points is the addition of architects and industrial designers through a partnership with Montreal-based architecture firm Aedifica. This signals a concentration on retail design projects, like last year's redesign of the Société des alcools du Québec (SAQ) Sélection stores.

Since one of the agency's core beliefs is that retail is an integral part of the overall brand experience, they opted to look at the store from a shopper's POV and reinvent the SAQ retail experience.

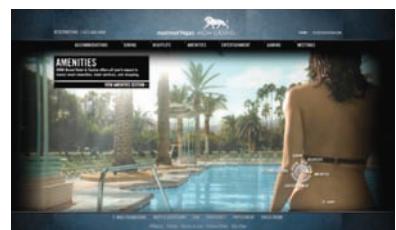
To help keep the creative juices flowing, and reinforce its distinction that it's an agency of artists, not ad drones, Sid Lee funds the Sid Lee Collective, which supports employees' side projects. Thus far, the collective has distributed an urban music compilation, landed a photo exhibit in New York City, and debuted a new furniture and kitchen collection at last month's International Contemporary Furniture Fair in NYC. When it's not on the road, work from the collective is on display in a gallery at Sid Lee's office.

Staying ahead of consumer trends is a big focus. "Over the past 10 years, consumers have evolved more rapidly than agencies have," explains Jean-François Bouchard, president/founding partner. "We wanted to be proactive instead of reactive, and make sure that we can anticipate changes."

Bouchard estimates that over 50% of his agency's ad efforts are now non-traditional, with a heavy focus on interactivity. More than a third of its staff specializes in online advertising, and the website it designed for Las Vegas' MGM Grand, www.mgmgrand.com.

com, has won numerous awards. Sid Lee also spearheaded this year's Red Bull Crashed Ice event in Quebec City, which transformed much of the city into a frozen skating race track that attracted over 100,000 participants.

Like Critical Mass, Sid Lee is organized into multidisciplinary teams that mix up architects, account people, producers and copywriters. The agency works closely with art schools around the world to recruit new talent, and has a formal partnership with the Pasadena, Calif.-based Art Center College of Design.



"The advertising industry is experiencing a shortage of talent...so we're starting to look abroad and dig into different fields," says Bouchard, whose team of 150 artisans includes theatre directors and photographers. "We think agencies must be a part of cultural life to be active participants in the creative community. It keeps the creative well full of water. It's very refreshing."

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Our successful candidate for this position will have a minimum of 5 years agency experience and will have demonstrated an understanding of brand marketing, a strong strategic capability and excellence in servicing clients. Our new team member will ideally have career experience in a package design or other design-centric agency (retail and national brand background a plus).

brand coordinator

Our successful candidate for this position will have a post secondary education (university degree ideal). No previous industry experience required but useful. Ability to understand the fundamentals of marketing a plus. Willingness to develop strong strategic and client service skills. Our new team member will be flexible, confident, have good communication skills and be a self-starter. Candidates must be proficient in Word, Excel, PowerPoint and Keynote. Illustrator and Photoshop would be an asset.

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PHD Canada: operation creativity

Media planning ain't what it used to be. With consumers getting harder to reach, media folks have been forced to get pretty crafty just to keep up. To help address this shift, PHD Canada is working with Toronto-based CreativityLand to help managers foster creativity. The 18-month program, called Passport to Innovation, includes monthly gatherings with a creativity coach.

And this year PHD became the first media agency to sponsor Toronto's Creativity & Innovation Week in which employees are encouraged to submit work to an on-site gallery and participate in exercises like celebrating their favourite mistakes. The strategy seems to be paying off: Last year, the agency took home 16 awards, including two gold media innovation awards from *Marketing Magazine*.

And 2007 is also shaping up to be a good year for the media shop. It's worked on several high-profile campaigns, including the Sunsilk "Bride Has Massive Hair Wig Out" viral effort and the media-rich Dove Pro-Age campaign in



Quebec. For the former, PHD took the concept, the brainchild of Capital C, and leveraged it into a "Wig Out Weekend" on MuchMusic, featuring branded content compounded by exclusively Sunsilk commercials.

For Dove, PHD spearheaded a print-heavy advertorial campaign surrounding the inspirational life story of popular Quebec comedian/actress/singer/author Judi Richards, with Dove Pro-Age branding that's running in

HQ: **Toronto**

Offices: **Toronto, Montreal**

Founded: **1979 as Harrison Young Pesonen & Newell (HYPN), changed name to PHD in 2002**

Employees: **150**

Ownership: **Omnicom**

Major clients: **Unilever, Hershey's, Honda**

publications like *7 Jours* and *Le Lundi*. And PHD arranged to have Dove sponsor in-store events highlighting Richards' favourite books, music and CDs at Archambault book-chain locations, with on-site sampling of Pro-Age products.

"This is something you wouldn't have thought a media agency could put together," says PHD president Fred Forster. "It's harder for media agencies because [the industry] hasn't caught up yet in terms of remuneration."

With leaner resources to work with, Forster says his agency has to be a well-oiled machine in order to enable creativity. "You have to have the process and the structure, and you have to be efficient," he explains. "We spend a lot of time making sure our systems work." Last year, the agency launched its own in-house media-neutral planning platform called ETNA – exploration, thought-leader, neuroplanning, action planning. It's a web-hosted program that allows everyone working on a new campaign to plug in ideas and ensure they're all on the same page strategically.

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of our lineup:



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Rethink: let's go skiing

Rethink is fiercely protective of its small agency culture. It would rather turn down new business than take on a project lacking an opportunity to be creative.

Despite racking up a slew of high-profile awards like Cannes Lions, Clios and One Show Pencils, not to mention being crowned *strategy*'s Agency of the Year last year, and winning impressive accounts like Future Shop, Bell Solo and A&W, the agency still has just 65 employees. And that's the way they like it.

"We keep our overhead low," explains founding partner Tom Shepansky. "I have a small cubicle. It's symbolic of our stripped-down model." He says the agency's business plan is to rethink advertising, putting quality ahead of profit. And that's not just lip service. Rethink recently turned down an invitation to compete for the high-profile, lucrative VANOC business because it suspected the opportunity to be creative might get bogged down in the three levels of government involved in the process. "We said: 'We may be fools, but we're going to respectfully decline,'" says Shepansky.



While Rethink's staff is small, the agency is careful not to overwork its employees. It offers a generous vacation package – three weeks a year, plus an extra week at Christmas. "I think that's important. You get better productivity," says Shepansky, adding that he rejects the term work-life balance. "We view it as a balanced life that work is part of. Work does not precede life."

He credits good planning for Rethink's ability to maintain nine-to-five work days most of the time. If one creative team is overwhelmed, the traffic manager will pass one of its projects to another

team. "It's common sense," says Shepansky.

"The key is giving creatives enough time – we give them weeks, not days – to develop ideas."

Ideally, creative teams are given the opportunity to flesh out dozens of ideas, which are submitted for peer review before being shown to clients. The ideas are evaluated based on the CRAFT principle – clear, relevant, achievable, fresh and true. "If you allow yourself time to do 100 ideas, one will be great through creative direction," says Shepansky. And they eschew wasting time on time sheets.

The entire staff goes on an annual retreat, usually to a ski lodge, for one day of employee-led professional development, and one day of fun. Rethink also tries to spend time at client Playland's amusement park at least once a year.

The agency is currently pitching its ideas to Mr. Lube, which it sees as a category ripe for change. If the agency's track record for shaking up other categories – like the rats in jackets did for 1-800-GOT-JUNK and the business-meeting-turned-makeout-party did for Science World – is any indication, the quick lube category is about to get a lot more interesting.

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Employees: **65**

Ownership: **8 partners**

Major clients: **A&W, Future Shop, Sobeys, Bell**

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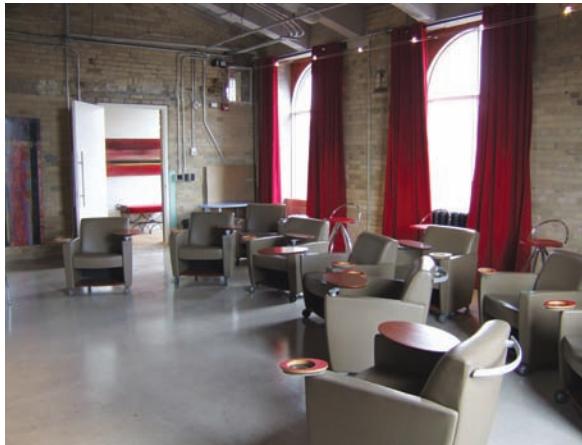


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Capital C:

from mass to my



Cap C's
mini-theatre

It may have a new home, further east on Toronto's burgeoning King Street, but Capital C's head office still houses the agency's unique Harvest, Inspiration, Imagination, Distillery and Servery rooms for staff and clients to brainstorm, play, think, and eat.

The agency, which holds the unique distinction of being named both

HQ: **Toronto**

Offices: **Toronto, Mississauga, Monteal, Winnipeg**

Founded: **1992**

Employees: **215**

Ownership: **7 partners**

Major clients: **Unilever, Pepsi/Frito Lay, Microsoft**

Marketing's promotional and overall agency of the year in 2006, puts a heavy focus on interacting with consumers and, more importantly, it delivers sales results. It scored big earlier this year for its viral effort, "Bride Has Massive Hair Wig Out," for Sunsilk, which landed a ton of media attention and over two million viewers.

While many traditional agencies have had to restructure themselves to compete in today's new media landscape, Capital C already had expertise in many consumer touchpoint areas such as retail, event and experiential marketing. So the shop's focus has been on expanding its one-to-one marketing capabilities in the digital realm. Last year, it bought Mississauga, Ont.-based database marketing firm Kenna Group and, most recently, Toronto-based digital agency Adeo. "We're interested in where the consumer can touch the brand – in-store,

packaging, grassroots, digital, mobile," explains CEO/partner Tony Chapman.

Cap C's direct prowess helped it boost the agriculture database for BASF Canada, a Mississauga, Ont.-based chemical tech company. The agency developed a precision-marketing effort targeting farmers, and set up www.agssolutions.com and a call line, with content of interest to the target. "It bridges the gap between mass and mine," says Chapman.

And on the mass consumer side, it also just did a big NHL promo for Frito-Lay called Take Home the Cup, featuring spokesperson Mark Messier.

The agency is 10 times larger than it was five years ago, and boasts a low turnover rate. Chapman attributes that to the approachable, collaborative work environment.

"There's not a sense of a caste system or a hierarchy. We have such low turnover because we trust each other," he says. "And we have great parties."

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CREATIVITY TO THE RESCUE

By Mary Dickie ▶

Mega taps consumer imagination and community collaboration to build megabrand status

Mega Brands COO Vic Bertrand grew up in the toy industry, where he developed an appreciation for creative play and a keen understanding of how a company can mature along with its customers. So last year, when

It's all part of a marketing trend that relies less on the hard sell and more on a subtler, long-view approach – in this case, the idea of sparking creativity in kids and giving them tools to express themselves throughout their lives.

"We're talking about play media that nurture creativity at every step, from a child's first grasp of Mega Bloks through school supplies and even into creative tools for adults," says Bertrand, 38. "And it's really fun to have this string of creativity through the whole portfolio."

It all comes back to the concept of **conversation and community**. We're doing everything we can to always have a feedback system, so we can communicate and really **change the paradigm of advertising**.

it came time to rebrand the company his parents started in 1967 – which, thanks to expansion and acquisition, was now selling craft supplies, puzzles and stationery as well as its signature Mega Bloks construction toys – Bertrand jumped in with both feet and a strong vision.

The result is the innovative, multi-platform Creativity to the Rescue concept, a view of the glorious possibilities of unleashed artistic expression that is communicated to parents, teachers and children via a brightly coloured storybook starring a character called Creativity. There are also websites (kidsgetit.com and megabloks.com) with animations, games, videos, jokes, and more.

In a sense, the concept is a logical progression for the Montreal-based family business that has employed Bertrand and his brother Marc, Mega's president/CEO, for 20 years (their father, Victor Sr., is still chairman of the board).

"When we were growing up, we thought toys were called samples," recalls Bertrand with a laugh. "It was a real family affair, so there was a lot of blurriness between home and work and fun, and that's really integral to our family dynamic."

The company has since grown to employ 6,000 in 13 offices around the world, with sales of more than \$550 million in 100 countries last year. With the acquisition of New Jersey's Rose Art Industries, which makes pencil crayons and craft supplies, the idea of rebranding the company as the home of creativity took hold, and Mega Bloks became Mega Brands, with four core brands: Mega Bloks and Magnetix building toys, Rose Art and Board Dudes school supplies.

"For us, Creativity to the Rescue is not a campaign," says Bertrand. "We see it as the accelerant to a new corporate culture that embraces our whole creative product portfolio."





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who to watch. *The New Advertisers*

For the Creativity campaign, Mega turned to New York agency StrawberryFrog, headed by ex-pat Canadian Scott Goodson, to help execute the strategy.

"We were looking to find a message that would strike a nerve, and build a culture around it," says Bertrand. "Way back when, we had three characters: a toddler, a preschooler and an older child. That's always been our concept, growing with the family, and that's where the brilliance of StrawberryFrog came in. They took the character and ran with it."

The agency developed the storybook first, followed by a hilarious online video in which kids dressed as ketchup and mustard containers ask grownups outside the UN's New York headquarters how to solve the world's problems.

"We told them we're not big believers in traditional advertising," says Bertrand. "And I think when they're briefed in that way, a group like StrawberryFrog can do really interesting things. We love that because you've got to do things that are different and memorable."

"Children's toys are promotion-based, and it wasn't normally something we'd be interested in," says Goodson. "But Vic had a vision that was very inspiring: to turn Mega Brands into a megabrand. He knew the key lay in its roots, the Mega Bloks, which are all about inspiring children to create. He felt strongly about paring back the messaging so it becomes a simple, universal message for parents around the globe – that creativity is the number one thing."

FIVE QUESTIONS

What brand best understands how to talk to consumers?

Apple.

What's the most bulletproof brand, and why?

I don't think bulletproof exists. You have to stay with the consumer, and the consumer's always moving.

What's the last marcom effort that made you buy?

iPod video.

Who has created the best new retail brand experience?

Starbucks.

What's your biggest inspiration?

Kids. I have four, ages seven to 18, and they help me get connected, that's for sure.



"Canada doesn't have a lot of international brands that trade on lifestyle, so Vic's quite a maverick in that respect," he adds. "He sees that the spirit of Mega is bigger than a particular toy. The design is important, but it's more about the spirit of creativity. I think it's like the Nike or Apple of Canada – it's huge, and it's going to grow."

Indeed, Bertrand has big plans for the future, including launching the Creativity to the Rescue Foundation, which will fund creative makeovers in schools. "So many schools no longer have art classes, or can't fund programs," he says. "So we'll go into a school and give the kids new supplies, and we'll fund art teachers for a period of time."

And Mega is staffing up for its new push. It's just hired Harold Chizick as its new director of promotional marketing and public relations. Another recent hire, EVP/CMO Kathleen Campisano, heads a marketing department of 50 people working on promotions, advertising, PR, event management, retail marketing, web management and graphic design.

Bertrand says that Mega, which also works with Toronto-based Spider Marketing Solutions for web design, NYC-based Emanate for U.S. PR and Montreal's Skuad

Studios for CGI production, will have a more integrated marketing and advertising campaign this year. But the company's focus will increasingly be on consumer interaction, with input from parents and child development experts on product development as well as marketing strategies.

"We're going to build community with parents," he says. "The website will become an area where they can share experiences and gain ideas about how to nurture creativity, or the developmental benefits of math or dexterity skills. There'll be a whole grid coming together under what we're calling playtogether.com."

"It all comes back to the concept of conversation and community," says Bertrand. "We're doing everything we can to always have a feedback system, so we can communicate and really change the paradigm of advertising. Obviously the traditional media is not broken, but there are so many opportunities to think differently and do things that have so much more impact. With traditional one-way advertising, you really have to be unique to stand out. These alternate channels are much more exciting, because there are feedback loops attached to them. That's why the community approach is so much more authentic, and I think people appreciate it." ■



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CK INVITES NETGEN IN2 BRAND CONVOS

Coty Prestige's Mavis Fraser sniffs out what you're in2

◀ By Pia Musngi ▶



If you're familiar with Obsession for Men, CK One and Eternity, blame it on Mavis Fraser. A fragrance industry heavy-hitter and director of marketing at Oakville, Ont.-based Coty Prestige, Fraser has been around cosmetics long enough to know what works. "I'm a

[when they're together], what they read, where they go and what turns them off."

Then she brainstormed with OMD's associate director of strategy, Zaheeda Jiwan, to get her and her team equally passionate about the product. One element of those

Mavis is the first mainstream client to commit to Vice. There aren't a lot of marketers who have the guts to do that

product junkie," Fraser gushes. "I love the product experience. I'll try anything new."

This desire to try anything new is arguably what makes this 2006 Canadian Fragrance Awards Lifetime Achievement nominee so darn good at her job. Fraser's latest laurel, is the simultaneous launch – the brand's first time ever – of Calvin Klein's two newest fragrances, ck IN2U her and ck IN2U him, concoctions aimed at iPod-toting, tech-savvy 21-year-olds.

To do this, Fraser had to do her homework, first logging on to MySpace to decipher this demo's lingo. "I was trying to understand some of this activity," she recalls. "We used a focus group, asking them questions like what they do

sessions materialized on text-to-screen LED boards (powered by Addictive Mobility) at Toronto's Dundas Square. The boards nudged onlookers with the provocative question: What are you in2? For two teaser weeks in March, folks were prompted to text their answers to a shortcode and watch it appear on the board. Ads on Google and MySpace taunted visitors with the same question.

Fraser also worked with Montreal-HQ'd Speed Promotions on grassroots efforts. Look for garbage cans in Toronto and Montreal all decked out in the creative. Post-its bearing the question and a link to whatareyouin2.com blanketed windshields in the entertainment districts.

Fraser also negotiated with The Bay to be part of their corporate window displays in five flagship stores. "This is not typically made available to fragrance vendors," she says, "but they loved the 'What are you into' theme. For the first week they wrapped the windows in a 'What are you into' teaser, before the window reveal." They had presence with product, images and website branding for a full month. "At the same time we were up on focus inside the fragrance department along with fragrance demonstrators sampling the product in-store."

The Bay created the whole look, complete with funky mannequins, ckin2u logo illumination on the sidewalks and music piped onto the street.

Fraser then worked with Vice magazine to create a mini-mag distributed with the March issue. Flip through it and you'll find nary a brand mention anywhere, just a link to www.whatareyouin2.com and portraits of good-looking people confessing their desires – from animal husbandry to dirty behaviour to even dirtier martinis.

She also gave Vice carte blanche in creating a microsite with a gateway enticing readers to click on whatareyouin2.com. The site borrows from the likes of Facebook, a place for folks to upload their photos, type in what they're into and search for someone with the same appetites.

FOUR QUESTIONS

Brand that really knows how to talk to customers in the new media space

The phone companies. Telus really stands out.

Most bulletproof brand

Luxury brands like Tiffany.

Favourite TV commercial

I like the Nicoderm commercial with the psychotic flight attendant.

What keeps you up at night?

ck IN2U lately! I have to mind all the details!



CMT viewers are more likely to herd kids than cattle. That's because CMT viewers are college educated, middle class suburbanites with kids¹ and 59% are women². They over-index for having kids under 17 and they love spending money on them¹. Why do they watch? CMT offers great programming. We have the #1 daily primetime comedy³, helping to boost our AMA by 13% over the past two years for both Adults and Women 25-54⁴. For more information on this desirable audience, check out www.corusmedia.com/cmt or call Brian Bolli at 416-530-5200.



who to watch. *The New Advertisers*



ck IN2U efforts focus on involving its technosexual demo in the brand dialogue

Says *Vice* sales director Shawn Phelan: "Mavis really keeps in mind who she's trying to reach. She looks to her audience and lets them have a conversation about her brand. She didn't want logos on [the mini-mag] or ads on every page. It was a very subtle play and our readers really responded to that."

And respond they did. Phelan confesses to "tons of hits" on the *Vice*-created microsite and more than 200 photos were uploaded, though most of it was inappropriate content that couldn't be used. Phelan says the effort has piqued the interest of other marketers, who now want to do something similar.

"Mavis is the first mainstream client to commit to *Vice*," says Phelan. "There aren't a lot of marketers who have the guts to do that. They see tits in a magazine and they run away."

You wouldn't typically expect such chutzpah from someone who once wanted to be a librarian. But, after a year in Humber College's library arts program, Fraser felt she needed more than the Dewey decimal system to contend with.

In 1978, she answered an ad for an admin position at Estée Lauder's Aramis, then one of the largest names in prestige. Fraser spent her 10 years at Estée Lauder in sales administration, marketing and customer

service for Aramis, Estée Lauder and Clinique.

Asked about the highlight of her early career, Fraser reflects. "They're the best to learn from because of their attention to detail in brand positioning. There's a lot of strategy behind it."

Fraser left Estée Lauder to join Calvin Klein Cosmetics



GM Patrick Carroll in starting up the first global affiliate head office in 1988. Heady startup years had Fraser and Carroll working in his basement prepping for the launch of Obsession for Men.

And then it was 1994 and ck One was released. "This was such a huge brand," she recalls. "Everything about it was different; it was the biggest launch in CK history." Fraser remembers having to push for freestanding units in stores – "a *really* big deal back then" – going against the grain of the traditional perfume bottle sitting within a glass case guarded by someone at the counter.

"Our target then was Gen X," says Fraser, "and we knew they didn't want people selling to them. The ads had real models and the bottle design was unique. We were selling 20 bottles a minute during that launch. I had a *lot* of fun with that!"

With this year's ck IN2U launch effort, as in each time past, Fraser's challenge is answering the age-old question: How do we get their attention? After all, gone are the days when brands launched just one new fragrance a year.

"This year, I've launched seven and it's only April. So how do you max out each launch?"

The ck IN2U teasers gave way to a full product reveal in April. Fraser worked with Speed Promotions to work the club district yet again. A couple was dispatched to distribute samples at clubs and perform a dance showing how into each other they were. Free daily *Metro* was wrapped in ck IN2U creative for one day in mid-April to drive sampling in-store.

Toronto's Traffic Communications did 34 interior and exterior mall boards in Montreal, Toronto and Vancouver. Nine of these sported Lucite cages with the ck IN2U bottle affixed within. Talk about interactive OOH: The spray tops of the bottles were exposed so that passersby could sample ck IN2U. As well, a branded kiosk at the Telus World Ski & Snowboard Festival in Whistler, B.C., gave samples and sold product.

Plans are afoot to drum up in-store activity in the near term. Fraser is thinking of taking the Post-its and bringing them to flagship Bay and Sears stores for shoppers to fill out. She's also pursuing DJ Medley to spin at key stores where folks will be invited to play on gaming tables.

Fraser also tapped Toronto-based Matchstick to build even more buzz online via a web-based word-of-mouth program in May. Bottles of ck IN2U were given to blogging tastemakers as game prizes for online visitors.

"Mavis is very good at bridging the old with the new to fully understand the DNA of the new brand," confirms Coty Canada president/GM Jeffery Wagstaff, who claims that Fraser was already riding the WOM wave back when she launched Crave for Men five years ago. He explains that while Coty's global group develops the brand, it's Fraser who develops the local market's taste for it.

"Traditionally, we spent the money at point of sale. Mavis insisted on spending it at places where people spent time instead. She's very passionate about that," he insists. Wagstaff also dropped hints about an upcoming Facebook initiative to further push ck IN2U.

Seems Fraser's "I'll try anything new" approach to product extends to social media tactics as well, and, by extending that love of the "product experience" into cyber channels, she's taken another cyberleap from that old school perfume bottle sitting within a glass case guarded by a sales clerk a decade ago. ■

RESTYLANE'S REAL WOMEN

◀ By Annette Bourdeau ▶

Aging is a touchy subject, especially for women. So Toronto-based Medicis

Aesthetics Canada has launched a hands-off social networking community, www.defineyourself.ca, for women 35-55 to discuss their attitudes about aging, without overt branding.

"It's not a product-focused site at all," explains Catharine Fennell, partner at Toronto-based agency SwingThink. "It's about market research and sponsoring a dialogue.... We wanted to capture the mind-set of women approaching these milestone ages."

The site includes webisodes featuring real women (not actors) expressing their feelings about aging, a blog to generate discussion about the webisodes, a contest inviting women to submit their own videos discussing aging, and an opportunity

to sign up for a newsletter with updates about the webisodes. There's

a small link to Medicis Aesthetics' Restylane cosmetic injection brand at the bottom of the site, but other than that there's no branding.

Within the first two weeks of its launch, 30,000 Canadian women had visited DefineYourself.ca.

We asked **Monica Buck**, MD at Tribal DDB Vancouver; **Brendan**

Kenality, director, interactive strategy at Toronto-based OgilvyOne Canada; and **Eli Singer**, MD at Toronto-based Social POV, Cundari, to weigh in on whether this social site will stick.

CONCEPT

MB: I really like the concept of creating a space where you can connect with your peers on a subject that is sensitive or typically perceived in a negative way. Peer-to-peer communication can be very compelling, particularly if you find [a topic] we all know (or worry about) but never discuss.

BK: While it has all the latest tools, the site comes up very flat vs. ones like Dove which offer a clear value proposition. DefineYourself.ca offers no insightful, interesting or engaging reason to visit the first time, join the community or participate.

ES: Full concept marks. Convening stories through video, blogging, photos, subtly linking in the brand and CRM plus a twist of market research – this is what the web is all about.



WEBISODES

MB: The videos are well put-together; they include a good range of ages, feature real people, and are short enough in length to keep them interesting.

BK: A great idea with poor execution. The videos are boring and uninspired. A quick search of YouTube will likely find a far broader and richer set of videos on the same subject. Why not just link to them, then spur a conversation on that topic or POV on the site? That would probably result in higher engagement and definitely a higher ROI for the company on the overall program. I do like that they have outbound triggers to draw the consumer back to the site to view the latest [updates], versus hoping they will remember to return on their own.

ES: If the window were larger, the videos would feel much more personal and compelling. The pre-established webisode topics make the site feel less responsive to user feedback.

BLOG

MB: The users create the value here, so they will need to have compelling topics for discussion and a reason to come back. I would suggest changing the name (in the navigation) from "blog" to something that will engage the user – the blog is the medium, it's not the reason to click on it.

BK: This feels forced and uncontroversial. All of the content is posted by "the administrator" versus having a personality who is offering an invitation to a discussion with them and others in the community with differing POVs.

ES: Posts should be by someone, not "admin," and use imagery to add colour to the site.

EXECUTION

MB: I like the use of real people (rather than actors), but feel the site needs a more positive and empowering message about aging. Most of the comments reflect the negative aspects, but do not reveal the solutions.

BK: While the design is clean and simple with no heavy company branding (a common flaw), providing clear navigation to a robust assortment of community-building tools and opt-ins (blogs/videos/polls...), it feels like a "build it and they will come" type of exercise with only modest content seeding. I'm not sure what the insight or value proposition is.

ES: It raises the right questions in a frank and personal way, but it seems to stop there. Two missed opportunities: creating more avenues for conversation with visitors, and a strong link back to the Restylane site. Brands should not be too shy about linking themselves with quality content.

The creds

Client – Medicis Aesthetics Canada

Manny Kapur, executive director; Alan Chan, associate director of marketing; Gene Smith, senior marketing co-ordinator

Agency – SwingThink

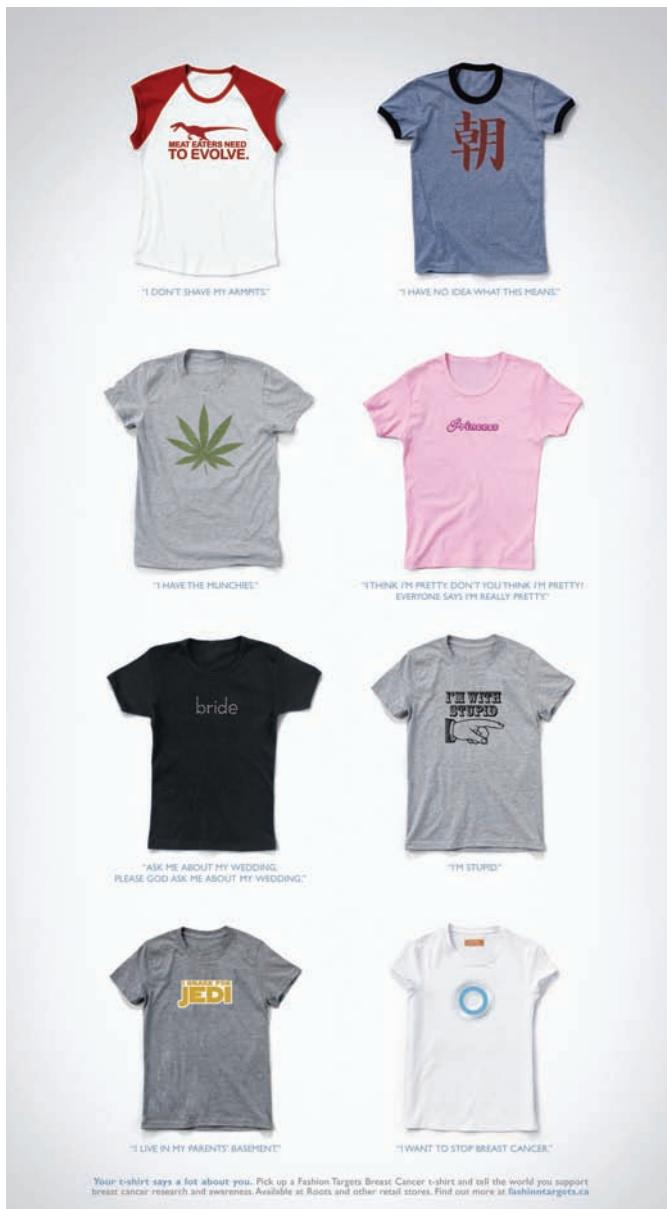
Catharine Fennell, partner, program concept and strategy, casting and CD; Jennifer Evans, partner, online community design and specialist; Alison Rockwell, account director and community moderator; Karla Goldstein, online public, blog and podcaster relations; Neil Oliver, project manager; Linda Brennan, online production

Interactive Marketing – Elsevier Interactive Solutions

Colleen Doiron, account manager; Kevin Krossing, VP client services; Aaron Wolski, e-marketing and web analytics specialist

OUTSTANDING NEW CAMPAIGNS

◀ By Annette Bourdeau ▶



client: **MJ DeCoteau, Executive Director; Alison Gordon, director of marketing and communications; Denise Dias, campaigns manager, Rethink Breast Cancer**
agency: **John St., AmoebaCorp.**
CDs: **Stephen Jurisic, Angus Tucker**
copywriters: **Neil Shapiro, Mia Thomsett**

AD: **Rob Trickey**
agency producer: **Dale Giffen**
team leader: **Melissa Tobenstein**
project manager: **Teresa Ko**
prodc: **Soft Citizen**
director: **Sara St. Onge**
producer: **Link York**
executive producer: **Eva Preger**
producer: **Nick Sorbara**



RETHINK WANTS YOU TO WEAR WHAT YOU MEAN

Princess. I'm with Stupid. I brake for Jedi.

There are a lot of stupid T-shirt slogans out there. So the latest campaign for Toronto-based Rethink Breast Cancer takes aim at the dumb fashion statements with ads that play on the idea of what your shirt *really* says about you. For example, one T in a print ad features a Chinese word with the translation: "I have no idea what this means." The execution also includes a photo of a Rethink T-shirt with the translation: "I want to stop breast cancer."

"There's this incredible trend with T-shirts. It's a way to say: 'Hey, look at me, I'm witty, I'm funny, I'm this kind of person,'" says Stephen Jurisic, co-CD at Toronto-based John St. "So we're saying wear something that means something," adding that the original concept came from John St.'s planning department.

The campaign aims to sell Rethink's Fashion Targets Breast Cancer T-shirts, both online and through retail partners like Roots, and to get people to wear the shirts on Fashion Targets Friday, which fell on May 25 this year. The effort includes four 30-second radio spots, one print execution, a website, www.fashiontargets.ca, and a 37-second viral spot seeded on sites like YouTube. Within one day of launching, the viral spot had already been viewed 1,000 times.

At press time, Jurisic said his team was planning to put the T-shirts on various statues around Toronto on the Friday.



FREE STREET MEDIA STUNT OPENS EYES

A chalk outline of a little girl with pigtails is hard to ignore, especially when it's accompanied by the line "Sexual Abuse Kills Childhoods."

The faux crime scene guerrilla effort is part of the latest campaign from the Montreal-based Marie-Vincent Foundation, which raises awareness about child abuse.

"We thought, without any money, if we have a stunt, people will talk about it," says Michèle Petitclerc, AD at Montreal-based TAM-TAM\TBWA. "It's a conversation piece."

The campaign, which launched in late April, includes a 30-second TV spot that also plays on the idea, as well as OOH efforts that depict the faux crime scenes. The Montreal guerrilla effort, done with the co-operation of the municipal government, used eco-friendly graffiti paint that the agency removed after two weeks.

"With this type of issue, there's no grey area. You need to be very, very strong. But there's a fine line you can't cross," explains CD Hugues Choquette. "People are sensitive about this cause, so you need to get their attention without making them close their eyes."

The stunt garnered free press coverage by outlets like *La Presse*.

client: **Jean Saint-Onge, president, board of directors; Dominique Richard, executive director; Eliane Francoeur, co-ordinator, Marie-Vincent Foundation**

agency: **TAM-TAM\TBWA**

CD: **Hugues Choquette**

copywriter: **Maryse Chartrand**

AD: **Michèle Petitclerc**

account services: **Valérie Bossé, Mélanie Beaudoin**

print production: **Michelle Turbide**

computer graphics: **Marie-Hélène Cimon**

prodco: **Klaxon**

director: **Pierre Drouin**

sound: **Audio Z**



BENADRYL ITCHING TO GET INSIDE MEDICINE CABINETS

A jaunty new commercial from Benadryl features a jib-jab animated man taking a leisurely stroll, only to be hit by unexpected skin allergies. Luckily, he has some Benadryl on him, so he's fine.

The spot ends with a shot of Benadryl in a medicine cabinet, with the new tag: "Remember the 'Dry.'"

"The major goal is to get Benadryl [itch-stopping gels and creams] into the medicine cabinets of all Canadians in case of unexpected skin allergies," says Ted Lachmansingh, group brand director, upper respiratory, at Guelph, Ont.-based McNeil Consumer Healthcare (a division of Montreal-based Johnson & Johnson Canada). "We were looking for a unique position for the brand that could expand usage."

Agency JWT suggested the brand use jib-jab animation – something very different for the pharma category – to break through and get noticed.

"This brand is well over 50 years old, and we've never done a lot of support on it in Canada," says Lachmansingh. "The challenge is that it's a brand people think they already know. So we had to grab their attention, pull them in and help them understand that there is something different."

If the TV spot performs well, Lachmansingh says they'll consider doing a bigger campaign to support this new strategy.

client: **John Mahony, marketing director OTC Canada; Ted Lachmansingh, group brand director, upper respiratory; Maria Gregory, senior brand manager; Nathaniel Barnes, brand manager, McNeil Consumer Healthcare**

agency: **JWT Toronto**

EVP/ECD: **Martin Shewchuk**

group creative head: **Colin Winn**

senior AD: **Jeff Wilbee**

account team: **Monique Zarry, Jodi Bishop-Short, Amanda Peticca-Harris**

agency producer: **Gavin Nevsky**

animation house: **Soho Post & Graphics**

animation: **Mark Palowich, Denny Kurien, Bob Zagorskis**

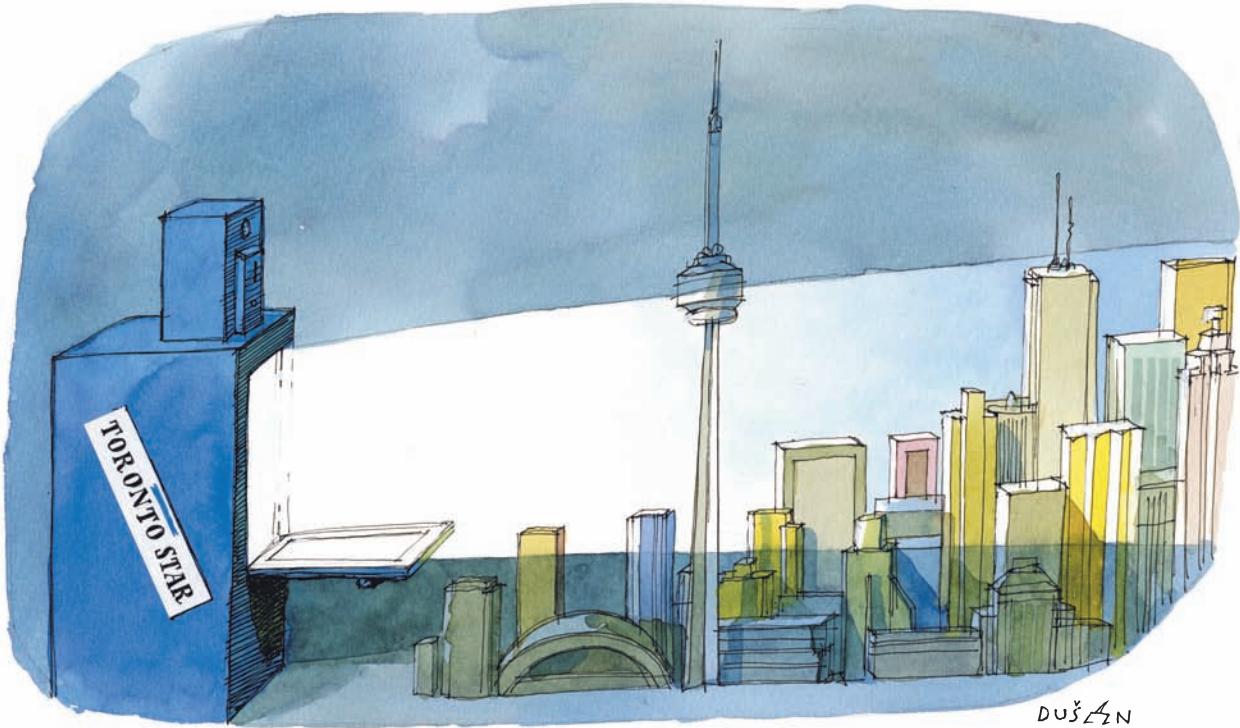
Flame artist: **Andy Hunter**

post production: **Stefani Kouvrianos**

photographer: **Don Dixon**

music: **Grayson Matthews**

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 sstanley@brunico.com, co-curators of *strategy's* Creative space.



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Rising young media stars

This is the final instalment of *strategy's* two-part look at the people who are getting noticed at Canada's media agencies. Today's top media execs identified the profiled up-and-comers at their shops for their combination of sound strategic thinking, connection insight and the passion to lead change in a traditionally risk-averse environment.

◀ By Patti Summerfield ▶

Platinum online effort for Robax

Michael So, media planner, Mediaedge:cia



Claim to fame

At Mediaedge:cia, So works with some pretty big names in the marketing world: Wyeth Consumer Healthcare Canada, Colgate-Palmolive, Sony Ericsson and Xerox.

One of his recent campaigns for Wyeth's Robax Platinum back pain caplets links the brand with gardening, one of the most popular pastimes

placed throughout homeandgarden.ca, while an interactive ad featuring the iconic Robax wooden puppet demonstrates back and neck exercises. Another ad takes viewers to backrelief.ca for more tips and info about alternative, medical and surgical treatment options – while the advertorial content on a dedicated Robax page contains sections on fitness, equipment and techniques.

Background

So has a degree in economics and math from the University of Toronto, which he says aids in quantitative and qualitative analysis, as well as his ability to give clients a wider perspective on their business. His first job was in the financial industry, but he was attracted to media and the chance to be more creative than crunching numbers. He was at M2 Universal as a media buying assistant for 18 months before moving to media planning at Bensimon Byrne for just under a year. He's been with Mediaedge:cia for about nine months.

POV:

Which brand, other than your own clients, would you most want to work on?

The iPhone launch would be fantastic. It's the challenge of the media planner to go out there and look for unique opportunities, and use traditional

Above: So positioned Robax as the gardener's go-to pain solution via comprehensive back care info created on Canoe

section on the site focusing on how to garden without straining your back. Traditional and transitional ad units for Robax Platinum have been

media in a way that hasn't been used before, to create that buzz.

What would you love to build into a plan, but haven't been able to yet?

I would love to do a 52-week online buy. It hasn't happened because there's still concern about ROI so clients are not willing to commit to a full 52 weeks.

Are clients missing opportunities due to caution?

Oh, definitely. Again it goes back to looking at online. With TV and print they feel safe because they know they are gaining excellent GRPs. But how effective are those GRPs? How much are those GRPs really working for you?

Brands have to look at the overall strategy to see how they can effectively reach the consumer – and actively engage, versus passively engage them – so people have the opportunity to interact with a brand versus just seeing the brand.



JUNE

Lidia Tucci is an undaunted media hero working for valiant results with MBS.

S	M	T	W	T	F	S
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3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Innovative online gets phone ringing

Jelena Cosic, online account assistant, ZenithOptimedia



Claim to fame

Cosic is getting a reputation for being a quick study in interactive, with a great aptitude for planning due to her eagerness to explore.

She especially likes a Puma campaign she did, which

launched in April to raise awareness among trendy, sporty consumers of Puma's new French 77 clothing line. It allowed her to work directly and creatively with websites. Cosic says, "With Martiniboy.com and Nowtoronto.com I was allowed to create placements that aren't typical." Martiniboy's let her art direct

placements within the pages along with a never-been-done-before splash page takeover.

Cosic says: "It went over so

well that the chief editor at Martiniboy's received dozens of phone calls from other agencies dying to do the same thing. Bacardi did it the day ours came down."

The campaign also appeared on Nowtoronto.com, with a lifestyle takeover involving skins, roadblocks and other images.

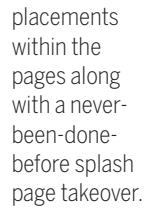
Background

Cosic took creative advertising at the International Academy of Design and Technology and was eager to start anywhere in the ad world upon graduation last year. "I took a position in online media with Zenith and I've been in love with it ever since. I'm hooked."

POV:

What brand is getting it right?

Windows Vista. Almost every day for a week they took over a different online



Cosic art directed original ad placements & splash page takeover on Martiniboy's.com, which started a trend

well that the chief editor at Martiniboy's received dozens of phone calls from other agencies dying to do the same thing. Bacardi did it the day ours came down."

The campaign also appeared on Nowtoronto.com, with a lifestyle takeover involving skins, roadblocks and other images.

property and pushed the content around to show the operating system in action. It was extremely hard to miss – once you stopped freaking out and wondering where the home page had gone. And they actually gave you a product sample, which is very cool. On a creative note, I don't know if anyone else noticed the ad changing on every site to incorporate the page, so if it was on MSN you'd see an MSN page in there. This was really clever.

Which brand would you most want to work on?

Cake Beauty (cakebeauty.com). It's tiny but with the right advertising it could definitely flourish. If you get a chance to try them, do it – you really smell like a cake. For a brand like this there would be a lot of sampling, but online, because technology has yet to give us a scented screen, I would love to plant the seed to get a viral campaign started. Just picture people posting things on YouTube – like being followed when they used the product.

Are opportunities missed due to caution?

Clients like investing in proven results. I would love to see a client come up with two budgets – one for traditional and the second for exploring new opportunities. That would be a dream come true.

What common industry practice should be trashed?

Creative and media working as separate entities on the same campaign should be a thing of the past. You can have award-winning creative along with the top placements for a particular target, but if they don't complement each other, the campaign's potential is impacted.

What's the next big thing?

Online video. It takes TV – the medium people love – and puts the viewer in control. Most websites are becoming broadcast channels, opening up a whole new opportunity for advertisers.

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Touring the boundaries of media

Sabrina LaRosa, media supervisor, Mediaedge:cia



LaRosa and her team executed the integrated, multimedia "This is Living" campaign

Awards and *Dancing With the Stars* and on specialty nets Food and HGTV. OOH was used in key Ontario locations including on new projection billboards and domination of Toronto's Union Station. Full-page ads appeared in dailies across the province, including the *Globe*, *Toronto Star*, and *Ottawa Citizen*, in addition to 33 community newspapers, 29 ethnic papers, 24 franco-Ontario and two aboriginal newspapers throughout Ontario. As well, ads were placed in such mags as *Toronto Life* and *Tribute*.

Claim to fame

LaRosa is one of the team behind this year's Ontario Tourism campaign – "This is Living." Targeting adults 25 to 54, the campaign aimed to make Ontarians proud of their province and showcase all the places to enjoy.

The March-June run of this integrated multimedia campaign involved 90-, 60-, and 30-second spots in major shows such as *The Juno*

Background

LaRosa has been in the biz for seven years after studying ad sales media at Toronto's Humber College. She began at FCB Toronto and moved to Mediaedge:cia a year ago to work on Ontario Tourism in addition to Scotts Canada lawn care, MG Entertainment, and ServiceOntario.

POV:

Who is getting it right?

Bell's Frank and Gordon are highly recognizable, so you instantly know it's a Bell ad. They also use media in a unique way. Their holiday teaser campaign was very compelling. There are mixed feelings about the characters, but I think Bell is making a story out of it. The beavers are cute and get the message across.

Are clients missing opportunities due to caution?

Absolutely. We get challenged all the



time to think outside the box, but when it comes to committing to ideas, they are still hesitant to take that risk. As the media landscape changes, it's important for advertisers to look at non-traditional elements that will position them ahead of their competitors. There should be no caution when sacrificing a small portion of the budget to try something new. Taking risks really leads to brand awareness – and at the end of the day, that's really what all clients want.

What's the next big thing?

Hypertag. It allows advertisers to interact with consumers with Bluetooth capabilities on their cellphones. It's fully trackable and there are flexible devices that can be placed on OOH boards or in a wearable form. I can see it working best for movies because you can see a trailer on your phone. And even for packaged goods, because you can offer coupons and discounts.

Team work – from the starting line – gets you the edge

Kim Haveman, group broadcast manager, Initiative Media



Claim to fame

Haveman heads up the SC Johnson broadcast business at Initiative, where she is known for innovative ideas around multi-brand executions and brand-specific promos. Her integrated efforts for SC Johnson launches includes a promo for Edge shave gel, which aligned it with the *Star Racer* series on Discovery. It entailed

sponsoring the online Edge Ahead Star Racer Pool, plus 30-second brand sell, opening and closing billboards, promos and force-tune spots, and a program integration segment that aired through multiple episodes.

The screenshot shows a contest page for "Edge Ahead Star Racer Pool CONTEST". At the top, there's a logo for "edge AHEAD STAR RACER POOL" and links for "GAME INFO", "HOW TO PLAY", "RULES", and "PRIZES". Below that is a large image of a red race car. At the bottom, there's a section titled "OFFICIAL RULES AND REGULATIONS".

Above: Edge shave gel sponsored the online Edge Ahead Star Racer Pool

Background

Haveman took the ad and media program at Mohawk College in Hamilton, then spent about four years at OMD. She joined Initiative in 2003.

the time with new opportunities. I feel we have a lot of information that we can offer at the beginning stages.

POV:

What industry practice should be changed?

A lot of times, buyers are brought in at the last minute. As buyers, we're in the market, we're dealing with stations all

What media vehicle is going to be the next big thing?

Consumers right now want media on their own terms and on their own time, so I think broadband, MobiTV, SMS messaging are going to become very prominent.

Extending kids' fun – and your media buck

Tracey Lavender, account executive, ZenithOptimedia



YTV's Weird on Wheels takes Fruit by the Foot straight to the demo



child snack plan for General Mills' Fruit by the Foot.

In 2006, Fruit by the Foot was taken

Claim to fame

ZenithOptimedia describes Lavender as having high-level commitment and creativity. Her portfolio ranges from kids and moms, to business to consumer, on a roster of clients that includes GlaxoSmithKline, 20th Century Fox and General Mills.

A fave recent effort is a

to a new level with YTV's Weird on Wheels event marketing program. This involved an online game and brand sell TV spots, along with a live-action event and game where kids could sample the product. A stunt event on YTV extended the fun with an extra 15 minutes of popular shows. The idea was to play on the "Extending your fun" Fruit by the Foot theme.

Background

A Humber College media and English grad, Lavender joined Initiative Media in 2003 as a broadcast assistant before making the move to the planning department of ZenithOptimedia in 2004.

POV:

What brand is getting it right?

Bell was able to grab attention with its pre-Christmas teaser campaign, taking it across OOH, TV and print. People were wondering what it was, because it was everywhere.

What brands would you most want to work on?

I'd love to work on the Toronto Zoo, Canada's Wonderland, or the Royal Ontario Museum. These are places where people have fun and the media should express that excitement. Place a Fiberglas dinosaur in Museum subway station [near the ROM] to show the newest exhibit – that would be a real generator.

What media tactic is going to be the next big thing?

More people are adapting to PVR technology, so we need to find alternative ways to reach the average TV consumer. TV shows are willing to work your product into a storyline, and that's where advertising and reality are becoming more seamless. It's not necessarily coming across like an ad, but it's there, and people recall it.

Canadian creativity – like bouncing baby – gets U.S. nod

Jennifer Blenkhorn, media planner, MindShare



Claim to fame

At the agency's 2006 internal awards, Blenkhorn was acknowledged by clients such as Ferrero, Mattel and Kimberly-Clark, media vendors and the agency for her high-quality work. She also took home awards for integration and for creative use of media. And in a farther-reaching nod, a number of the campaigns she worked on are being considered by

clients for rollout across the U.S.

On a Huggies diapers campaign for Kimberly-Clark, Blenkhorn added a Gymboree element to the brand's existing sponsorship of Movies for Mommies, where moms can go during the day to see a film and bring their baby with them. Having Gymboree come in

once a month before the show to do a free half-hour class was designed to build on the essence of the Huggies brand, the bonding between mom and her child. The campaign involves broadcast, sponsorship, magazine, online and interactive components.

Background

Blenkhorn's interest in advertising and art led her to Sheridan College, where she did the one-year art fundamentals program before taking the advertising program. She wanted to focus on media, and right out of school joined FCB as a media assistant, where she stayed for four-and-a-half years. She moved to MindShare about 18 months ago.

POV:

What brand is getting it right?

I think Huggies because they have such clear knowledge of who their target is. They have so much information on

today's mom that they relay back to us. We then provide further insights on how moms behave in the marketplace and how they consume media so we get a really good understanding of who we are targeting. They also really know what their brand stands for and how they want the target to interact with their brand. It makes my job more interesting, and easier to focus in on the specific opportunities and environments that really make sense.

What common industry belief should be trashed?

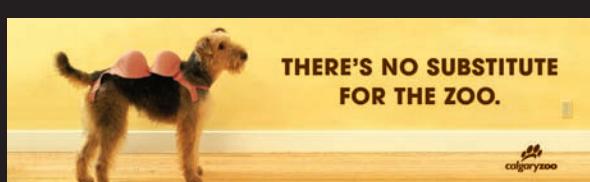
There seems to be hesitation on the part of suppliers to take risks when it comes to non-traditional ad units. You might have a great idea that's a great fit for your client but the vendor may be unwilling to do it. And a lot of times the vendors charge a premium to do things a little bit differently, so then it becomes cost-prohibitive.



2007 ANVIL AWARDS

Our award annuals are losing their toxic smell and the Anvils we left in cabs have all been found. Another year is officially behind us. Here are a few winners. View the rest at adrodeo.com

1. **BEST OF SHOW / TRIGGER COMMUNICATIONS & DESIGN LTD.**
2. **POSTER SERIES / MacLAREN McCANN CALGARY**
3. **MAGAZINE SERIES / WAX**
4. **BEST ILLUSTRATION / TRIGGER COMMUNICATIONS & DESIGN LTD.**
5. **CRAFT COPYWRITING / WAX**
6. **BEST ADVERTISING CAMPAIGN / MacLAREN McCANN CALGARY**
7. **NEWSPAPER SERIES / HIGHWOOD COMMUNICATIONS**



PLAYING DRESS-UP

Brands set up shop on virtual doll network

By Annette Bourdeau ▶

Think paper dolls are a thing of the past? Stockholm-based Stardoll's almost seven million active members worldwide indicate otherwise.

The site, which has 240,000 active Canadian users and a core demo of nine- to 17-year-old girls, lets participants build their own virtual paper dolls using celebrity likenesses. One of the most popular doll templates is based on Avril Lavigne, so the singer's label, Toronto-based Nettwerk Records, decided to leverage that popularity. They built a sponsored page where users can not only dress up Avril, but also buy her songs, merch and track her tour dates.

"Avril represents the beginning of what we think we can do," says Los Angeles-based Matt Palmer, Stardoll's EVP/GM, who just moved to the company in April from the EVP, marketing post at Walt Disney Company. "We're trying to combine the best aspects of fashion, music and social networking." Stardoll, which launched in April 2006, is independently owned (with backing by Sequoia Capital and Index Ventures) and so far, its growth has been viral.

Palmer sees fashion, retail and entertainment as the categories best poised to take advantage of Stardoll because they can integrate their products into the content. "We think kids will embrace brands and artists and celebrities," he says. "Our focus is really on branded opportunities."

Ad prices will be flexible, and could entail simple flat rates or revenue-sharing ops for sales of virtual clothes. ■ www.stardoll.com



Above: Stardoll lets brands into the virtual closet via music, fashion and entertainment integration deals

10
YEARS

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Jim Patterson

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Arts & Entertainment
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Bell Festival Access Program
Award of Distinction:
TD Canada Trust – l'Heure de Gloire

Sports
Gold Award:
Kraft Hockeyville 2006
Award of Distinction:
Bell Canada – Torino 2006 Olympic Games

Small Budget
Gold Award:
Westgate Honda – Mustang Athletics Partnership
Award of Distinction:
Saab Canada – Fluid Living

Special Interest
Gold Award:
Toyota Never Quit Awards Program
Award of Distinction:
Canadian Tourism Commission – The Pond at Bryant Park

creative: METHOD 09 DESIGN, Toronto

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spec·ial·ty

1: a special pursuit, product, operation, etc., to which a company or a person gives special attention.
2: a special feature, characteristic, or skill.
3: designating a product, store, etc., pertaining or devoted to a very specific interest.

tune into specialty television

Specialty television embodies this definition to provide unique, tailored programming that hones in on an exceptional audience. For marketers seeking to cut through the clutter of advertising, specialty networks deliver an optimal opportunity to engage and connect with a precise audience.

Conventional network television paints broad brushstrokes to cater to a diverse audience spanning many different demographics. But specialty television builds very definable communities to give marketers an edge when customizing messages. Networks such as Discovery Channel Canada, CMT, TVtropolis and APTN maintain close relationships with their highly defined audience via meaningful programming and multi-platform communications. Take your message to the small screen for big impact.



UNCOMMON CONTENT

Specialty TV is not a mass medium. Therein lies its marketing magic. TV doesn't strive to be everything to everyone, rather, it hones in on a precise audience to broadcast unique and meaningful content to those viewers. Networks such as Discovery Channel Canada recognize the value of attracting a specific viewing audience with factually based content that's engaging and entertaining.

"Our biggest strength is our content," says Paul Lewis, Discovery's president and general manager. The channel receives a robust supply of award-winning programming from Discovery Channel U.S., but it also produces a growing stream of Canadian-commissioned, original programming that gives Discovery, "Extraordinary control over how the content gets used," Lewis explains. As such, it provides highly creative and strategic opportunities for marketers.

Lewis points to the recent Discovery production, Star Racer. In this high-octane reality series, contestants compete for the chance to become a professional driver and race in the Formula Star Mazda circuit. The program was more than a star-making vehicle—it offered one-of-a-kind multi-platform sponsorship opportunities for Mazda, Castrol and Edge Active Care, integrating the brands into television broadcast, broadband and online executions. These unique sponsorship opportunities included team-naming rights, branding on clothing for Mazda and Castrol, and the "Edge Ahead Star Racer Pool" sponsored by Edge Active Care, on discoverychannel.ca.

Viewers of this integrated Discovery content are upscale, well-educated, household decision-makers and early adopters of new technologies. According to a recent TVQ study, Discovery ranks as the number one Canadian specialty channel for viewer satisfaction and awareness. Discovery is also the number one non-sports Canadian specialty channel based on Nielsen audience ratings.

The network continues to think beyond the traditional broadcasting box by developing innovative multi-platform strategies with marketing partners. Franchises such as Canada's Worst Handyman and Canada's Worst Driver offer on-air opportunities, as well as online components including a microsite with sponsorship scenarios and broadband video. Discovery recently re-launched their main site, discoverychannel.ca. The revamped site has seen a 60 per cent jump in broadband users, who can now access more than 200 hours of TV-quality video.

This fall, Discovery embarks upon its biggest multi-platform project to date, Race to Mars. This landmark four-hour docudrama imagines, and simulates with breathtaking realism, the first human mission to Mars, based



Scene from Race to Mars, Discovery's biggest multi-platform project to date.

on the science being developed and tested today. The series will combine TV programming, online, broadband, print publishing and educational outreach—with sponsorship and connection opportunities for advertisers.

Much of Discovery's content, like Race to Mars, highlights ingenuity and avant-garde technology, and the network practices what they preach. For more than a decade, Discovery has been a pioneer and leader in high definition television. They were the first to launch a 24/7 HD service in Canada and 90 per cent of the programs they now commission are HD. Groundbreaking tools, such as HD and broadband, are just part of the package when you connect to Discovery's inquisitive audience.

OUR VIEWERS ARE

adventurous



DISCOVERY CHANNEL LEADS THE WAY TO MARS

**JOIN US THIS FALL FOR THE TRIP OF A LIFETIME
TO THE DISTANT RED PLANET**



CALL DISCOVERY SALES AT 416.332.5000 FOR MORE INFORMATION.



Photo credit: Pierre Dury

Discovery commissions 90 percent of new programs in HD, including Race to Mars.

DISCOVERY CHANNEL: martian marketing

With *Race to Mars*, Discovery Channel Canada invites advertisers to blast-off on a groundbreaking marketing voyage. The initiative, set to premiere this September, encapsulates a four-hour docudrama, a six-part documentary titled *Mars Rising*, companion coffee table book, a public screening/discussion panel event, a touring science exhibit, and a fully immersive and integrated web experience.

The production imagines and simulates the first human mission to Mars in the year 2030. The series has been shot entirely in HD to capture the nuances of the Red Planet and draw viewers in via interaction and speculation about the voyage. With a budget of more than \$20 million, the homegrown project is the world's most expensive science TV production this year.

For marketers, *Race to Mars* represents an exceptional endeavour. There are an astronomical number of opportunities for advertisers to plug into the project and connect with the audience in almost every way under the sun—or stars in this case.

In addition to conventional commercial spots, a high-end interactive website will feature gaming, broadband video and downloads, all with sponsorship prospects. Both the site and the series offer all-age appeal to target multiple demographics. To find out more about marketing on Mars, check out www.discoverychannel.ca.

COMMUNITY CENTRES

Unlike conventional TV networks, specialty channels serve up audiences who are part of a community. For CMT Canada, that community consists of fiercely loyal fans who personally connect with the storytelling that defines country music.

Today CMT viewers are more suburban than western and you'll find them toting briefcases rather than sporting Stetsons. This audience skews female and includes viewers who are upper middle class, college-educated, white-collar workers, 60 per cent of whom live in urban or suburban areas.

What sets them apart from other specialty TV audiences is their passion for country music and the very personal relationship they cultivate with CMT. They are hardworking, family-centric "middle-Canadians" who identify with the messages of love, life and family contained in country songs. Recent research shows that 72 per cent of viewers feel that CMT shares their values in ways that other specialty channels do not.

"To cater to this community, CMT offers a lineup that sticks close to viewers' values. The focus is on family-friendly programming," says Ted Ellis, the network's director of programming. "It's less about making music, and more about the characters and stories surrounding country music." Family fare such as *Reba*, *Roseanne* and *Hope & Faith* remain big ratings getters.

CMT also produces original, multi-platform programming that seamlessly integrates marketing messages. Working closely with clients, CMT custom creates solutions that fit brand strategy while adding value to the viewing experience, and what often adds the most value is star power. CMT is able to leverage the genre's biggest celebrities. To promote Tim Horton's Camp Day, the network produced a one-hour musical special that featured country music stars visiting a Canadian camp.

Photo: Courtesy of
Corus Entertainment Inc.



Reba (as seen here) is the type of family-friendly programming that exemplifies CMT's viewer's values.



The Wilkinsons (seen here) set out to buy a new truck (Chevrolet Avalanche) in a "Wilkisode" of their comedy-reality series.

Another program, Hamburger Helper Hometown Hero, invited viewers to submit stories about their "hometown hero" online. The heartwarming tales were featured on CMT.ca and on-air during the network's daily entertainment shows. The winning "hero" would receive a televised private concert in their community featuring Canadian country superstar, George Canyon.

Another star vehicle, The Wilkinsons, follows the Grammy Award-winning family band as they return to their roots in small-town Ontario. The successful scripted reality series offers marketers many opportunities for sponsorship, brand integration and interactivity with the audience. Scene cues during episodes drive viewers online for extra broadband content, CMT's online music store offers downloads and the series even featured a syndicated radio show to accompany its launch. CMT also developed special "Wilkisodes" to take product placement to the next level (see sidebar at right).

The power of CMT rests with the audience. For marketers, this means access to a loyal, responsive and engaged community of consumers. As country glamour girl Faith Hill once said, "Country music fans are extremely supportive. Once they're with you, they're with you for life."

CMT: in the driver's seat

Product placement plants a brand in the background of a program, but why settle for a supporting role when CMT can cast your product as the star? To promote season two of the original hit series The Wilkinsons, the country music network produced a series of short vignettes or "Wilkisodes".

Season one of the comedy-reality series saw the musical family total their truck. So, each one-minute Wilkisode follows the group as they set out to buy a new vehicle—the Chevrolet Avalanche.

The truck becomes a character in these funny shorts that aired this past March during commercial breaks. The content wrap allowed viewers to vicariously test-drive the vehicle through the Wilkinsons' experiences with Chevy's features and options while viewing never-before-seen comic footage. One Wilkisode even finds a character falling in love with the Avalanche's OnStar voice.

The Wilkisodes provide a perfect example of how CMT can seamlessly integrate brand benefits into original productions. Such customized solutions leverage the relationship viewers have with CMT and shows such as The Wilkinsons. The result? Marketers reach a responsive, active viewership in a highly meaningful manner.

To view a Wilkisode, or for more information about customized solutions, check out www.cmt.ca.

s43

OUR VIEWERS ARE

homebodies

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



CANADIANS CONNECT WITH SPECIALTY TV

Like a good friend, specialty television is always there for you. Viewers maintain a personal relationship with their favourite specialty networks—and they know what to expect when they click the remote. Consistency of programming and audience reach are two of the medium's strongest assets. Networks such as TVtropolis deliver a growing and very engaged audience week after week.

The network, originally launched in 1997, was rebranded "TVtropolis" in June of last year. The channel occupies a distinctive position on the TV landscape by offering a mix of back-to-back, recent iconic hits and original Canadian programming. Under CRTC licensing conditions, TVtropolis airs recent hits, including smashes like Seinfeld, Friends and Married... With Children, plus current non-scripted sensations like Deal or No Deal. It's also the only place in Canada to catch up with Brenda, Brandon, Donna and Dylan on Beverly Hills, 90210.

TVtropolis debuted in 5.6 million homes nationwide and momentum has sped up fast over the past year. "Since the re-launch, adult and female demographics have increased up to 30 per cent in average audience," explains Kathy Gardner, senior vice-president of research. "And we've seen overall position improvement in terms of analog station rankings—in spring '06 we were ranked 13th while this year we've moved up to 10th spot." TVtropolis attracts the ever-important female demographic—the network currently ranks third with women aged 18 to 49 and fourth among women 25 to 54.

While "hit TV lives here," TVtropolis also houses innovative original productions celebrating the entertainment and classic television arenas. Inside the Box, now in its second season, tests contestants' TV trivia knowledge. Whatever Happened To? catches up with film and TV stars of yesteryear. On Ad Persuasion, the message is the medium. The series explores the power of advertising as an art form and it features Canadian and international industry experts commenting on commercials, campaigns and pop-culture.

As part of the CanWest media family, TVtropolis is the younger sibling who benefits from the experience of its big brothers and sisters. Marketers can leverage the experience of the CanWest sales team to open up new advertising windows.

To keep it all in the family, Family Guy premieres on TVtropolis this fall. The Global series will air three times daily, Monday to Sunday, and the network will be the exclusive cable broadcaster. The arrival of the Griffin family in TVtropolis is expected to increase overall audiences. TVtropolis also adds syndicated darling, The Fresh Prince of Bel-Air, to the schedule this September.

\$44



Scheduling consistency and shows like Beverly Hills, 90210 help TVtropolis rank #3 with W18-49.

TVtropolis: hit advertising lives here

TVtropolis thinks beyond the common 30-second commercial. The innovative network uses a variety of on-air graphics and techniques to deliver meaningful marketing messages.

- Graphic animation. Customized graphics dance across the screen. Past examples include a WestJet plane "flying" across the bottom of the screen.
- Dot.Spots. These high-impact five-second spots drive viewers to an advertiser's website to check out promotions, contests and giveaways. These short, attention-grabbing messages deliver reach, frequency and primetime placement. Dot.Spots are produced by CanWest Mediaworks using client creative.
- Squeezebacks. While the credits roll, TVtropolis uses this often-overlooked airtime to accommodate marketing messages. The credits are literally pushed to one side of the screen to make room for distinct messages.
- Virtual Product Placement. Product placement options are available in Canadian original productions and TVtropolis can insert a brand into a unique :30 second promo spot.

To find out more about these and other TVtropolis marketing vehicles and programming information, go to www.canwestmediaworks.com

OUR VIEWERS ARE
hip

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





OUR VIEWERS...

unmasked

EXPLORE ALL THEIR OPTIONS, LIVE LIFE TO THE FULLEST AND WATCH APTN



The 2006 PMB survey shows that APTN viewers are more likely than the average Canadian to purchase hiking boots or to buy snowboarding equipment. They're also more likely to remodel their kitchens, buy home theatre equipment or install a central air cleaning system. Surprised? Don't be. Our viewers take life where they find it, and live it to the fullest.

That makes APTN viewers exactly the type of consumers your advertisers want to reach.

Talk to APTN's sales team and we can even tell you what video games they play when they're looking for action at home and what kind of hair gel they prefer when they're headed out for an evening of fun.





APTN aired National Aboriginal Achievement Awards hosted by Adam Beach

APTN: aboriginal people's television network

APTN offers all Canadians a window into the diverse culture of Indigenous peoples within the country and beyond. The network's upcoming series debuts and pilots will appeal to both Aboriginal and non-Aboriginal audiences. Niche doesn't necessarily mean narrow.

- Caution: May Contain Nuts. This fast-paced half-hour sketch comedy series showcases offbeat Aboriginal humour. The outrageous, racially diverse troupe explores Native topics and Canadian culture. The cast includes the very recognizable Sheldon Elter of Canadian Idol fame.
- Mixed Blessings. East meets west when a Ukrainian plumber meets and falls in love with a Cree waitress. Look for big laughs and touching moments from this half-hour comedy-drama series set in Fort McMurray, Alberta.
- Closer to Home. Each episode of this home renovation series tells the story of building houses—and lives—on the reserve. The half-hour program shows how these homes are obtained, financed, built and maintained.
- Tribal Treks. This 13-part travel series showcases the diverse Aboriginal tourism experiences available across the country. Shot in high definition, Canada's varied landscapes come alive while immersing viewers in the beauty and histories of distinct Aboriginal cultures.

Debuting in the upcoming fall or winter TV seasons, these programs are set to make their mark with viewers and advertisers. For more details and inquiries, visit www.aptn.ca

CROSS-CULTURAL COMMUNICATION

While nearly every specialty channel on the tube offers marketers a defined community, the Aboriginal Peoples Television Network (APTN) goes a step further by delivering a distinct culture—but one that also draws millions of viewers from many other cultures.

APTN is the first national Aboriginal broadcaster in the world. The network invites all Canadians to watch, and explore the stories and lives of First Nations, Inuit and Métis Peoples. As a mandatory cable service, APTN reaches more than ten million Canadian households and it consistently attracts over three million non-Aboriginal viewers each week.

The Aboriginal audience delivered by the network is actually just an added bonus for advertisers, but it's a very valuable one at that. It's estimated that Aboriginal People's purchasing patterns are nearly twice those of the average Canadian.

APTN is a charitable, not-for-profit network, but it does not receive government funding, allowing the channel to maintain complete independent control over programming. The network actually airs 70 per cent Canadian content—about 10 per cent more than that other national broadcaster, CBC.

The network's programming demonstrates the broad appeal of its seemingly niche subject matter. "We offer Canadians a mix of programming that is not replicated on any other channel," says CEO Jean LaRose. "More and more non-Aborigines are tuning into the network because they find programming they simply can't see anywhere else," he explains. The network's daily lineup truly includes something for everyone, from blockbuster movies and dramas to children's shows, documentaries and news programs.

APTN has been instrumental in the development of new Aboriginal talent in Canada and currently supports more than 60 independent Aboriginal producers, representing every region and territory in the country. All APTN programming is created by independent Aboriginal producers, a scenario which allows producers to work closely with advertising clients to integrate products and provide key sponsorship opportunities.

The network's new home reno program, for instance, will feature supplies and equipment donated by leading home renovation retailers. Advertisers receive high-profile on-air brand exposure and credits, while APTN producers improve the quality of their shows for broadcast. Because APTN is a charity, they also work with corporate donors who can trade a tax-deductible donation for valuable screen-time for their corporate identity.

Other programming launches will include new Aboriginal eco-tourism shows. One series explores northern communities, covering the Yukon, Northwest Territories, Nunavut and Nunavik. The other travel series highlights west coast destinations, from B.C. and Alberta to the Yukon. (See sidebar at left/right for more upcoming pilots and premieres.)

To enhance the quality of all of its programming, APTN now commissions many high definition productions. The network plans to be fully HD-compatible and ready by the end of the 2007 fall season.

— Robin Heisey, EVP, Chief Creative Officer, Draft/FCB



Results-driven as always. Passionate about great creative like never before.

THE RESULTS YOU EXPECT. THE REST IS UNEXPECTED.

CANADIAN
MARKETING
ASSOCIATION

CMA

THE ALL-NEW 2007 CANADIAN MARKETING ASSOCIATION AWARDS **CALL FOR ENTRIES:** JUNE 7, JUNE 28, JULY 19
the-cma.org/awards

Happy Birthday TAXI.

15 years later and still on top.



the future is friendly®

Taxi

is getting it right. Here's why...

At every industry confab, debate inevitably turns to the ideal structure and nature of the Agency of the Future. The quest has led to many a re-org of traditional agencies (with varying degrees of success), and endless plotting of Reinvention of the Agency Model schemes.

We here at strategy wondered, why not steal a page from the MBA playbook and copy someone who seems to have got it right? Our thoughts turned to a Canadian-made op, turning 15 this year and in the throes of a wicked growth spurt. And so we give you Taxi, in a DNA Deconstructed format.

We asked the partners to pinpoint the pivotal decisions and events that shaped Taxi: the whens, hows and whys behind the coups that helped propel the agency's growth and fuel the flow of strong strategic and creative work.

Call it sharing best business practices if you will (or consider it an opportunity to just plain steal good ideas if that makes it more fun)....





Summer 1992

Taxi Incorporated

Taxi is born in Montreal with the credo "doubt the conventional, create the exceptional." The premise, explains cofounder Jane Hope, is that the new shop will doubt solutions before adopting them. And then there's the meaning behind the moniker: that the number of people needed to do great work should be able to fit in a cab. Hope and partners Paul Lavoie and François Sauvé borrow space in a friend's studio and rent tables and computers to pitch new business.

Taxi wins Reactine

One of the agency's early clients is Pfizer. Taxi has since credited at least some of its huge success for the pharmaco – need we say Viagra? – to the lucky pennies creatives have thrown into the Pfizer fountain before every presentation.



From left: Former employees Ingrid Gaillard, Josée Drolet; founding partner François Sauvé; Stéphane Charier (a junior then, now a Taxi partner and the Montreal CD) and company cofounder/chairman/CCO Paul Lavoie; more former employees Joanne Veronneau, Miki Laval, Peter Pigeon, Brigitte Mittlehammer; and cofounder/design ECD Jane Hope.

Taxi

deconstructed

By Lisa Sylvain ▶

The drivers

Taxi's drivers don't spend a lot of time on the golf course; in fact, they aren't even members of a club. "We have a really blue-collar approach," says Taxi Toronto president Rob Guenette. "The partners, myself included, all have dirt under our fingernails. We work in the business day in and day out."

Another plus is senior management harmony. Per Guenette: "It's virtually a politics-free zone. When you respect your partners,

management and friendship that drives that management relationship."

The journey

Since Taxi opened its doors in Montreal in 1992, collaboration has been one of its key mantras. It continues to be at the core of the network's operations, with offices pooling resources on various campaigns, such as the successful Dairy Farmers pitch in Montreal.

Rabinowicz says the Montreal office handles relationship marketing ads for brands helmed elsewhere, like WestJet, and that it contributes to the Telus campaign with the Toronto and Vancouver offices. "What we have is this totally interconnected network between Montreal, Toronto and New York, and now as we've expanded into Calgary and Vancouver, that model gets replicated."

"One of the things I didn't like about [traditional agencies] was there were all these departments and everyone seemed like they were on their own agenda," says Taxi cofounder/chairman/CCO Paul Lavoie. "So Taxi has always been about breaking the walls down. Collaboration, the need to do consistently good work and profitability – that's how

people get paid and bonused at Taxi. If you do really good work, and we're making money, but everybody hates each other, it's not good enough."

In fact, Taxi NYC's president John Berg meets regularly with both Guenette and Rabinowicz to share challenges and opportunities. Says cofounder/EVP/design ECD Jane Hope: "It's all very collaborative, very open communication."

The destination

"I've worked at some agencies where you feel like you're defending the notion of creativity," says Zak Mroueh, VP/ECD of Taxi Toronto. "Whereas at Taxi, creativity is ingrained in everything we do. It doesn't matter what your discipline, you know you're here to do great work. That's never wavered."

Taxi Toronto president Guenette goes so far as to claim it's his duty to stay out of the way of the creative process: "There is no hurdle between the creative department and the client. They don't have to clear me, they don't have to clear other internal hurdles before it goes to the client. We've created a process that facilitates creative and doesn't impede it."

Another factor in Taxi's success, adds Mroueh, is a focus on simple goals: Every member of the creative department has a clear mandate – one career-defining campaign a year.

continued on page 53»

TAXI STATS

AOR clients who have resigned
Taxi*: 0

AOR clients: 29

Awards won:
1,412

Offices: 6

Current total clients: 63

Average new clients a year both AOR and project based: 12

Average weekly job application tally: 220

Total staff: 280

Montreal (est. 1992)

65
Toronto (est. 1993)

New York (est. 2005)

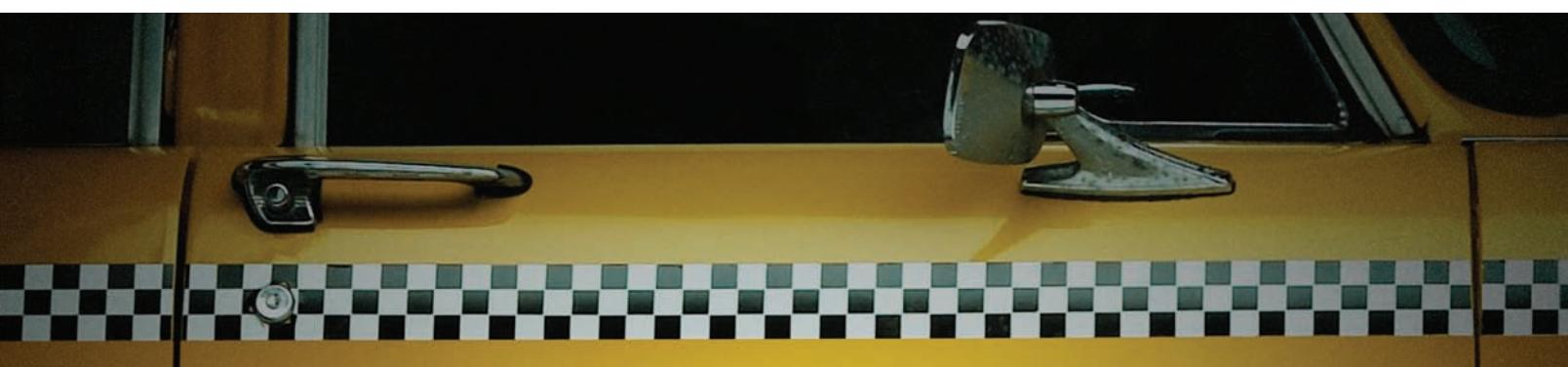
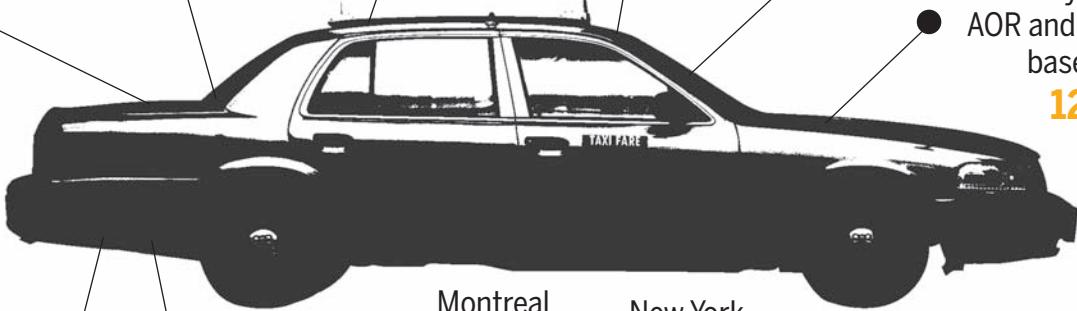
40
T2 (est. 2006)

Calgary (est. 2006)

6
Vancouver (est. 2007)

4

*They had a mutual parting with Amp'd, after declining to open an L.A. office to service the client.



THIS TAXI IS ZIPPING AROUND THE CONTINENT COLLECTING ACCOLADES AND AWARDS LIKE NO TOMORROW.

BUT LET'S NOT FORGET ABOUT ALL UNSUNG HEROES,

ALL ACCOUNT PEOPLE, PRINT AND BROADCAST PRODUCERS, STUDIO ARTISTS, TRAFFIC GUYS AND ALL SUPPORT PEOPLE AT AGENCY WHO WORK LONGER AND HARDER THAN CO-OP CAB DRIVER'S GRAVEYARD SHIFT WITH NO PODIUM TO CLIMB.

YOU ARE THE TRUE ENGINE OF THIS GLORIOUS VEHICLE AND WITHOUT YOU THIS TAXI WILL STALL IN A SECOND.

MY HUMBLE TRIBUTE TO YOU GUYS ALL.

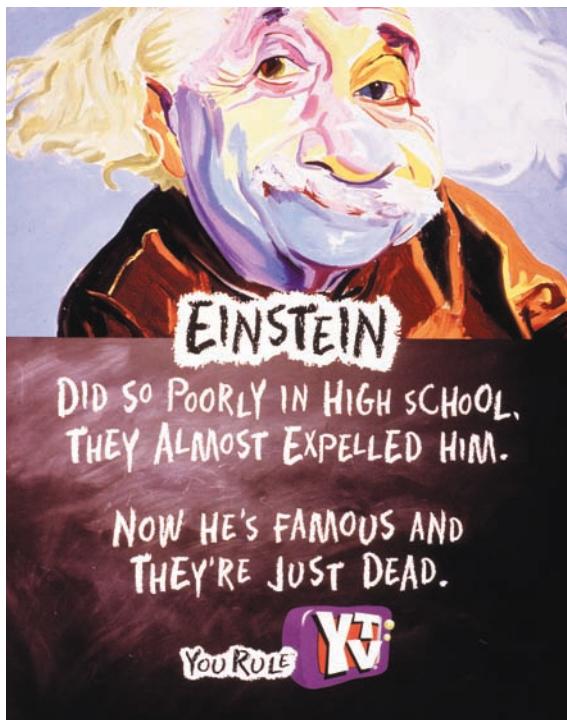
**SHIN SUGINO
SUGINO STUDIOS**



Spring 1993

Taxi wins YTV

Taxi again borrows office space, this time in Toronto to pitch YTV. Despite the fact that the agency places a handmade sign over the company's logo on the front door, the pitch goes well. That is, until the client asks to use the phone. Quick to respond, Lavoie promises that if they win, they'd actually rent the space and get working phones. YTV signs up with Taxi and the shop creates irreverent ads for the net, like this one dissing school.



YTV needed to migrate from a kiddie network to a tween destination – note the high school reference – to access tween demo ad revenue. Phase one promoted specific shows, while the “You rule” campaign was phase two, linking the irreverent self-importance of tweens to the brand.

T.O., NY, now the world?

Taxi is on its way to becoming a bona fide global brand. Taxi cofounder/chair/CCO Paul Lavoie says the agency network will open a European location in the next two years, likely in London or Amsterdam. And he plans to use a similar approach to the shop's expansion to New York, which saw him and cofounder Jane Hope move to the Big Apple to take the reins in fall 2004. Meaning, someone integral to the company will be heading over the pond to take charge.

“One of the things I was concerned about when I came to New York was seeing how Fallon was tripping and Wieden never really took off,” says Lavoie. “But I also understood that when the founders are here, it’s a huge commitment to this market. It has really helped – not only with the clients, but it’s also helped the staff here understand what our culture is about, what our standards are.”

Lavoie made several forays to New York prior to his big move, facilitating some high-profile hires, such as ECD Wayne Best, formerly of Fallon New York, and chief strategy officer James Fox, who holds a master’s degree from the London School of Economics and was snatched from Fallon Worldwide. Plus the agency was able to land a small account, College Sports USA, before it opened its doors.

Now the shop has 40 employees and AOR clients include Blue Shield of California, Molson Canadian, Versus cable network (formerly Outdoor Life Network), RailEurope, Jig-A-Loo and a new Canadian bottled water called Eska, which has already been launched in Quebec as a test market.

In fact, even with the city’s famously astronomical overhead to contend with, in its first year of business Taxi NYC turned a profit, then doubled its gains in the second year. And Taxi is making a name for itself creatively stateside. Hope points to recent work for Blue Shield, which saw the agency set up chat boxes (similar to Citytv’s Speaker’s Corner) to let consumers air their frustrations about health care insurance. The campaign picked up coverage on Fox News. And Taxi’s street stunts for Versus, which centred on bull riding, garnered \$5 million in free media and PR. Cabs were covered in rawhides and horns, while manhole covers were printed like bulls’ heads, complete with tendrils of steam – thanks to the city’s sewers – coming out of their nostrils.

Hope says Taxi’s tendency towards non-traditional marketing efforts is helping its cred. “Creative collaboration between disciplines is something that has been part of our DNA since the beginning,” she says. “But it’s extremely timely right now, as the industry, particularly in New York, sees their reliance on TV as the main communicating tool being pulled out from under them and having to bring other disciplines into the mix. For us, that’s second nature.” LS

Dear TAXI,
Congratulations on 15 years of
making great ads.

Love, SCHOOL*

Taxi deconstructed (continued)

The passengers

Think it takes a wicked portfolio to become a part of the Taxi crew? Think again.

Mroueh says the characteristic he searches for in candidates is potential. "Talent is part of it, but sometimes people are in situations where they aren't able to do great work because of culture."

What do you need to get in the door? "An open mind and curiosity about the world. A strong work ethic, hunger and passion," says Mroueh. "I've met people who have had the best portfolios in the business, but they aren't the right fit. Sometimes when people have done it somewhere else, they feel it's owed to them and they have this arrogance. I think the other part of Taxi and the people we hire is that we're pretty humble."

And what about the clients? They have to be the right fit too, admits Hope. "We're very conscious of the kinds of assignments we take on, so when we meet with a potential client, we have very serious discussions internally about a handful of things – whether or not we're going to get along well, whether we'll have truly shared objectives and function as a team, what is the canvas, can we really make a difference in the marketplace and whether that client has the endorsement of the company behind it."

Once a brand is signed on, Taxi doesn't try to impose itself on the brand, just the opposite. Mroueh points to Canadian Tire. "We tend to go to the epicenter of the brand and then push it out. Versus [saying] 'You need a complete makeover.' [Then] the consumer sees the work and says that doesn't seem true to the brand."

The baggage

From the beginning, when Hope brought her design competency into the shop, Taxi was about "building brands, not doing ads," says Lavoie. Since then, interactive, brand TV

through a special division called Chocolat, media planning, and mobile have been brought into the mix, among other things.

Lavoie says early instincts to be more than just an ad agency are paying dividends now, particularly in New York, as the ad world becomes less reliant on TV. He adds: "We don't get paid for media. We never did and we never will. And that keeps us clean and objective and we'll do the right thing."

The engine

Everyone agrees it's the culture that keeps Taxi running at full throttle.

And Lavoie et al will do anything in their power to preserve that culture, even if it means hanging up a no vacancy sign after the shop reaches 150 staffers. Which is exactly what the T.O. shop did. Well, sort of. Once Taxi Toronto reached 150, the agency opened Taxi 2, also in Toronto. The idea is that infighting occurs and culture disintegrates when groups become larger than 150.

But it's not just numbers. Says Mroueh of the now far-flung six-office network: "What it takes is continuing to cultivate the culture, making sure you have the right people, checking with the people who are there. We don't just make a statement: 'Hey, we're going to do this,' and that's it. We check in regularly." ■

Fall 1993

Silver in Agency of the Year

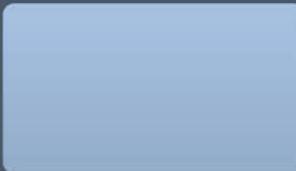
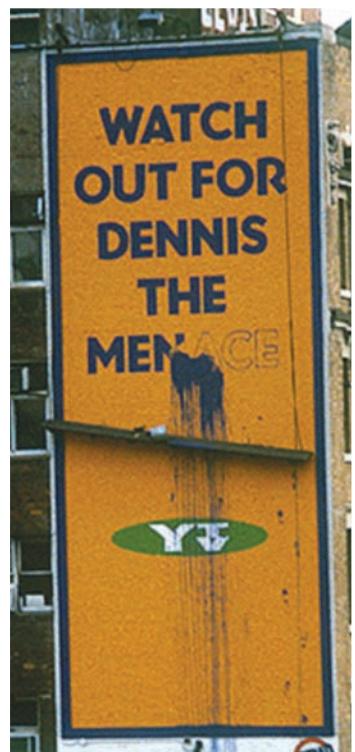
Only a year old and Taxi is nominated to take part in *strategy*'s Agency of the Year competition, which requires agencies to submit five campaigns as a body of work. For some it can be a daunting task to choose those five; for Taxi, five campaigns are all it had. So, it bets the house and submits its entire oeuvre. Still, the work for YTV, Club Voyages, Manager Jeans, Napoleon Eyewear and Our Compliments holds up and the shop nabs an impressive silver standing.

Summer 1994

Taxi's first Cannes Silver Lion

Taxi makes a splash on the international stage with this cheeky outdoor ad for Dennis the Menace, which nabs a Silver Lion, Taxi's first award in Cannes. Paul Lavoie attends the glitzy ad festival and is disappointed to only see 14 other Canadian delegates at the event. As an advocate of Cannes, he vows to boost Canada's participation. Taxi eventually creates Canada-branded T-shirts for delegates to show their national pride. Canadian presence increases exponentially over the next few years.

Outdoor for YTV won Taxi its first Cannes nod



**Happy 15th,
Taxi!**
from your friends
at Topix

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416-971-7711

1992 — — —





— — — 2007

FIFTEEN CRAZY YEARS. MANY BRAVE CLIENTS. ONE AMAZING RIDE. **TAXI**



Happy 15th

TAXI



Looking forward to many more
years of great big ideas!

From your friends at
Media Experts



MAKE A BIGGER IMPRESSION





Fall 1998

Rob Guenette meets Taxi

Jane Hope and future Taxi Toronto president Rob Guenette meet at an awards show. Guenette eventually meets Lavoie and they too hit it off. Soon after he becomes a client for Taxi, while working at Unilever and then Molson. Lavoie et al love Guenette's dynamic personality and penchant for great creative. Guenette is equally impressed: "My overall impression was that if I took a piece of business to Taxi, they would provide me with something fresh, something different, something unconventional. That's exactly what I got." In 2004, Guenette would replace Lavoie as Taxi's Toronto president and soon after become featured on *strategy*'s first magazine issue cover.



Spring 1999

Zak Mroueh: Bent on global domination

The decision to let another creative leader into Taxi was a big one for Taxi Toronto. But the agency knew it had found the right fit in Mroueh. One thing that impressed was the CD's global vision – Mroueh's catchphrase is: "I want to be the number two agency in Canada and the number one agency in the world" – as well as his pursuit of excellence. That pursuit continues to push the shop's creative endeavours. Says Mroueh: "I'll be honest – I'm never happy with anything we've done. I always want it to be stronger, and I think that kind of attitude is what makes us good."



Winter 2000

Mini: Who parked this here?

When Taxi wins the Mini account, the agency drivers decide it's important to become as intimate as possible with the brand. So an actual Mini is placed in the Toronto boardroom at the shop for four months, giving its crew a chance to get to know every detail and anticipate every conceivable consumer response. (To get it in, the Mini had to be lifted 15 feet above the ground by a truck crane, then swung inside.) Apparently, the back seat was a hit at parties. Perhaps this was inspiration for the "Threesome" ad?



Fall 2001

Steve Mykolyn energizes design

Steve Mykolyn joins Taxi Toronto from Organic. Unfortunately, he misses his first day of work because he's late returning from a road trip to some far-off art festival. Nonetheless, thanks to stellar work for Addition Elle, BMW's Mini and the LCBO, Mykolyn, CD of design and interactive, helps bolster Taxi's rep.



Controversy

Also in 2001, controversy occurs over an audacious campaign that Taxi creates for the Marketing Awards. One print ad in particular, which equates awards shows with trying to orally please a woman, causes an uproar. In fact, *Marketing* magazine's publisher Cam Gardner is dismissed days after the ad appears in the publication. Paul Lavoie, who is chairman of the awards show at the time, resigns in defense of that work. Taxi still wins the magazine's Agency of the Year nod.



Fall 2002

Taxi drives off with Gold at AOV

This would be the first of four consecutive strategy Agency of the Year golds for Taxi. Zak Mroueh is also named top CD in *strategy's* Creative Report Card listing for the first of three times, for helping his team rake in D&AD awards, Cannes Lions and One Show Pencils. Not to be outdone, CFO Ron Wilson sharpens his own pencil to help Taxi earn the first of five consecutive listings among Canada's 50 Best Managed Companies awards, a program sponsored by Deloitte and Queen's School of Business, among others.

Congratulations Taxi, on 15 very creative years.



Cheers from your friends at Molson.



Spring 2003

Taxi launches Chocolate

Chocolat, Taxi's branded content division, is unveiled. In the next four years, its work will include two documentary series for Nike.

USA, a primetime soap opera for the CBC, a reality show for Viacom USA, and documentaries on train travel for RailEurope. Hoping to spur more success, Chocolat recently signed with the William Morris Agency for representation.

William Morris Agency for representation.

That same season Taxi is featured in the venerable *Communication Arts* magazine. In the minds of Taxi's leadership, it's validation of their less-is-more experiment. It includes images from a World's Biggest Bookstore campaign denoting its status as a Toronto landmark, albeit an old-school one that eschews retail trends (like comfortable chairs); plus premium ski maker Volant and Mini, which both honours and treads over its British heritage.

By NOREEN O'LEARY

TAXI

TAXI Paul Fodor Paul is taking the longest challenge to date. The 52-year-old entrepreneur has sold his Ontario Canada, string to the shadow of the United States. It doesn't really exist in the imagination of Canadians, but it's there in the imagination of Americans. "They have been buying up Canadian companies for years," says Fodor. "These same guys no longer have the country's confidence and interest in Canada." Fodor, who has been involved in the Canadian business community for 20 years, is president of Canadian Business Inc., a business-to-business consulting and development firm. He believes consumers are a declining measure of success for Canadian companies. "Consumers are the ones who buy our products," he says. "If you look at the last 10 years, we've seen some notable high-growth companies, but Canada has been experiencing what the country has — one-making up on new opportunities and one-making up on old opportunities. We've had a lot of growth, but a lot of decline." The "one-making up" concept doesn't denote success because it's becoming a pattern.

"When the negotiation was announced, it was the biggest anti-los-dad in the history of Canada. The few questions reporters should have asked about was the money," says Rick Blackford, vice president/communications at Telus. "But the few questions

the country," says Tewari, "swung our due attention in the process." Tewari was indeed correct in his apprehension as the Indian government's policy of encouraging local producers and privately held companies to compete with foreign companies has since increased its country's advertising on the world stage. The result is that India is now one of the top 10 countries in the world for advertising sales, according to the World Advertising Research Center. **Asia One Show** and **D&AD** While the organization itself may only be a leading creative competition, it is the largest in the world, and its principles that concern something as serious as the future of a country's image are important. "It's a great way for people who aren't used to go up against established brands, places, or people to tell us who they are," says De Laval. His view, however, who doesn't enjoy competing with the best, is that the competition is not always fair. "I think there have been some cases where the judges have been biased in favor of their own country," he says.

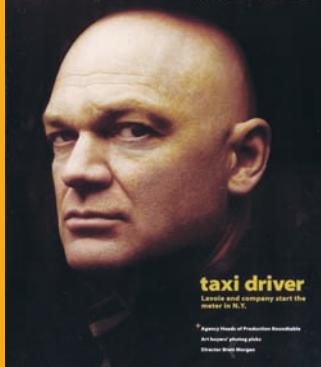
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CREATIVITY



Fall 2004

NY or bust

Lavoie and Hope leave for New York and find a home for Taxi in a Fifth Avenue penthouse. In Canada, Rob Guenette and Daniel Rabinowicz are left in charge of Taxi Toronto and Taxi Montreal respectively. Lavoie pretty much leaves them alone. "When Paul gives you the keys to the agency, he really gives you the keys," explains Guenette. "The amount of autonomy and freedom I received from Paul was overwhelming."

Lavoie soon realizes he did the right thing when business in Canada doubles. The agency picks up a slew of new Canadian accounts, including WestJet, Canadian Tire and McCain.

Fall 2006

Taxi 2: It's spreading

Jay Chiat asked: "How big can you get before you get bad?" but he never answered the question. So Hope and Lavoie search for an answer and soon learn that nomadic tribes saw that beyond 150 tribesmen, factions developed. Meanwhile, the U.S. military discovered that in units larger than 150, leadership became less effective. So the duo decides 150 is the magic number. Thus, after Taxi Toronto hits 150, Taxi 2 is created as a second Toronto office. Jeremy Gayton, formerly director of client service, and Lance Martin, former associate CD, become GM and CD of the new office, which serves clients such as Mini, Fresca, and Jack Astor's. Explains Guenette: "Now that we have Taxi 2, our capacity is 300, and once Taxi 2 is 150, I'll open Taxi 3. But instead of having 450 people in an office tower, we're going to have pods of 150 people so that our culture is preserved. The way we're doing it, we're taking our very best people from the bench. So it's like cloning Taxi, only smaller." A Calgary office was opened in 2006 as well.

A Calgary office was opened in 2006 as well.

2007

What's next?

With the 2007 opening of a Vancouver arm, Taxi now has six offices. In the Gunn Report worldwide agency ranking, Taxi is named the 14th most awarded agency, but also the 19th most awarded network. Not good enough for Mroueh: "I want this agency to be the best creative shop in the world. So technically we haven't succeeded, and there's lots of work still to do." Where will the fare take them now?

**CONGRATS
TAXI**

on 15 years
of excellence.

The crew at

BOMBARDIER

15 Up begets 15 Below

When Taxi chair/CCO Paul Lavoie and the gang were noodling the agency's 15th anniversary plans, they were looking for a big idea that could begin June 15, 2007, and would grow with the company. And given that Taxi is marking 15 rather good years, Lavoie says the consensus was: "It's a good thing to give back."

Armed with the wide open anniversary-related brief, the agency jammed ideas, and VP/design and interactive CD Steve Myklyn suggested 15 Below. It's a jacket. It's breathable and waterproof, and it will have pockets that can be stuffed with newspaper or magazine pages to add adjustable levels of insulation. And rather than being a party premium for well-heeled Taxi associates, it's intended to save lives. As per Myklyn: "We've survived 15 years, now we're going to help others survive the night."

In the project's first phase, Taxi will outfit 3,500 of Toronto's homeless with the coat this winter, and plans to work with Covenant House to distribute the lightweight garment. Myklyn jokes that depending what material is used, the pocket stuffing innovation could be the ultimate example of advertising that works.

Well-known Canadian fashion designer Lida Baday is creating the jacket, and the agency hopes partners and clients will get involved to assist expansion of the 15 Below program into other cities. Possible hook-ups include tapping fashion retail connections to manufacture and potentially sell the jacket, to fundraise and further fast track the scale of the philanthropic efforts. Another idea is an online auction, replete with surprise pocket contents from celebrities.

"We were looking for something that would touch into our values of creativity, generosity and collaboration," says Lavoie, "so when 15 Below

came up, we all felt really excited about it." All the Taxi offices are participating in the project, which is being unveiled on the night of June 14 at an inter-office anniversary party connecting Montreal, Toronto and New York revelers via video screens.

Lavoie is particularly pumped by the brand DNA connection of the agency's new social strategy. "It touches our mission statement, which has always been: 'How can we create the conditions to attract great people to do great things?' – both economically and socially. Obviously economically we're asked to build businesses. But socially, we've always thought that as communicators, we have privilege, and if we could channel that to do good, it would be a good thing."

Myklyn planned a trek to the Arctic to test the coat's unique insulation in really cold weather, but Taxi cofounders Lavoie and EVP/design ECD Jane Hope kindly suggested a local walk-in freezer might suffice, so a date with a meat locker is now in Myklyn's daytimer.

By Mary Maddever



Congratulations TAXI

The Bible

“It’s nice to know that our sector of
the industry has reached that point
of interest to have
its own daily news report.

Thank you, Media in Canada.

Everyone reads it”

—Bruce Claassen
CEO Genesis Media
President CMDC

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◀ By Scott Goodson ▶

Change the model, change the world

Welcome to the future. It's June 30, 2017 and the headlines of *strategy* magazine (now called *Strategy Worldwide*) say it all: "CMO elected prime minister of Canada." "War: What is that?" "AIDS finally cured." "BBH Fallon Goodby Naked Crispin Porter Bogusky & Strawberry Frog dream team wins Toyota Google Victoria Secret account." Too good to be true? Not if we embrace new ideas, new values and new talent.

New ideas culture

We must re-embrace the value of ideas and move away from execution. Stewardship is important but agencies shouldn't feel that they have to offer absolutely everything. In fact it's counter-productive to fostering a culture that focuses on and celebrates the value of ideas.

The new world model is about ideas contributed by everyone, to address and resolve the issues that concern and impact all of us

Outsourcing execution re-emphasizes the value of ideas *and* re-emphasizes the value of specialist executors. While StrawberryFrog retains in-house talent, outsourcing execution was a key part of our founding philosophy. Why not get the best available talent from wherever it's assembled for the duration of a project? And via the Internet we can transmit, orchestrate and produce an ad campaign – from early thoughts to finished commercials.

Similarly, the New Zealand-based Department of Doing works with clients all over the world and essentially just does. So they've built a business around brilliantly bringing ideas to life. And interestingly, they work with a number of agencies.

A new value culture

Great ideas create value. Or they should. So a new agency model is a new value culture, grounded in a business model that sees agencies partnering with clients to generate real business value, and being compensated accordingly. We do this by demonstrating that the ideas we deliver are not superficial communication add-ons, but genuinely

integrated into the way the client does business. In fact, these ideas can actually generate new products with a strong brand identity and profit potential. The bottom line.

A new talent culture

At StrawberryFrog we've been working with multifaceted creatives who no longer fit the art director/copywriter team mould. We have discovered that happy and free individuals generate a happy, free run of ideas. So why not give clients the opportunity to put "dream teams" together to work on their business?

And why shouldn't agencies agree to collaborate on shared business with shared reward, finding whole new cross-agency dynamics to inspire exceptional thinking? The

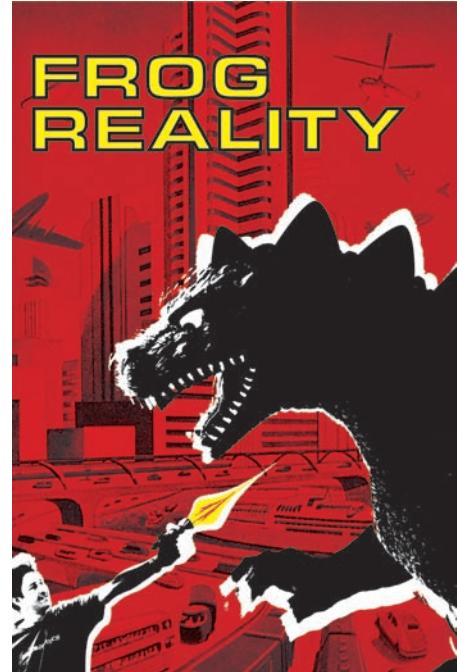
result is a more involved, meaningful culture overall – which leads to more involved, more meaningful client relationships and output.

The new client model

The future of marketing and communications should be centred on the whole concept of culture itself, where the most successful brands define culture in a social context, and where culture drives purchase decisions. Again, this revolves around the value of ideas. The new marketing all-stars are intellectual, strategic, creative people who embrace the new interactive consumer culture and the ideas that embed their products within it. They are consumers themselves and therefore the ideas are no longer just coming from agencies and clients. "Involved" and "meaningful" may be slightly odd words to describe businesses but they can help us move closer to the ultimate model....

The new world model

Great ideas are aimed at connecting the people who make decisions with the people who are affected by those decisions.



Universal connectivity can equate to greater understanding, social change, and betterment of life. The new world model is about ideas contributed by everyone, whomever or wherever they may be, to address and resolve the issues that concern and impact all of us. Case in point is our partnership with Canada's Mega Brands, whose management taught me the importance of believing in a brilliant, but highly undervalued universal truth: Creativity is our greatest resource and we as a society must inspire and protect it; otherwise we may witness a generation of children devoid of creativity.

What better way to contribute to a new world model than by ensuring that the power of ideas can be harnessed and endorsed by the involvement of businesses – businesses which have a responsibility to contribute ideas that will enable them to operate as productive, profitable and socially responsible entities?

That's why I say: "Change the model, change the world." We don't have a choice.

Manhattan-based Scott Goodson is founder/CEO of StrawberryFrog, with offices in Amsterdam and NYC. www.strawberryfrog.com.



◀ By Gary Gray ▶

'Experienced' or 'ol' fart'?

I don't know when it happened. Did I at some point crawl under the limbo bar entering as a successful ad guy and exiting as an ol' fart? Since I have diagnosed "Ol' Fartness" as the true pandemic of the business world, I had to give it a lot of thought.

It can't just be passion because those who were passionate about their industry still are. However, our diminished tolerance for stupidity is properly labeled "Grumpy."

Lots of people have been **put out to pasture** without going through **the 'stud' farm**

Maybe it's our grey hair? But there was a time when it was considered "Distinguished" even "Sexy." Now, there's red hair, purple hair even blue hair (which I am considering) but not grey. Wait! That is not totally true, I know some guys with grey hair who have very sexy women on their arms, but the downside is they have to wear a suit and a gaudy diamond ring or Rolex. (I almost wrote Rolodex, which is fine for those who like to be more obvious.)

There are a lot of people with more than 30 years' experience who, like a cart-horse, have been put directly out to pasture without going through the "stud" farm.

Maybe it happens because we all get tired of battling the young bucks on the client side. Those taught in marketing courses to disagree with their boss at least once a day in order to get noticed. Even at the cost of a great campaign.

Or maybe we get older sooner. Many companies promise every potential client that the most senior people will work on the account/project if they win it. (I think I remember V&B promising one of Terry O'Malley's earlobes if they got the business.) How dumb is this? Dumb enough to block the little voice that screams: "But who is going to mentor the juniors?"

Ahh, the juniors. Unfairly, they may just be today's replaceable cogs in the wheel. Fire the person making \$120,000 and hire four for \$30,000 who are so wet behind the ears they come with a towel. They lack experience but they do come with ideas. And they look and talk like "today." Why they are a big part of

our market. They talk in rhyme, have secret handshakes and they wear jeans with ready-made holes in them. (I used to write on my jeans. I wrote phrases like "John and Yoko will end all wars.") Shame on us if we hire young talent and put an expiry date next to their name.

Wait a minute! What if we let the ol' farts mentor the newcomers and play mother hen? Then the senior folks now doing the work, who will soon be ol' farts, can keep working on clients'

farts who want some time for themselves. That could be the answer: Swap days off for salary.

Now I hear the Ol' Farts screaming: "But I can't afford to take a cut. I got a Mercedes Benz to care for and vet bills for my two Yorkies, not to mention my three golf memberships." Oh, shut up! We are in a business that makes the minimum wage look like a vaccination scar. Save or invest it while you can. Two things are guaranteed: Ultimately you're gonna have to pay someone to change your diaper and you're gonna need to pay someone to dig the hole.

Of course, all of this assumes you last in the business long enough to become an ol' fart. If deep down you want to be a rock star or a contestant on *Jeopardy*, chances are you won't become an ol' anything in any business.

Hey, let's look at the other side of the coin; do clients want to be around someone who looks like their dad? Or (gulp) Granddad?

That came up with my Shrink. (He insists it be capitalized.) I told him that when the Institute of Communications and Advertising held a vote for the 10 Best Canadian TV Ads of all time, three of them were mine (Smarties, Milk Moustache and Heinz ketchup). Yet not one person or client phoned to ask how I did it.

My Shrink leaned forward and said: "Of course they didn't because you are an old fart! Get used to it."



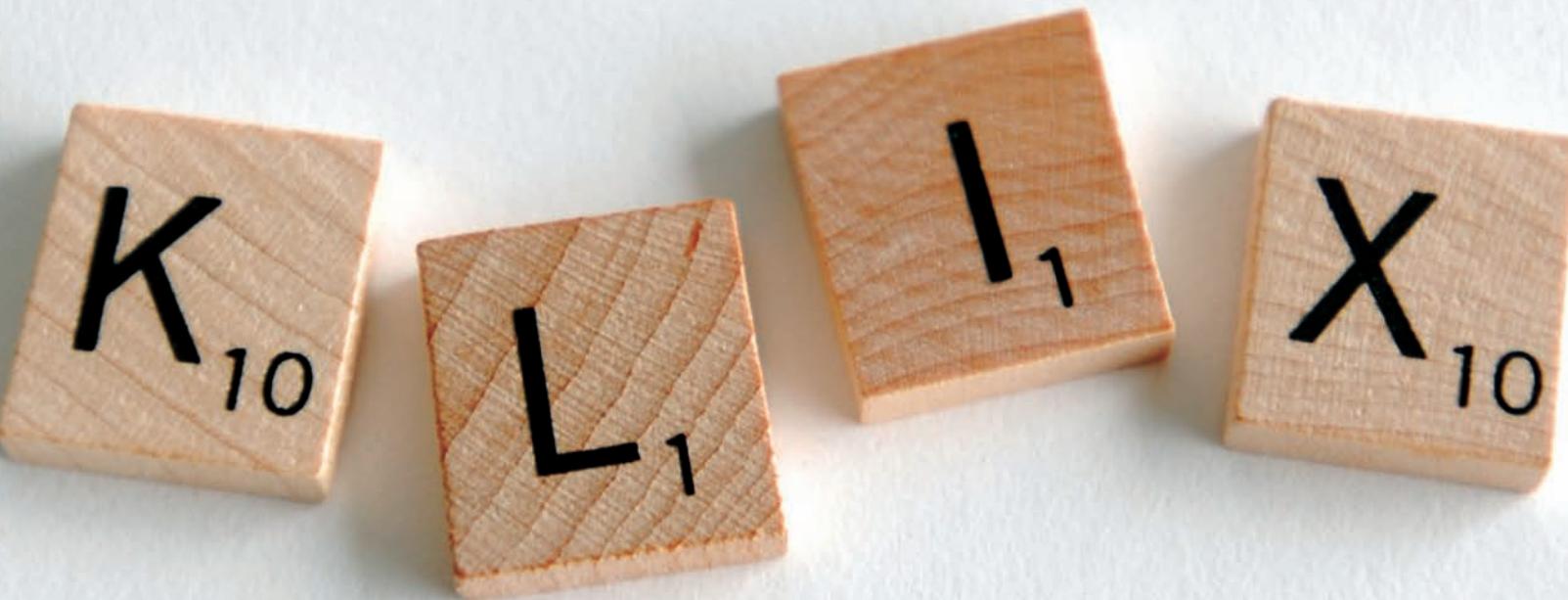
Gray, who was behind three of the ICA's 10 Best Canadian TV ads of all time, posits that the ad business should set aside ageism and consider the merits of mentors

business. But then there's the money issue! Let's block out the thunderous laughter from the clients when asked to help subsidize the ol' fart's income. Instead, let's awaken to the midnight buzz of the summer mosquito or sounds of gnat-killing slaps in southern climes. Damned if they aren't mostly grey-haired, or no-haired, ol'

Gary Gray is a passionate ol' fart who was awarded the Lifetime Achievement Award for Creativity in Advertising. Also awarded Syracuse University's first Mentor Award for the dozen summers he taught their Master's Course. His teaching continues at the Ontario College of Art & Design. Gary and Monica Forbes have just celebrated their 47th anniversary with their two daughters, four grandchildren and son-in-law Vic.

Correction

In the Creative item "Fight network isn't a sissy," (*strategy*, May '07, page 28), we erroneously listed Astral Media as owning The Fight Network. In fact, the majority of The Fight Network is privately owned. *Strategy* regrets the error.

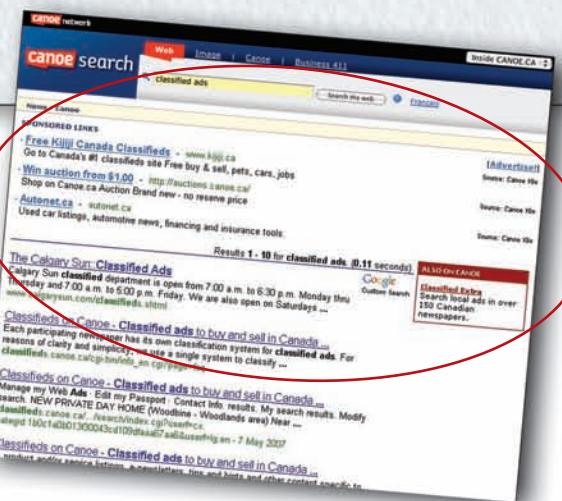


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SPONSORED SUPPLEMENT

SEARCHING FOR SOLUTIONS:

SEM strategies deliver ROI

When it comes to engaging an audience with greater precision, nothing beats search. With its amazing accuracy, search engine marketing (SEM) has provided a solution to the age-old question plaguing marketers the world over: how do I reach the very individual who wants to buy my product or service?

The answer is simple: you utilize search. And there's no better time to do it than now. As competition intensifies and search engine tools become ever more sophisticated, media planners have a remarkable mix of options to choose from to maximize returns on their online ad budgets.

The Web's most powerful marketing tool has come a long, long way since the early pay-per-click bidding models that first wowed the industry. New-generation platforms are now entering the market, as are second-tier publishers with their own unique services on offer.

Online users, meanwhile, just keep on growing. As of last year there were an estimated 22 million Canadians on the Web each month, spending more time online than any other country, according to comScore Networks.

THE SEARCH, AS THEY SAY, IS ON.

YAHOO!: OFFERING A BETTER SOLUTION

Code-named Project Panama, Yahoo!'s sophisticated new search platform is one of the hottest new-generation search options on the market. It was rolled out in North America in January, with more bells and whistles than you can shake a stick at, or in this case a mouse.

"It's an entirely new platform. And it's the first time that Yahoo! has been able to offer Canadian advertisers access to Canadian traffic on a cost-per-click basis," says Martin Byrne, Director, Yahoo! Search Marketing.

A host of innovative features have resulted in a much improved search platform over Yahoo!'s earlier software. Topping the list, says Byrne, are geo-targeting capabilities that allow advertisers to pinpoint specific geographic regions in Canada. On the other side of the spectrum, a continental opt-out feature allows them to eliminate traffic from other continents, reducing exposure to poor quality traffic as well as click fraud.

It all comes down to delivering clicks that translate into conversions, says Byrne, or at the very least potential



SPONSORED SUPPLEMENT • SEARCHING FOR SOLUTIONS

ATTRACTING PROSPECTS HEAD ON

To attract investors to its small-cap and micro-cap clients, AGORACOM turned to Yahoo! and its revamped search platform. The investor relations marketing firm had a clear mission: to attract investors to its small-cap and micro-cap clients. Their answer was search marketing.

"Small cap stocks aren't covered by major media," says AGORACOM president George Tsilis. "Potential investors have to go to the Web to find new companies. Search helps us meet these people head on."

AGORACOM has been using Yahoo! Search Marketing since its Overture days. With Yahoo!'s newest platform, it made use of some new features. "They used the daily ad spending feature," comments Maor Daniel, marketing manager Yahoo! Search Marketing. "With this new system they are actually able to ensure that all the spending they have on a daily basis is controlled." As well, adds Daniel, AGORACOM was able to run multiple campaigns and measure them on one platform.

Dashboard View

YAHOO! SEARCH MARKETING

Account: XYZ Electronics #1234567890

Alerts:

- 10/01/05: 23 Keywords Declined.
- 09/30/05: Credit Card will expire in 30 days. Please enter a new card.
- 09/30/05: Ad rejected on basis of content.

Watched Campaigns:

Name	Budget	Impressions	CTR	Clicks	Avg. CPC	Assists	Conversions	CPA	Revenue	ROAS	Cost
Campaign 1	2000.00	273,752	.89	2,432	1.34	300,000	34	375.00	1,680.00	16%	3,000
Campaign 1	2000.00	273,762	.89	2,432	1.34	300,000	34	375.00	1,680.00	16%	3,000

Results 7-8 of 9 | First | prev | 2 3 4 5 6 | next | last |

Please note that the screen from the user interface is subject to change.

YAHOO! SEARCH MARKETING Proprietary and Confidential 2

With Yahoo!'s newest Dashboard feature customers receive custom alerts which help them check their account performance and set up "Watched Campaigns" for easy tracking.

AGORACOM was pleased with the results and the conversion rates they were seeing. "They were able to attract a specific type of audience that was interested in their services," says Daniel. "From an ROI perspective, they were able to convert a lot of the people who were looking for their products and services on an instantaneous basis."

conversions. "Advertisers want us to develop mechanisms that make sure that the clicks they pay for have a higher propensity to turn into conversions of sales for them," he explains. "That's the ultimate goal of the system."

The platform's ad testing feature delivers further on this promise. In the case of a multi-ad campaign, the feature determines which ads are outperforming others, automatically running the best-performers.

"(Normally) you have no idea which ad is going to catch the audience," says Byrne. "But you can just put in all the ads and the system will figure out

which ones are performing better and give those priority."

Another popular feature gives clients more sophisticated budget control, setting maximum daily or monthly spends, as well as fixed budgets. Yet another valuable component allows media planners to combine different creative against one keyword list, or use different keyword lists against one piece of creative. "So before it was kind of a one-to-one relationship," says Byrne, "And now it's a many-to-many relationship."

Thousands of clients have already signed up with the new Yahoo! platform – many of them migrants from the portal's earlier search software. They run the gamut from mom-and-pop operations with a \$20 dollar start-up budget to the eBay's of the world that buy literally hundreds of thousands of key words for almost every product imaginable.

Whether large or small, Yahoo! clients are all looking for traffic that fits. "Our priority now," sums up Byrne, "Is developing as many means as possible to keep the quality of traffic for an advertiser as high as possible."

MSN CANADA: RAISING THE BAR

Another new platform on the market is Microsoft adCenter, which is the first to add behavioural and demographic targeting to search. Launched in Canada just a few months ago, it is already generating some impressive results.

"What we are hearing is that our audience is converting at a higher rate than what we're seeing with the competition," says Theresa Smith, director of sales for MSN Canada. "So while the competition may be delivering on a different scale as far as the clicks are concerned, it's really all about ROI once you're converting."

Microsoft adCenter launched in late February. Unique to the service are the extensive demographics it delivers, all the way

Enhanced Budgeting and Scheduling

Set Campaign Budget & Schedule

Estimated monthly impressions and clicks for this campaign.

To get the most available traffic we estimate a budget of \$800.00

Target Monthly Budget: \$800 Estimated

Estimated monthly impressions: 61,529

Estimated monthly clicks: 6,159

LEAD CTR: 1.3% LEAD RATE: 1.3%

Max Clicks: 14,622 Total Available Advertisers (10): Total Budgeted Volume (1)

Scheduling

Select the start and end dates for this campaign. For an ongoing campaign, choose the "No End Date" option.

From 10/01/05 [] To 10/14/05 [] Ongoing [] Until 10/15/05 []

Yahoo! Search Marketing Proprietary and Confidential 3

Based on the client's selected budget, the new search platform calculates estimated impressions and clicks hence allowing businesses to plan their ad spend.

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Microsoft adCenter launched in late February. Unique to the service are the extensive demographics it delivers, all the way

THE WORD IS OUT.

"As heavy users, we love the speed and usability of the new Yahoo! Panama platform. But most of all, our clients like the fact that our testing efforts can pay off in higher ad rankings for a better price."

Jim Bensimon B.A, LL.B – President
Searchlinqs

"Today's online advertiser needs speed and precision. Panama's features, like ad testing, a new ad quality algorithm, geo-targeting, and fast ad activation, give advertisers the power to perfect their campaigns more quickly and target micro-markets."

Mona Elesseily – Director of Marketing Strategy
Page Zero

"Panama is a huge step forward. In addition to general improvements such as ad testing, functionality and faster editorial processing, Yahoo! has added some really valuable features..."

Laurent Lucas – President
Skooiz

"With over 100 online marketing accounts to manage, Yahoo! Panama consistently delivers the lowest cost-per-sale. We're now recommending Yahoo!'s new platform to all of our paid advertising clients."

Chris Breikss – President
6S Marketing Inc.



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down to age groups and gender. "When advertisers have that kind of analysis and that sort of information, they are better able to refine their campaigns," says Smith. "They continue to have higher conversion rates." Clients to date have included World Vision, Expedia Travel and Intrawest.

The platform's demographic component helps ensure the right audience is reached. A user searching for bleach, for instance, could be someone looking for a cleaning solution, hair dye or even the latest news on a popular Japanese animated action figure

The screenshot shows the Microsoft adCenter interface for setting up a campaign. The main window displays 'Campaign #1' settings, including sections for 'Ad Group Settings', 'Keywords', and 'Promo'. It includes fields for 'Name' (Campaign #1), 'Time zone' (GMT-05:00 Pacific Time (US & Canada)), and 'Start date' (September 01, 2006). Below the main window, there's a preview pane showing two ads: one for 'Bleach' and another for 'Dove'.

adCenter campaign set up interface

with the same name. It just goes to show, says Smith that, "Targeting the keyword only is clearly not going to be the best way to maximize your ROI." With the demographics provided by adCenter, advertisers can guarantee their keyword is being used by people within their target market.

Really savvy media planners, says Smith, step things up a notch by combining search with display, boosting both conversion and brand awareness. "A combination of display and search is how advertisers should be moving forward," she explains. "You want to make sure you are there for those users that are looking for you. But you also want to make sure that you are trying to push your message to them and that they

can find you when they're looking for you."

Smith cites results of a 2006 Atlas Institute study showing that conversion rates are 22 per cent higher when search is combined with display. More companies, she adds, are recognizing they can maximize their ad dollars by concentrating on both streams, and adCenter can help. "We are trying to make that easier for them... because we offer both solutions through one sales team," says Smith. "Eventually, the vision of adCenter is to be able to be a one-stop shop, where display and search campaigns can be managed through one tool."

CANOE.CA: A MADE-IN-CANADA SOLUTION

As one of the only wholly Canadian search players in the market, Canoe.ca delivers what few other search portals can: a made-in-Canada solution.

"When online media buyers think of online search they really only think of what we call the big G-Y-M companies

Google, Yahoo and MSN but there is at least one Canadian-based search player," says Stephen Evans, vice president portal and emerging products at Canoe.ca. "If you're thinking about how to effectively spread your advertising dollars around publishers, you should consider Canoe."

Patriotism aside, the Canoe portal gets almost eight million unique visitors a month, with a 30 per cent reach across the country and even more in Quebec, where it is the number three destination. It also has one of the leading Canadian-based search engine marketing products in Canada, says Evans. Its Canoe Klix platform, launched in the first half of 2006, can be used by marketers to specifically target Canadians.

INCREASING CONVERSION RATES

World Vision Canada was one of adCenter's first clients when it launched as a pilot in Canada late last year. It proved a wise decision by the charitable organization, known for the aid it offers to impoverished children across the world.

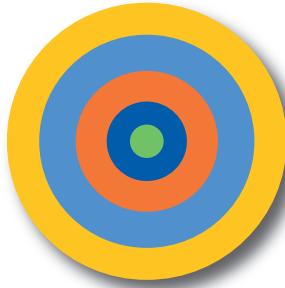
"With Google, our conversion rates were anywhere from 0.6 per cent to 1.5 per cent, but with adCenter the conversion rate (was) about 5.5 per cent and (delivered) phenomenal CPA (cost per action)," says Adam Hadley, e-marketing manager with World Vision Canada.

The screenshot shows the adCenter reporting interface for a campaign. It displays a table of keyword performance data, including columns for Keyword, Status, Hatch Type, Base Bid CPC, Spend, Imp, Clicks, CTR%, Avg Pos, and Avg CPC. The keywords listed include Finance, Turkey, Name, Paris, Art, Province, and London. The data shows various bid types (Broad, Phrase, Exact) and conversion rates ranging from 0.00% to 0.05%.

Reporting interface easily allows you to check individual keyword performance

World Vision Canada employed adCenter's demographic targeting tools to pinpoint searchers looking to compare them with other relief and development organization. "They were assuming that if you are going to a search engine to look for charitable organizations that you are already in the compare mode," explains Theresa Smith, director of sales for MSN Canada. "Once they started working with adCenter, they were able to pull out some of the analytics --the various geographic or demographic information. They were then able to refine their campaign in order to improve their ROI."

With adCenter's demographic profiling, World Vision successfully targeted those consumers most likely to convert. "We have certainly seen a good ROI," says Hadley. "The results have been excellent."



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The screenshot shows the Canoe Klix homepage. At the top, there's a navigation bar with links for 'canoe network Inside CANOE.CA', 'canoe klix' logo, 'Your pay-per-click advertising solution', 'MEMBER LOGIN', 'Forgot your password?', 'Email address:', 'Password:', and 'ENTER'. Below the login is a 'Français' link. A red banner at the top says 'WHAT IS CANOE KLIX? Create a campaign step by step FAQ/Help Advertise now > REGISTER'. The main content area features a large red box with the heading 'How? online management tools' and three numbered steps: '1 Control your advertising costs', '2 Manage your campaigns', and '3 Measure their impact'. To the left, there's a sidebar with text about the benefits of Canoe Klix and a 'DID YOU KNOW?' section about sponsored listings.

Achieve effective positioning on search results with Canoe Klix

Clients can target either with standard search options or with a contextual product that plays right into Canoe's extensive content offer. The Canoe network covers a host of popular sites, including Autonet, C-Health and CNEWS. "As users navigate through the Canoe network and other (partner) publisher networks, we (can) display contextually relevant advertising in (all) those environments," says Evans.

If a user opens an article on a new Mercedes model, ads connected to keywords within the content appear below. "It's a pretty qualified ad placement," continues Evans. "You can infer that the user is interested in a particular topic because they are looking at a piece of content that mentions that topic. Performance is generally better than just a straight text link or small display ad."

Clients can combine regular search – which tends to deliver higher conversion – with a contextual component, or opt for one or the other. They can also sign on for Canoe's new hyper-Klix offering, launched last year and now in limited deployment. Rather than displaying ads alongside the content, the hyper-Klix ads appear as users hover over a highlighted keyword within the text.

"Our focus right now is on building a lot of volume to be able to offer (these search options) in a very broad way to all of our advertisers," says Evans. "For the last couple of years we've been focused on search as part of the overall experience and we understand that of all the top activities

people do online, search is one of the key ones. We want a good search experience for users to complement our content assets."

A COST-EFFECTIVE ALTERNATIVE

Delivering targeted, cost-effective results is what the Canoe Klix platform is all about. One luxury automotive advertiser discovered firsthand just what the platform could deliver when it ran a month-long campaign with Klix last December.

"Working with the Canoe Klix team, the objectives of the advertiser achieved both branding and acquisition objectives," says Vivian Ip, senior director, research and sales optimization with CANOE Network.

The client combined banner advertising with the Klix cost-per-click model, including a contextual component.

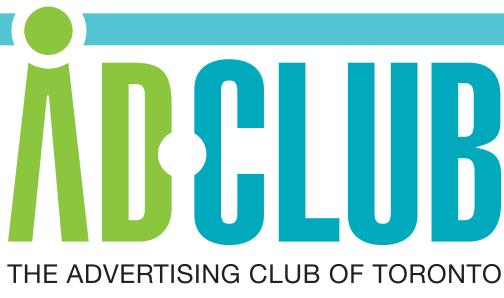
The screenshot shows a search results page for 'classified ads' on the Canoe search site. The results are from 'The Calgary Sun Classified Ads'. It includes a list of items like 'Win Auction from \$1.00', 'Buy It Cheap On Canoe Low Prices, New Product', and 'Autonet.ca - autonet.ca'. Below the results, there's a sidebar for 'ALSO ON CANOE' featuring 'classified extra' and a link to 'Search local ads in over 150 Canadian newspapers.'

A Canadian search solution: Canoe Klix

This brought the cost of acquisition down considerably. On an initial investment of \$19,945 in banner advertising and just \$545 in Klix, the advertiser successfully achieved an average cost per click of \$0.60.

"Even with the small investment they did with Klix, it brought their average CPC down... by 30 per cent," says Patrick Tapp, CANOE Network's director of search and Klix.

For Tapp, these numbers demonstrate why Canoe Klix represents an excellent alternative to larger search portals, especially now that eMarketer has forecasted that just two large players will grab 90 per cent of the market in 2007. "It may make advertising on a lesser known search engine better value for advertisers because there (will be) less competition for keywords and that will mean a broader reach for less money," says Tapp.



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We all work hard. We all try to stay 'in the know' on the industry trends (and gossip!). Most importantly, we all deserve to have a little fun. Come out to our networking and social events to see old friends, meet new ones, and learn about the industry topics and developments that have the water cooler buzzing.

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APRIL | MAGAZINE DAY

MAY | INTERNET DAY

AUGUST | GOLF DAY

SEPTEMBER | OUT OF HOME DAY

OCTOBER | TEXAS HOLD'EM TOURNAMENT

NOVEMBER | HOLIDAY PARTY

Membership is free and open to everyone from media to creative to advertising management and marketing. Go to adclub.com to find out about our next event and to sign up for membership.

back page.

HAS EVERY OOH STONE BEEN TURNED?

As advertising continues to migrate from traditional techniques and tactics into full frontal gonzo marketing mode with a no-holds-barred approach to placement, *strategy* sympathizes with the planners who are tasked to continually discover novel and breakthrough ways for brands to get their message out. In efforts to assist this escalating no-stone-left-unbranded quest, we invited **Genesis Media** to brainstorm some untapped media opportunities. In addition to providing industry thought leadership by identifying (as-yet) un-ad-adorned spaces, they thoughtfully protected us from trademark infringement by volunteering their own logo as Ad Zero to illustrate the new alternatives.

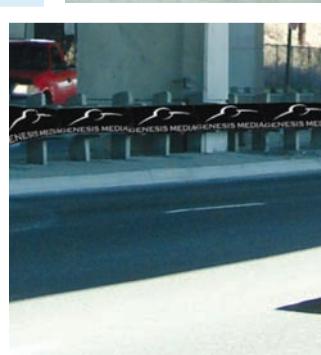


Paper towel

Given how successful advertising within the washroom environment has become, it's surprising that paper towels, soap and even toilet paper have remained unadorned. Would they not be perfect places for a number of CPG products to advertise?

Rear windshield

Although there may be some associated legal roadblocks, it's amazing that using privately owned vehicles to advertise has not become common practice. Don't you know a few people who'd be happy to sport a company logo on their car or garage for a few extra bucks?



Airplane and guard rail

Perhaps airlines wouldn't be in so much financial trouble if they opened up the space on their planes to advertisers other than themselves. And maybe the government would be able to fund additional road repairs if select guard rails could sub as billboards.

Roof top

Talk about a captive audience! It would be hard to miss this advertisement if it were right outside your office window.

Even in these cluttered times, has every viable opportunity been cultivated? We don't think so.

The team at Genesis Media

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*Source: comScore Media Metrix, Home/Work Combined, All Locations, Canada, March 2007

[†]Source: Dynamic Logic MarketNorms, Q3 2004

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