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TM

## They all Dove

Unilever's Evolution team takes centre stage  
+ other Creative Report Card show-stealers



OFFICE WORD FROM THE CORNER Amid digital anarchy, Universal Music's RANDY LENNOX re-spins the record biz

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inside the **February 2008** issue



## 30 WHAT ► NEXT?

TV on buttons. Seriously



## On the cover

This year the outcome of the Creative Report Card was less fraught with mystery than most. We kind of guessed who would be at the top of the big awards tally, and indeed there was much less frantic forensic score accounting than in the past (when folks sure they were in contention wanted to "help" us check our math). As expected, Unilever came out as the most award-winningest advertiser in Canada – and did so solely thanks to Dove.

That's why our cover features Sharon MacLeod, brand-building director for Dove (centre) and Ogilvy & Mather co-CCOs Janet Kestin and Nancy Vonk. We chose a backstage setting as both an homage to "Evolution" and a nod to Dove's upcoming play. The Real Beauty team was captured by photographer Nigel Dickson at Deluxe Studios, Toronto.



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Complete with bragging rights

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## Survival or demisal?

**Amid rising concern over consumer confidence, four ad vets told strategy what to expect from a potential downturn**

When Target Marketing president Noel O'Dea sent me a pithy little email from St. John's recently advising: "Buy Kimberly-Clark," I laughed out loud. Now, as the U.S. market continues to spiral downward, no one's laughing. And this particular economic rollercoaster's been brewing for a while – PricewaterhouseCoopers' 11th Annual Global CEO Survey just revealed that confidence in business declined for the first time since 2003, and fear of a global recession emerged as the major threat to growth.

Brunico Communications was barely a year old when Black Monday hit in 1987, and we saw the ad biz suffer more during the late '80s and early '90s than other sectors. Large swaths of the industry were dependent on traditional advertising, so there was significant downsizing and fallout.

But things have changed. A lot. Marketing budgets have undergone decades of close scrutiny with sophisticated metrics to nail maximum ROI, providing advertisers with proof of cost-effectiveness. And remits have branched out from traditional advertising to encompass social media and more robust CRM and CSR efforts in a shift to longer-term communications programs.

But since marketers' careers are still at stake if they don't deliver results, the research that advises against cutting ad spend during an economic downturn meets with hairy eyeballs. However, there's a compelling case to be made for activity in areas like retail promos, lower-cost digital efforts, CSR and loyalty when confidence or disposable income is low. In a recession, this diversification will likely shield some of the impact of any ad spend downturn.

But that's just my take on what might happen if a recession hits, so I asked the folks out in the trenches – who have been through it before – for theirs.

DDB Canada chair and CEO Frank Palmer is unfazed: "It's time for people who have some guts to take a stand and do better than they have before. Strong brands will do well, like McDonald's and Tim Hortons and Wal-Mart." He does, however, acknowledge that for mass luxury categories – and smaller agencies with less cash and fewer clients – it will be tough. Palmer says multinationals and strong local agencies will do OK, noting that there aren't many in the latter camp, but he expects a feathering out of smaller shops, as there's not enough work to go around.

Does he predict a market adjustment? "Yes. We'll see some smaller

agencies disappear and merge."

When asked if companies would be less prone to chop ad budgets in this environment, Palmer responds, "Clients that believe in advertising are the last to cut spending, and often don't." He's been talking to his, and reports that no one says they're going to cut. In fact, Palmer says DDB had its best year last year, and will maintain that growth. As to whether the diversification of marcom services will lessen the effects of an ad spend downturn, Palmer says "it will make a difference," adding that 50% of DDB's business is now outside traditional advertising. For 2008 his appetite is optimistic: "I want the whole pie."

Strategy columnist Ken Wong, a business and marketing strategy prof at Queen's University, says that while a recession may come, we're not there yet: "With so much of our prosperity tied to commodities versus manufactured goods, and no domestic sub-prime mortgages to destroy housing prices, which underly a lot of consumers' confidence, we have time to prepare."

That said, he's not suggesting Canada would be immune. "At present, employment and wage gains are keeping people in stores. Once the labour market cools, housing prices stabilize and inflation gets to be an issue, that's when you worry. But we're not there yet."

And while Wong concurs that weaker players would feel the pinch, it doesn't mean the market goes away: "It means you'd better be 'best of breed.' Good firms use the good times to get their houses in order. If you haven't, you'll be in for a rough ride."

Wong says an orderly house means you've developed "solid metrics so you withstand the charge of CFOs looking to shore up their bottom line, and haven't equated 'global' with the U.S., which is not the dominant player in the global economy any longer – India and China are. And while the loonie is strong versus the U.S. dollar, it hasn't changed much relative to other resource economies. So if you've been developing clients in non-U.S. markets, you should be able to ride out a U.S. recession."

Wong also sees a potential silver lining to a mild adjustment. "Firms that have strong brands remain strong. Those that don't tank, which creates new opportunities for those who play for the long term. Just remember that the hardest asset to replace is people. This might be a good time to stockpile your

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inventory of knowledge-based people."

As well, Wong says, "Look for more businesses to initiate marketing audits. In times of rapid growth, we sometimes get into new markets or launch new products a little less systematically than we might."

Wong's bottom line advice? "Focus on fundamentals. Provide new features and value-add services that enable you to solve problems no one else can solve."

Leo Burnett Canada president and CEO David Moore calls the effect of recession Darwinian – i.e., survival of the fittest. "Players able to maintain advertising investment will find it easier to win market share in a time of recession than in a growing economy," he says. "It has been proven that holding investment means maintaining sales and cash flow through tough times, while positioning for growth ahead. Marginal players are less willing or able to defend against those that refuse to blink." However, "the toughest task for agencies is to convince clients of this principle."

On the brand side, Moore says, "Packaged goods in food, home and personal care may find bumps ahead but will weather, along with retailers that deliver mass goods. Beer and spirits always seem to be recession-proof. And that segment referred to as 'Prada-proof' will ensure that luxury sales chug along."

Moore agrees with Palmer that this is a time when big is better. "As the future of any agency is linked to the success of its clients, it will likely be the smaller agencies servicing more marginal clients that feel the effect most. Larger agencies with blue-chip accounts have been through the drill before. Where you will see growth is in the realm of digital. Keeping costs down in a tightening market

means clients will spend in areas that are more directly linked to commerce and are measurable – such as the Internet.

"As an industry, I think we should apologize to consumers in advance for the age of value that is about to descend: 'value pricing,' 'value days,' 'value deals,' 'value meals' – I can't wait."

The last word comes from O'Dea with the indie POV: "When times are good, the high tide floats all boats. But when the tide goes out, complacency goes with it – and marketers are motivated to find the smartest and freshest partners to help them reset their strategic and creative compass and build their competitive advantage. That's when my phone starts ringing (and, I suspect, the phones at other smaller, owner-operated indie shops).

"The multinationals – and the large agencies with an equally complacent sense of entitlement – face the greatest risk in a recession. When times get tough, marketers have little appetite (or budget) for the big overheads, the layers of handlers and the focus on agency profits to feed the appetite of parent companies in New York and London."

So there you have it. The one thing they all agree on is that it may get intense. And depending on where consumer confidence goes, that old Darwin theory could kick in big time. Maybe I will buy Kimberly-Clark. Their "global insight finding" is the other thing that made me laugh out loud this month: "Life can be tough on bottoms."

Well said.

Cheers, mm

Mary Maddever, exec editor, *strategy* and *Media in Canada*





## Collaborating on CSR

First, an important date to note in your calendar. The second annual Social Responsibility Forum is confirmed for Apr. 15 at the MaRS Collaboration Centre in downtown Toronto.

Our advisory panel – which includes Laurie Simmonds, president/CEO, Green Living Enterprises; Pamela Divinsky, VP, Ethos JWT; Sandrine Michard, L'Oréal Canada's VP corporate communications; Andrew Pelletier, VP corporate affairs, Wal-Mart Canada; Michael Jantzi, president and founder, Jantzi Research; Marc Stoiber, founder, Change; and Globescan's EVP, Lloyd Hetherington – is providing insights into the issues marketers need to understand in order to make smart decisions about incorporating CSR into a brand's DNA.

I'm also thrilled to announce that DDB Canada is back as presenting sponsor. A year ago, Frank Palmer and the Vancouver branch kicked off an initiative to green their offices. That initiative is quickly going global, and now DDB Canada is set to launch a division to address the needs of clients challenged with building sustainable business practices.

The new division will be led by Steve Kennedy, formerly VP business planning at the Vancouver office, while Peter ter Weeme, principal at Junxion Strategy and former VP communications and marketing for Mountain Equipment Co-op, has been brought in as an outside consultant and strategic partner. "It's important to understand this era of sustainability and be in a position to help our clients," says Palmer, adding that the fledgling division has already picked up new business.

While we'll be carrying through the underlying theme of last year's Forum – why doing good is good for business – the content will be fresh and current. Past and first-time delegates will take away ideas that will help them develop and expand marketing plans with CSR at the core. Frequent updates will be posted at [strategymag.com/socialresponsibility](http://strategymag.com/socialresponsibility). Space is limited, so reserve a spot soon.

We've also just confirmed that the 11th annual Understanding Youth conference will take place on June 10 at the Westin Harbour Castle. If you need to know "why they like what they like," make a note to attend. I'll be able to elaborate on the content in this space next month.

It's hard to believe that Cannes preps are underway. The Cannes Lions Festival organizers recently announced a rebranding of their Young Creatives Competition in order to prevent confusion about how young creatives compete in the festival. According to the organizers, local award show marketers were co-opting the YCC moniker in an attempt to acquire the prestige of the Cannes brand. So from now on the Cannes competition will be known as the Young Lions Competition, and competitors will be selected by the Cannes representative in each country. Of course, here in Canada, that's the *Globe and Mail*.

The three teams representing Canada will be selected in the upcoming *Globe and Mail* Young Lions Competition, which features *strategy* as official trade publication sponsor. Judges will be Canadian Cannes Jury alumni, moderated by *strategy*'s Mary Maddever. Watch these pages for upcoming announcements and ads about the *Globe*'s competition, or keep your eye on [GlobeLink.ca](http://GlobeLink.ca), Canada's official Cannes website.

"til next month, go well. **cm**

Claire Macdonald, publisher, *strategy* and *Media in Canada* (416) 408-0858

## SPONSORED ALSO IN THIS ISSUE... SUPPLEMENTS

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## UPCOMING SUPPLEMENTS

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# "One kind thing they can do

## FOUR-STAR TAKEOUT

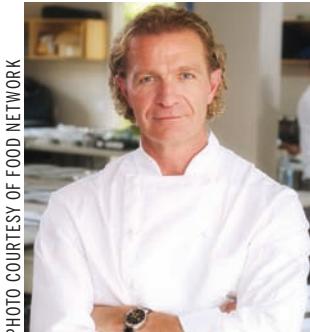


PHOTO COURTESY OF FOOD NETWORK

Chef and restaurateur Mark McEwan wants to get into your kitchen. The culinary drive behind Toronto restaurants North 44, Bymark and the recently opened One, plus a catering business – as well as the host of the Food Network's *The Heat* – McEwan is breaking into retail, selling his own line of gourmet

take-home meals in a specialty grocery store.

"McEwan's" will open in the Shops at Don Mills, currently under construction in Toronto, this fall. The shop will serve as an alternative not only to supermarkets and delis but to restaurant meals as well, says Chris Lund, CEO of Toronto-based Perennial, who developed the brand identity and positioning, package design, communications and store design and layout for McEwan.

"He's really viewing himself as a brand, and building it in a way that is transferring well beyond his restaurant sites," says Lund. "So if you loved the food you ate in his restaurant and you want either a similar version to take home or the ingredients he uses, you can go to his store and he'll make them available to you."

Perennial is currently planning promotional support for McEwan's grand opening. "He's looking to leverage all of the relationships he's got, so I think there'll be an interesting viral program to launch the store," says Lund. "There'll be programs this summer to warm people up for the [launch]."

CT

## PICK FROM ABROAD: THE U.K.

## POTATOES ON PARADE



Who knew potatoes loved Brits as much as Brits loved potatoes? McCain Food (GB) and Aardman Animations, that's who. McCain's U.K. unit has teamed up with the Bristol-based creators of *Wallace and Gromit* to put stop-motion animated

versions of its "specially selected potatoes" on viral parade.

Visitors to [potatoparade.co.uk](http://potatoparade.co.uk) can create a personalized parade to send to a friend – and nearly 100,000 such messages were sent in the first six weeks after the Nov. 14 launch. During that time the site, created by Glue London and seeded around the net by Rubber Republic, also of London, received 230,000 visits, including 4,000 from Canada. Visits remain steady at around 2,500 a day. Because, hey, nothing says "I like you" like a bunch of marching potatoes. CT

## MITSUBISHI TACKLES AMATEURS

◀ By Annette Bourdeau ▶

Mitsubishi is hoping a new partnership with The Score will help it go far.

The Mississauga, Ont.-based auto company is inviting amateur athletes to upload footage of their greatest feats at [thescore.ca/gofar](http://thescore.ca/gofar), where visitors can vote for their favourites over the next nine months. The winner will be crowned the Mitsubishi Pure Performer at the November Vanier Cup in Hamilton, as part of the company's sponsorship of the Canadian Interuniversity Sport (CIS) football league.

"We're really trying to position the brand around athleticism," explains Larry

The screenshot shows the homepage of theScore.ca/gofar. At the top, there's a banner for Mitsubishi Motors featuring a red SUV. Below it, a large section is dedicated to the "PURE PERFORMER" search, which asks visitors to submit their greatest performance video. It includes a bracket for voting and rules for amateur performance. Further down, there's a "CURRENT MATCHUP" section showing two video thumbnails: "Patrick Brazeau vs. April 22, 1998" and "Chad Kilger vs. November 8, 1999". On the right side, there's a call-to-action button "CLICK HERE TO ENTER AND WIN" and the Mitsubishi logo with the tagline "GO FAR".

Futers, director of national marketing at Mitsubishi Canada, adding that the company's three main brand attributes are durability, reliability and athleticism. "Customers don't get too excited about durability

and reliability. The area of athleticism is a lot more fun...it gives us an area we can literally play in." The CIS sponsorship is also a good way to reach university students to keep the brand top of mind, Futers adds.

Futers approached TSN, RDS and CBC about building a promo together, but was most impressed by The Score. "They're more like us – smaller and nimble. Everyone else was offering us cookie-cutter options, while The Score said, 'Let's build this program from scratch,'" he says. The microsite also features daily "face-offs" of great moments in professional sports history that visitors can vote on.

Mitsubishi Canada began playing up its athletic side last fall, launching three TV executions by AOR BBDO Canada featuring athletes' spirits being sucked out of their bodies and into Mitsubishi cars. The spots garnered a lot more controversy than expected, since they broke one week after the release of the horror movie *The Invasion*, which featured people losing their souls and turning into drones. Customer complaints go directly to Tokyo HQ, which was rattled by the negative feedback and pulled the plug on the spots.

Despite the rocky start, Futers and his team were confident that playing up athleticism was the right way to go for the brand, and is promoting the Score program with a non-controversial 30-second TV spot.

Mitsubishi Canada also just relaunched a sportier version of its website last month: [mitsubishi-motors.ca](http://mitsubishi-motors.ca).

# for their behind every day”

## DANONE HITS THE COLD STREETS



Quebec City, Rimouski, Gatineau, Sherbrooke, Trois-Rivières and Saguenay.

“It’s a new product category, drinkable probiotics, and there’s not a great deal of education,” says Calvin Hwang, marketing director for Danone Canada. “As far as traditional mass media tools go, it’s a complicated message, and there are restrictions on what can be claimed. So [sampling] was a great way to engage the consumer, provide them with a taste of the product and interrupt their routine.”

Street reps wore T-shirts bearing the message “OUI à des défenses naturelles fortes” (“YES to strong natural defences”) and handed out leaflets and coupons. Some also wore a five-foot billboard called a “posterman” developed by Danone national AOR P2P Proximité Marketing of Montreal, which handled the street activities.

“Consumers who need an immunity boost are typically very stressed out, and have a very hectic lifestyle, which is why we targeted metro areas with large congregations of busy commuters going to and from work,” says Hwang, adding that coupon redemption met targets and qualitative response to the campaign was positive. “It was very much a fit for us.”

The street activities were part of a campaign that also included branding TV spots by Y&R’s Montreal office, as well as PR by Enzyme Communication Marketing, also of Montreal, and in-store education and demos executed by a range of local agencies. Danone partnered with Astral Media to sponsor morning weather and traffic reports on the RockDétente and Énergie radio networks in all markets, with announcers directing listeners to sampling locations. In Montreal, Danone partnered with Metro newspapers to distribute samples with the morning paper.

Hwang could not comment on a possible rollout into English Canada at press time. [www.danactive.com](http://www.danactive.com) **CT**

Danone Canada declared war on colds this winter to promote its DanActive probiotic drink, currently only available in Quebec. Its primary weapon: 268,000 samples distributed at the start of the cold season.

The sampling was aimed at women aged 35 to 55 and handed out on the chilly streets of Montreal,

## STUDENTS GENERATE ADS FOR SCHOOL MONEY

It’s hard enough to get university students to even look at your ad, never mind create one for you. But Toronto-based Rethink Breast Cancer has had some success in doing just that with Ogrant, a Markham-based interactive online grant service start-up.



Rethink asked students to create ads based on its “Touch, Look, Check” concept. At press time, 47 student-generated ads had been uploaded at [ogrant.ca](http://ogrant.ca) for a chance to win a \$1,000 grant, netting 70,000 views.

“We thought it was a really different way to engage university-age youth and see what they have to say about breast health,” says Alison Gordon, Rethink’s VP

strategy, marketing and communications. “I would love to have the content on our website as a way of keeping it alive.”

Ogrant has a database of over 300,000 Canadian students that it sends blasts to each time a new promotion goes live. “These guys have a great network,” says Gordon.

“Getting money for school is always top of mind for students,” says Shachin Ghelani, co-founder of Ogrant. “It helps marketers build brand equity with a fickle group.”

“It’s an opportunity to be associated with scholarships and all the positive attributes,” adds Gordon. “We get the double benefit.”

Ogrant has an in-house creative team to help marketers develop programs. Other advertisers who have signed on include Toronto-based financial co-operative Alterna Savings, the Art Institute of Vancouver and Scholarships Canada. **AB**

## Cottonelle leaves no bottoms behind

Don’t be cruel to your caboose.

So says Dallas-based Kimberly-Clark, which is rolling out its biggest non-traditional marketing campaign ever – dubbed “Be Kind to Your Behind” – to boost its toilet paper brand Cottonelle.

The initiative, led by JWT New York and adapted for Canada by Toronto-based Mindshare Canada, includes experiential, TV, print, online, FSI, in-store, PR and package redesign efforts. It broke across North America last month, and will hit Europe next summer to support other behind-friendly Kimberly-Clark brands. All campaign elements feature Cottonelle’s iconic puppy.

Beginning in March, a Cottonelle Comfort Haven tour featuring a “Puppy Bus” will travel across North America to offer urbanites access to four themed “comfort areas,” where they can experience free relaxing activities like yoga demos, massages and comfy seating. At press time, Toronto was the only Canadian city on the schedule.



“The Cottonelle brand has come across the global insight that life can be tough on bottoms, and we believe we’ve got the right brand promise to act on that and help consumers experience one kind thing they can do for their behind every day using Cottonelle brand products,” explains Cottonelle brand manager Mark Worden, adding that the overall brand target is people who use premium and super-premium products.

Montreal-based Kruger Products’ Canadian rights to the Cottonelle brand name expired last summer. Over the 10 years it held the Cottonelle license, it rebranded it as Cashmere. Kimberly-Clark re-entered the Canadian market with Cottonelle shortly after Kruger’s license expired. **AB**

# WATER COOLER

## ASKING CANADIANS



With Universal Music Canada (see story page 13) and the rest of the recording industry struggling to monetize content in this brave new digital music world, we wondered how much iPod culture's really changing the way Canadians find the tunes they covet.

### What most influences your music purchases?

**Hearing a song on the radio**

**74.4%**

**Hearing a song played in a TV show or ad**

**10.3%**

**Watching music videos on TV/online**

**6%**

**Reading reviews, interviews, etc.**

**4.3%**

**Seeing ads in record stores, newspapers, magazines, etc.**

**3%**

**Browsing online stores such as iTunes**

**2%**

This poll of 1,005 Canadians was conducted by the AskingCanadians™ online panel from December 19th to December 20th, 2007. AskingCanadians™ is owned and operated by Delvinia Data Collection. [www.delvinia.com](http://www.delvinia.com)

# Brilliant!

By Carey Toane ▶



## PLAY WITH YOUR ADS

Scary Girl got some new siblings for Christmas. MTV Canada has successfully monetized its advertising, bringing three of its popular animated Fauna characters to life as collectible toys. Devised by toy designer Nathan Jurevicius of Scary Girl fame, the characters were originally conceived for a series of MTV Canada station IDs that launched in August. The characters pulled in so many emails and calls that MTV ultimately tapped into the current trend of high-end, limited-edition toys, releasing 500 Fauna for sale in December.

"Advertisers expect us to be finding things first, so they can make meaningful connections to their audience," says Brad Schwartz, SVP/GM, music and youth services, CTV, and the inspiration for Fauna character Darb (an anagram for Brad).

The toys, which are available from [mtv.ca](http://mtv.ca) for \$90 Cdn, are also sold in specialty stores in Canada, the U.S., the U.K. and Korea – the San Francisco shop Super7 is selling the set of three for \$225 U.S. Schwartz says he expects the toys to sell out soon, and there are no plans to extend the series.

The animated spots were picked up by MTV stations in Poland and the U.K., and have been on rotation in Times Square for two months. It's not the first time Canadian creative has been used by MTV in other countries, but this has attracted more attention than any other, Schwartz says. "We like to say, 'Canada to the world!'"

## SHAKING UP STRATFORD

Just before the curtain goes up on the 2008 season, Stratford, Ont.'s iconic performing arts event has a new look to go with its new name: the Stratford Shakespeare Festival. A full-scale print, radio and interactive campaign pushing the individual plays starts this month.



Stratford's new campaign gives Shakespeare top billing in its artwork as well as its name

Organizers are reaching out to a broader audience with a new Pop Art-influenced visual identity, led by the Karacters Design Group's Toronto office. The Bard appears in vivid colours in the festival's new logo, posters and programs, and on the website at [Stratfordfestival.ca](http://Stratfordfestival.ca). The materials also carry the new tagline: "North America's Leading Classical Theatre."

Formerly known as the Stratford Festival of Canada, the festival's name was changed to reflect the renown it has earned for its Shakespearean offerings. "Stratford has a global reputation for Shakespeare," says Karacters managing director John Furneaux. "It's more than just Canadian; it has large appeal throughout North America."

The makeover was timed to coincide with a changeover in festival direction, with long-time artistic director Richard Monette succeeded by new general director Antoni Cimolino and a team of three ADs. The festival runs from April to November. **CT**

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# REINVENTING THE MUSIC BIZ

**Universal Music Canada is testing every conceivable new market model to stay on top of a tumultuous industry – experimenting with subscription-based and ad-supported solutions and spinoff consumer products to offset sinking CD sales**



◀ By Mary Dickie ▶

Over the past decade, the music industry has been grappling with the biggest challenges in its history. Shaken out of complacency and panicked by their inability to control (and profit from) downloading and file-sharing, record labels are faced with an uphill battle: how to get on top of fast-changing music-delivery technology and make a profit without alienating their customers?

Randy Lennox, president/CEO of Universal Music Canada (UMC), calls the recent upheavals "the perfect storm," and indeed, 2007 was another rocky year for his industry. Layoffs were announced at several labels as 2008 began – including UMC, which sent 19 employees packing. (UMC declined to provide financial results for this story.) Still, while album sales were down by 7% in Canada, digital album sales were up a robust 93%, indicating that obituaries for the music industry are premature.

The industry's challenge now is to reprogram consumers to see music as something worth paying for when they've been getting it for free. That task has been made more difficult by the lack of an easy-to-use, reasonably priced, across-the-board paid-download service, not to mention a combative environment in which the U.S. record industry has actually sued its own customers for downloading music.

That has not been possible here, as consumers compensate copyright holders with a levy on blank CDs and tapes, but the relationship is strained. Last year, Universal offered consumers an olive branch in the form of DRM-free downloads, which can be copied and played on various devices. But in the company's new Comes With Music plan with Nokia – which builds the cost of a year of music downloads into the price of a handset – the tracks will reportedly be playable only on the Nokia device, which means it will likely meet with consumer resistance.

Do you see what's missing?



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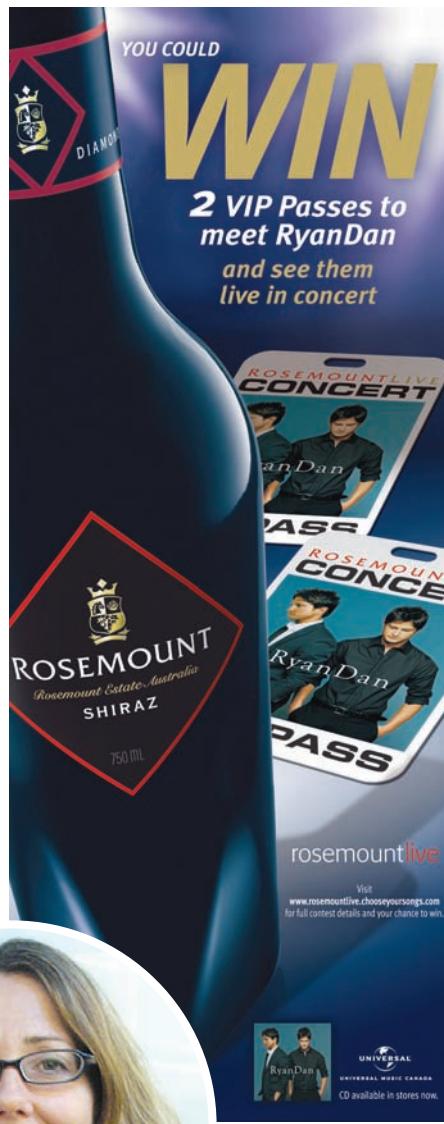
Still, demand for music is as strong as ever, and companies smart enough to let go of outdated models and develop workable new ones will prosper. Lennox is convinced that the answer is coming, and in the meantime he and his company are trying to stay on top of the game by diversifying UMC's business, developing new revenue streams, experimenting with everything going and leveraging its dominant position in the market to establish myriad new partnerships and marketing efforts. Sears, Imeem, CTV and Frito Lay are just a few of the partners UMC is working with to develop new sales and marketing models.

The country's largest record label, Universal has existed in Canada since 1918, and is involved in producing, manufacturing, marketing, selling and distributing music. As a division of Paris-based Vivendi Universal, it represents international artists including Elton John, Gwen Stefani and Sting as well as Canadians Nelly Furtado, Shania Twain and Diana Krall. The company has helped develop platinum-plus careers for The Tragically Hip, Bryan Adams and Sam Roberts, and dominates the urban market with artists like 50 Cent, Kanye West, Mary J. Blige and Toronto's Jilly Black. And it's capitalizing on that impressive roster to sell music in different ways, from ringtones to licensing deals for TV and film and custom CDs for retailers.

Lennox, who started as a customer service rep in 1978 and worked as Ontario branch manager and VP sales and marketing before being named president/CEO in 2002, has pushed UMC to cover lots of bases.

The company invested in MapleMusic.com, an umbrella group for emerging Canadian artists, in 2002 and the online store Puretracks in 2003; launched a visual-products division called Vivendi Visual Entertainment in 2004; and expanded its distribution arm to include more than 40 labels over the past five years. These efforts have been rewarded by an increasing market share, which currently stands at 38.7%, compared to 25.5% for the U.S. division.

Traditionally, UMC's marketing strategy was dominated by print, TV, radio and POP advertising with retail partners. That's changed with the rise of digital distribution and decreasing budgets, which are forcing the company's 22-person marketing team to be creative. (The department, which handles most advertising in-house, was overhauled in January, when SVPs Sarah Norris and



UMC VP marketing Donna Lidster blended wine with pop duo RyanDan

Steve Cranwell were replaced by SVP sales and marketing Wesley Hayden and VP

marketing Donna Lidster.) As a result, a lot of marketing efforts involve paying for placements with content rather than cash.

"One of our first conversations about a marketing plan is what content is available from the artist, like extra songs and video clips, and where we're going to place it," explains Lidster. "We may supplement it with a buy somewhere, but a lot of stuff we can leverage for free, because we're providing content. And what would we rather do – spend on a banner that somebody may click onto, or provide all these new songs? That's what people want, and it's obviously more appealing."

Lidster says UMC doesn't have the budget to do intensive research, but it taps its website, umusic.ca – which has 150,000 registered members – and street teams for information, as well as outside partners like HMV that are willing to share their customer data.

With an artist repertoire that spans so many different demographic groups, Lidster stresses the importance of using that info to tailor marketing plans for each release. "We look at who they appeal to, so if it's Jann Arden or Andrea Bocelli, we'll use traditional media like classical radio or the *Globe and Mail*," she explains, "and for Hedley, the first thing I'm thinking about is not print – it's what I can build online. It really depends on the artist, and what kinds of tools you have."

Lidster and her department are careful to not to jump too far onto the mobile/online

## A lot of stuff we can leverage for free, because we're providing content

bandwagon and neglect older record store customers, who don't do much text messaging but dominated late-2007 sales with purchases of albums by Anne Murray, Celine Dion and Josh Groban. And innovative campaigns can work for older artists as well. For Joni Mitchell's latest album, for instance, UMC ran a contest at galleries and wine stores that offered a Mitchell lithograph as a prize.

Universal also uses its deep repertoire to find partners to help pay for campaigns. The company's longstanding relationship with CTV paid off when the net bought CHUM. With MuchMusic, MTV and eTalk under the same umbrella, UMC is able to take advantage of multiple opportunities, including providing high-profile artists like Bon Jovi and Rihanna to beef up *Canadian Idol* viewership in return for closed-captioning spots on network shows.

"We love the power of television, but we've got small budgets, so being able to get the exposure has been great," says Lidster.

A promising retail partnership was born late last year, when UMC signed a deal to provide Sears Canada with music online and in stores, so that Disney-branded clothing can be sold alongside Disney recorded music, or Gwen Stefani's perfume with her latest album. The deal was launched with a *Hannah Montana* contest that attracted 40,000 online entries.

As well, Universal found that the teen demographic it seeks can be found in movie theatres, so it established a relationship with

# HIGH ON HEDLEY

When it was time to promote the Vancouver group Hedley's album *Famous Last Words* last October, the Universal Music Canada marketing team knew they had to go where the band's youthful audience lives. So they gave the band a camera to take on the road for their opening spot on Bon Jovi's fall Canadian tour. The band members filmed each other in the studio and before and after the shows to create lots of



extra content for fans, which is exactly what UMC's marketing department needs to create innovative promotions.

"It's great to have extra songs and video clips from live shows or the studio, and little teasers for the record," says VP marketing Donna Lidster. "Some acts are really savvy, like Hedley, who created their own webisodes, special messages for their fans and behind-the-scenes stuff. That's what people really want."

UMC created a YouTube channel with the behind-the-scenes videos called Hedley TV, and promoted it on MySpace and Facebook. Then they brought in Toronto agency M:30 Communications to execute the Hedley High Locker Contest ([hedleyhigh.com](http://hedleyhigh.com)), an online game/social community/contest targeted at Canadian high school kids that will launch next month. It's designed as a high school locker that teens can decorate with photos and branded Hedley items and then tell their friends about.

"We want people to personalize their lockers," says Lidster. "Not only can they put objects from a chosen list on their locker, but they will be able to upload their own photo inside the locker and write on a message board about it."

"It's a great viral campaign. They can sign up with their high school and have their friends vote on their locker, and the winner will have Hedley play at their school." MD

Cineplex to get its music heard in 400 theatres across the country. Moviegoers can see a Bon Jovi video on the monitor at the concession stand, and hear a Universal soundbed of tracks and see an ad for an act they're pushing in the theatre, not to mention a contest page when they open the *Famous* magazine.

"We started out talking about what kind of concert simulcasts we could do together, and did a successful Bon Jovi one," says Lidster. "Then we took it to the next level, which meant becoming their exclusive music provider. It's been a great partnership, and we're just starting to use them online. The Jay-Z movie *American Gangster* opened in December, and we bought the pre-roll on the trailers on the website for that, and we're doing one for Hedley as well."

The burgeoning mobile sector also provides opportunities, and Universal has built partnerships to trade music for access to consumers. At Virgin's VFest in Toronto last September, festival goers text messaged for a chance to meet artists and buy their music. And Universal was the first Canadian label to offer a cross-carrier five-digit short code that can receive text messages, allowing it to market CD inserts, handbills, print ads and more directly to consumers.

"It's about trying to understand what the carriers are planning so we can slot in our artist," says Lidster. "We're working with Rogers on a Jack Johnson initiative. There's an insert in his new CD – one side lists the Trutones available for purchase, and the other has a contest that ties into Rogers' My5 initiative, in which you and five friends can win a trip to see Jack in Hawaii."

Universal utilizes its roster in all manner of promotions, putting singer Hayley Sales together with Frito Lay's Sun Chips, pop-classical duo RyanDan with Rosemount Estate wines and rock band the Killers with EB Games, among other pairings.

"We have the artists everyone's excited about," says Lidster. "Partners will ask what's on our list, and we can say, 'Well, it's Kanye



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West and U2 and Shania Twain and Diana Krall,' and it excites them. We have such breadth in our catalogue that we probably have something that fits, regardless of the product."

That's why Lidster is optimistic about the future. "At the end of the year, album sales were down, but we have seen growth in the digital business," she says. "People who buy music online are spending more than they did in stores. They're addicted – checking out new music, buying singles, replacing their catalogue – and that's exciting."

"And there are all these new partnerships because of technology. Like Quick Response Codes, where you go up to a poster and text on your mobile phone. They're huge in Japan,

and we're going to roll them out this year, because how great is it to be at a concert and have a chance to sample a track from an upcoming CD? We have all this great music, and knowing that everybody wants a soundtrack of their life, how can you not be optimistic?"



With all these ideas ringing in our heads, *strategy* sat down with Randy Lennox at Universal's Toronto headquarters to discuss them.

## How has Universal adapted to the rapidly evolving industry?

I'd say 2002 was the paradigm for us. CDs came in '82, and we had a growth spurt for nearly 20 years before the storm came. In '02, we chose to do four things. The first was diversify, and we started

UMC can leverage the popularity of Rihanna (above), Jilly Black (left) and now even Radiohead (opposite) to create new marketing opportunities

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As CD sales fall, what's your most important alternative revenue stream, distribution or paid downloads? It's about equal. We gave music videos for free to MuchMusic and MTV for years, and then we realized we need to monetize video content. So in the past two years we've developed a model based on a combination of consumer pay-per-play and ad revenue-sharing. We grew up chasing revenue and managing profit. Now we are monetizing intellectual copyright. Our revenue on the top line might be lower, but the profitability will show up because we're successful not only at monetizing video content but at a million ancillary things.

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the process of opening a visual division. We knew the marketplace was leaning toward indie music, so we embraced that sector to offer big-brother services and ride those coattails. We opened Maple Music, where singer-songwriters could have a smaller, funkier environment, and Fontana North, a distribution company within Maple. And we invested early in digital staff, which has proved fortuitous because we now have a higher market share in digital than in physical product.

### What is your mobile market share now?

It's 51%, and one of the reasons is that we embraced mobile early. Also, mobile music skews urban, and we have a healthy proportion of urban music. But we're always making improvements. For example, ringtones were once pre-chosen for you, but now you can go through a song and find that moment for yourself. It took a minute to recognize that we need to push the fact that the ownership is yours and all we really are is a menu of services. That's our vision.



revenue-sharing. We grew up chasing revenue and managing profit. Now we are monetizing intellectual copyright. Our revenue on the top line might be lower, but the profitability will show up because we're successful not only at monetizing video content but at a million ancillary things.

### How have you been improving relations with consumers?

One way is DRM-free downloads. We recognized that the CD was DRM-free for 25 years, and then suddenly we were putting handcuffs on it. In the early 2000s, the industry was getting a terrible name for not trusting its constituency. Now we're maturing in a new industry. I think we're getting to the point of working on trust. And when we're working on trust, they'll stop stealing candy from under our counter.

I'm trying to find critical mass for the music we make and not be in denial about the best way to get it. It's tricky. Music is intellectual property, and the delivery system is a vessel, and as long you identify the two things, you're good. It is the challenge. But I have hope, because you can't be down on this industry. We glue all our memories to music, and we have to never lose sight of that on the business side. We live in hope that consumers will recognize there is dishonesty in uploading music for free.

### Are free, ad-supported download sites the wave of the future?

Absolutely, and we're involved in a number of ad-driven sites in which we're revenue-sharing on their advertising. SpiralFrog is one that is purely ad-supported. For example, if you want to watch the new Jilly Black video, it forces you to watch an ad, then another, then the video. And they remunerate us based on that advertising.

### You also have partnerships with social networking sites.

It's denial to think that your music and visual products are not going to be flipped around the world anyway, so you have to find the best

partnerships with these sites. The Imeem and SpiralFrog deals [in which Universal provides music in exchange for a percentage of ad revenue] are one way, Will.i.am's [in which file-sharing sites are compensated for adding branded mobile players] is another. It's like there are 35 darts on the way to the dartboard. Our goal is to make sure we have the ones that work. I'd say our number one accomplishment in the past 18 months has been educating social media players about the responsibility they have to intellectual copyright, and getting them to be accountable for monetizing the relationship. These were not 15-minute meetings; they were difficult mountains to move. But I think they understand that we are making music and videos, and it's reasonable to be paid.

**You're optimistic paid downloads will work?**  
Yes. In '05, PricewaterhouseCoopers (PwC) looked at the recording industry worldwide, and their graph showed our industry growing to \$38 billion in '05 from I think \$14 billion in '82. It showed physical sales starting to fall in 2005, but it also showed that \$38 billion growing to \$54 billion by 2012. The experts are still optimistic. They think there's exponential growth because they know we're going to figure it out.



Universal is partnering with Sears Canada to provide music for online and in-store purposes

**It's just the delivery system that needs to be figured out, because demand is there?**  
Yes, and it's growing. The irony of free downloading is that it widened our constituency dramatically. But we still have to make a living. Our industry has incredibly smart, resourceful people around the world addressing this issue, and someone is going to get it right. They'll make billions in the process, but God bless them, because there will be some mechanism that breaks this thing wide open.

## What about subscription music services?

Subscription is the best long-term model, because the consumer is already acclimated to it by Rogers, Bell and Telus. It's all about ease of use. Charge me \$15.95 a month and let me never think about it again, because when was the last time you thought about your cable bill?

But if you're paying \$15.95 a month for your phone or computer to have 10 million songs a month, that's daunting. So our role is to make sure that our songs behave differently, and make Universal front of the line. Maybe if you buy a Rihanna song, for instance, you'll get her video for free. Those are the kinds of marketing things we're involved in.

The ringback is a great example. I have four kids, and every member of my family has their own cellphone and ringback. That's an excellent example of adding value for a guy like me who'll say, 'OK, I'll pay the \$2.50.' What's the difference when you have your Bell bill? Call waiting, call return, all those things add up. Now let's take the number of people who have cable or mobile bills and extrapolate that worldwide at \$15.95 a month on a permanent basis, where it's a part of your cable or mobile portfolio. Now I see PwC's \$38 billion going to \$54 billion. That's the only way I see it, because there's the vessel.

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The deal expands the company's transit coverage into the Maritimes and complements its extensive other OOH venues in the region. [Read More](#)

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## **How do you deal with artists like Radiohead balking at recording contracts and releasing music themselves?**

There's a sexiness to bands saying, 'I'll make it on my live shows and merchandise.' But if you don't have a constituency that's bought your music, it's going to be an empty hall you're playing to. Because Radiohead released their own album, because Trent Reznor says Nine Inch Nails doesn't need a major label, there's a perception that if they can do it, so can anyone. Well, they spent years in this system, establishing a huge worldwide constituency. We now have Radiohead for Canada, by the way, which means not that they failed, but that they're acknowledging that there is something to be said for what we do.

## **There's a perception that labels' A&R or artist development function is declining as consumers go online to find out about music.**

There's no question that YouTube is the new smoky bar to find the new artist. However, that does not change the A&R process. It's so much more than finding a song. It's the development of a personality, the explaining of a business, it's a million things. A&R is more important now, because in the online world you have four or five thousand times the artists to filter, so

you have to be better than ever. People say that if something gets a million hits on MySpace, it's a proven hit. Well, let's count how many have gone on to be big hits. The answer would be none. I've heard a million times that A&R is dead, and I think the opposite.

## **How important is the umusic.ca site?**

We recognize that access to artists will be on their websites or YouTube. But Universal is a brand, and we have to be present in that. We get several million unique visits a year, but we don't pretend it's a primary resource for artist information. We use it to build databases. We seek permission to find out who you are, your age and your musical interests and background, so that we're speaking and advertising to you and letting you know what's available.

## **What other new marketing ventures are you developing?**

We've just closed a deal with Manhattan, a Montreal-based apparel company. We're feeding them our artist repertoire for T-shirts and caps, so we're fully in the merchandise business. We shipped the Hedley CD in October, along with a beautifully packaged T-shirt, so when the consumer went to HMV they'd see the CD for \$14.99 or both for \$30.

We're trying to make sure we're offering a portfolio of stuff around the artist. Our merch rights extend from Alicia Keys to Led Zeppelin as well as our own repertoire, so that's very exciting new growth for us.

We're also doing something with Nokia where we're giving people music that's being value-added against the handset being sold. We realize we're the software, and our goal is to be paid for every piece of music that is sold in any form, in a reasonable fashion.

## **What about the videogame market?**

We just bought the company Activision, which makes *Guitar Hero*, and, I mean, what a synergy! So we're using those synergies to expand our merchandising and to get our repertoire licensed to gaming, as well as distributing the games they're licensed to.

The videogame industry always underships. It may be strategy, but half the people lining up don't get it. And we can help, because our world is just-in-time inventory and replenishment, that's what we do. These are some of the ways we're diversifying our portfolio.

## **What are you excited about in the future?**

I'm excited about all of it, because I want to tackle it all. I like challenges. ■



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# IDEAS MAN

Bob Nunn uses non-traditional tactics to keep Yellow Pages relevant, 99 years after its launch

◀ By Annette Bourdeau ▶

Bob Nunn remembers his first day at the Yellow Pages Group well. It was Aug. 14, 2003 – the day of the “Northeast Blackout,” as it’s now known. With no access to lights, computers or even phones, Nunn had an opportunity to indulge in one of his

outlandish suggestion. But Nunn was able to make a strong case for organizing a thank you event for the advertisers, and quickly won internal approval by proving there could be metrics applied to such an exercise to gauge its effectiveness. It didn’t hurt that YPG’s

Often, you only see that kind of passion in the **young and naïve**. He’s earned his stripes and still maintains a really **fresh, energetic passion for the business**

favourite activities: dreaming up big ideas. He envisioned gathering as many of YPG’s 400,000 advertisers as possible under one roof, to demonstrate that YPG’s success is that they’re all in it together. When he first pitched the idea, his higher-ups thought their new Toronto-based director of brand and user experience was crazy.

“The price tag was huge,” says Nunn’s boss, Jean-Pascal Lion, VP marketing at Montreal-based YPG, who laughs as he recalls being shocked by Nunn’s seemingly

CEO, Marc Tellier, is a big advocate of taking risks. “If you give him an idea, he says, ‘Make it bigger,’ says Nunn.

Nunn’s vision came to fruition last fall in the form of a year-long “99 ways to say thank you” campaign, developed with Toronto-based agency The Hive, which was positioned to celebrate YPG’s 99th year in business. Invitation-only events at arenas in Vancouver, Calgary and Toronto featured performances by Jay Leno and the Barenaked Ladies, while Quebec advertisers were entertained by comedian

Mario Jean and singer Daniel Bélanger in Montreal. When asked if YPG plans to do something on such a broad scale again, Lion chuckles: “Eventually, or something else. He has lots of ideas, my friend Bob.”

Nunn, a self-described “brand mechanic,” was drawn to YPG because he saw the opportunity to make a big impact. The seasoned ad man, who’s woven his way from agency to client side at the likes of BBDO, Manchu Wok, Doner Canada and Firestone Canada over the years, has seen the rise and fall of the interruption model of mass media advertising, and is inspired by brands that have been built without it. He points to the success of massive brands like Starbucks, Google and YouTube, which have all achieved iconic status largely through word of mouth and by delivering unique brand experiences. “YellowPages.ca is just crossing the 10 million unique visitor mark – that’s a lot of interaction with my product,” says Nunn. He felt he could make a big difference at YPG by improving its relevance and maximizing the synergy between its print, online and mobile offerings.

One of his early efforts on the mobile front was the 2005 guerrilla launch of HelloYellow, a free, voice-activated mobile search



PHOTO BY GLENN GRAINGER

application. It appeals to drivers searching for local businesses from their cars, so Nunn and his team, which included Montreal-based AOR Cossette, crafted a street effort that entailed yellow-clad promo teams at Esso stations around the Greater Toronto Area giving out free gas top-ups. "It's very contextual – 75% of our ad spend goes on proven methods," Nunn explains. "With the other 25%, we get a little crazy."

HelloYellow is now being transitioned to Yellow Pages 411. Instead of dialing a dedicated HelloYellow phone number, seekers will now receive a prompt when they call 411, asking if they'd like to use the free Yellow Pages service that will allow them to find YPG-listed merchants. The transition has already been made in Western Canada in partnership with Telus, with a supporting awareness campaign by Cossette's Toronto office. Nunn says the shift to 411 makes sense for YPG, because it already owns the online people-finder Canada 411.

Since Yellow Pages offers mobile applications as well as yellowpages.ca – now one of the top 10 most-visited sites in Canada – Nunn felt it was important to expand the brand's identity beyond simply a directory. He spearheaded the launch of the YPG "Find Engine" tagline, which aims to embody the key brand attribute of "finding" to make it relevant across newer Yellow Pages platforms.

"The beauty of the brand is that it's associated with something very precise – a directory," says Lion. "The difficulty is that the minute we play in other fields beyond directories, it becomes a challenge to communicate other brand attributes. This is how, very creatively, Bob has developed ways to play with the brand. It can be associated with more than purely directories."

## FIVE QUESTIONS

### Favourite movie?

*Caddyshack* (why it didn't win an Oscar I'll never know).

### Marketer you admire most?

Walt Disney. He built a great brand and gave the best creative briefs ever.

### First job?

Roots' Home Hardware in Guelph.

### Most useful business book?

Anything by Seth Godin for inspiring us to be more remarkable.

### What keeps you up at night?

Not much. I'm usually too tired by then.



Taking it a step further, Nunn, along with higher-ups including Lion and Tellier, rewrote the company's mission statement last year. The resulting mandate – to find the best seller for each buyer – is perfectly aligned with the new "Find Engine" tagline.

Nunn explains that people using his product most often have something very specific in mind – they're not just searching for fun. "It's the finding that drives us," he says.

To arrive at the new slogan and mission statement, YPG invested heavily in market research, including four years of working with focus groups, and some very hands-on feedback-gathering tactics. "We [Nunn and Lion] were out delivering phone books door to door in Vancouver. You learn from that," says Nunn, adding that many people wanted to make sure it was an official *YellowPages*, not a knock-off. "Online is growing and exciting, but I was struck by how important the print books remain to people, and how appreciative so many were to receive them."

The Yellow Pages brand isn't the only "find" tool in YPG's arsenal; in 2006 the company acquired Trader Canada, which publishes over 100 classified ad-based publications, including *Auto Trader* and the *Bargain Finder*. Nunn opted to focus first on the Trader jewel, *Auto Trader*. Its AOR before the takeover was Toronto-based John St., and Nunn wanted to see what they could do. "We wanted to rejuvenate the brand," he says, but he wasn't bowled over by the agency's initial work – he liked the strategy, but not the creative.

John St. knew it would have to work hard to keep the business from going to YPG's AOR, Cossette, so it treated its next meeting with Nunn like a new business pitch.

The resulting "Come meet your match" positioning, which played on the concept of online dating, was exactly what Nunn was looking for, and John St. kept the business.

Nunn's ad-savvy and relevance-driven connection approach also affects his agency partners. Arthur Fleischmann, president of John St., says Nunn's ability to rattle off details about ground-breaking campaigns from around the world raises the bar for his agencies. "Knowledgeable clients are the best kind," says Fleischmann, adding that Nunn's excitement about the ad business is contagious. "Often, you only see that kind of passion in the young and naïve. He's earned his stripes and still maintains a really fresh, energetic passion for the business."

Next on Nunn's agenda, YPG has quietly begun rolling out a new product that allows advertisers to include video content on their yellowpages.ca ads. Dubbed YellowTube, it will allow restaurants, for example, to



Nunn's penchant for context-based ads is evident in campaigns for *Auto Trader* (above left) and Yellow Pages (above)

post virtual tours of their offerings to entice potential customers. "Once it's sufficiently populated, we'll start advertising it," says Nunn. With Nunn's penchant for the non-traditional and freedom to "go a little crazy" with his spend, the YellowTube launch effort will likely find you soon. ■

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# ParticipACTION GETS QUIRKY

◀ By Annette Bourdeau ▶

## Goodbye, Hal and Joanne. Hello, quirky foreign gym teacher.

Toronto-based ParticipACTION is back after a five-year hiatus with a new campaign, "Old Before Their Time," which features children complaining about health problems and behaving like fragile senior citizens. It's running in English and French, and includes four TV spots and banner ads. The new effort is replacing Hal and Joanne, who have been continuing "Body Break" without ParticipACTION.

The campaign includes three recently unleashed viral spots that aim to create buzz about the "inactivity crisis" facing Canadian children. The "How to Play" clips feature a *Dodgeball*-esque gym teacher with an unidentifiable European accent demonstrating how to play games like hide-and-seek and tag.

"It's a new day, it's a new generation – we

wanted to do something a bit more hard-hitting than Hal and Joanne showing you how to do jumping jacks," says Don Saynor, creative group head at JWT Toronto. "[The virals] are in keeping with the kitschy '70s nature of a how-to campaign."

The broader campaign's primary target is parents, while the viral targets families in general. The main objective is to spark conversations among families about maintaining healthy, active lifestyles.

We asked two youth-savvy panelists, **Carmen Schwalm**, marketing manager at Mississauga-based Fox Home Entertainment Canada, and **John Findlay**, founding partner at Ottawa-based interactive shop Launchfire, whether this campaign raises their heart rates.



### CONCEPT

**Schwalm:** "Old Before Their Time" convinced me there was a problem. "How to Play" was tongue-in-cheek, and a simple solution to the problem. I would have liked to see a closer connection between the two...Problem. Solution. Got it.



**Findlay:** I don't believe people can be driven to maintain a physically active lifestyle by the fear of premature health problems. Although it may strike a chord initially, the effect will eventually wane. Ultimately, there needs to be an immediate and concrete payback. I think I would have leaned more towards emphasizing the positive effects of maintaining a physically active lifestyle, as they are more tangible and immediate.



### ONLINE ADS

**Schwalm:** I like the consistency between the TV spots and banner ads. It is reinforcing a message that parents have potentially seen elsewhere. My only concern is that the creative requires the user to stay engaged solely on the banner the whole time to get the message. I don't think that is realistic in today's online environment.

**Findlay:** The banners do a good job of conveying the campaign's key messaging. However, they had no call to action. In order to drive traffic to a website, you need to offer value to your audience.



### VIRAL

**Schwalm:** Build it...will they come? Viral has become such a buzzword that I think people feel that they need to have a viral component in their campaign or else. Not enough time is being spent defining what makes their viral compelling or figuring out whether it truly makes sense for the brand and their demo. The spots are mildly amusing, but would I forward them? No.

**Findlay:** In my experience, successful viral programs have to be edgy, funny or very entertaining. Although these spots did convey the campaign messaging, they rely on humour to drive pass-along. I didn't find the spots funny, so I think their viral effectiveness will be limited.

### TV

**Schwalm:** Direct, honest, and compelling. They are hard-hitting and would be tough to ignore as a parent. The one thing I would have liked to see is the "so what?" or "here's what you can do about it" [element], which could simply be a message driving people to the web for information.

**Findlay:** Although the TV concept is effective for conveying the key message (inactive kids may get old before their time), I just didn't find them funny or memorable. I also thought that there should have been a stronger call to action. The website provides loads of information to help people become more physically active, but the ads did little to drive me to the site. It's not enough to just mention the URL.

### The creds

**ParticipACTION:** Marianne Bernardo, VP marketing; Kelly Murumets, president & CEO; Elio Antunes, COO & VP partnerships

**JWT Toronto:** Don Saynor, creative group head; Jeff Wilbee, AD; Rick Brown, digital CD; Martin Shewchuk, EVP/ECD; Clair Galea, broadcast producer; Shelby Spigelman, account executive; Michelle Milos, director, business development; Monique Zarry, account director; David Gibb, EVP/ MD

# OUTSTANDING NEW CAMPAIGNS

◀ By Annette Bourdeau ▶



## LCBO SAYS STOP BLUSHING, START ACTING

Worried that taking the keys away from a tipsy friend is a faux pas? The Toronto-based Liquor Control Board of Ontario (LCBO) would like you to reconsider that.

A new anti-drinking and driving campaign from the LCBO and Oakville, Ont.-based Mothers Against Drunk Driving (MADD) Canada features good Samaritans saving strangers from tumbling down the stairs and walking in front of a moving car. It plays on the idea that if you wouldn't be too embarrassed to prevent such mishaps, why should stopping a friend from drunk driving be any different?

"The LCBO tries to take a more thoughtful approach. It's a matter of appealing to someone's intelligence," explains Karen Howe, VP/CD at Toronto-based Due North Communications. "In this category, there are a lot of people just wagging fingers."

Two different washroom executions feature textured posters made to look like a brick wall or a tree, with the tagline: "Too embarrassed to stop a friend from drinking and driving? This [tree/wall] won't be."

The campaign targets suburbanites in their early 40s who don't typically drink too much, but may accidentally have one too many at a friend's house.

The 30-second TV and two 30-second radio spots broke before the holidays, while the washroom efforts debuted in January. The campaign will run in higher rotation leading up to the May "two-four" weekend.

advertiser: **Bill Kennedy, executive director, corporate communications; Jacqueline Waldorf, senior communications consultant, social responsibility; Jim Fitzpatrick, broadcast producer, LCBO; Andrew Murie, CEO, MADD Canada**  
agency: **Due North Communications**  
CD: **Karen Howe**  
AD: **Shawn Wells**  
copywriters: **Karen Howe, Sam Zivot, David Gee**

agency producer: **Louise Blouin**  
account team: **Jill King, Loralei Derera, Justin Xavier**  
print production: **Dee Tung**  
prodc: **Wilfrid Park**  
director: **David Tenant**  
executive producer: **Angie Colgoni**  
editor: **Mick Griffin, Rooster**  
sound: **Chris Tait and Terry O'Reilly, Pirate Radio and TV**



## LUCKY NUMBER EIGHT ELEVATES BMO

Landing an extra \$10,000 in the bank would be pretty wondrous.

A new promotion from Toronto-based BMO InvestorLine is themed around the "Eight New Wonders of the World" – seven destinations, plus a \$10,000 prize rounding out the list as the eighth wonder. The effort plays on the ancient Chinese belief that eight is a lucky number, and cheekily targets "Type 8" investor personalities in 2008. New and existing InvestorLine clients are being offered eight chances to win and eight prizes to choose from, including trips to the new seven wonders or the hefty deposit into one of their online investment accounts.

A supporting campaign features Type 8 personalities meticulously crafting models of the wonders with office supplies. An online time-lapse video seeded on sites like YouTube last month features an office worker composing a replica of Brazil's Christ the Redeemer statue with staples. Two TV spots broke in late January, also featuring rapid re-creations of various wonders.

"We wanted to show the passion, or the lengths people would go to for a chance to win one of these trips...obviously this is a bit of an exaggeration," says Cosmo Campbell, CD at Vancouver-based Tribal DDB.

The effort aims to raise awareness about InvestorLine and differentiate it from online investment competitors like ING Direct.

Over 600,000 staples were used to build the Christ the Redeemer model, while the Great Wall of China and Colosseum replicas are comprised of pencils and erasers, respectively. No office supplies were wasted during the filming of these commercials: all leftovers are being donated to underfunded public schools.

advertiser: **Katya Gitlin, marketing manager, marketing and client strategy; Al Gregoire, director of new client acquisition, BMO InvestorLine**  
agency: **Tribal DDB**  
CD: **Cosmo Campbell**  
AD: **Alex Beim**  
copywriter: **Cameron Warden**  
agency producer: **Ryan McCormick**

flash developer: **Amadou Isaacs**  
account managers: **Carl Smith, Nicole Milette**  
prodc: **Radke Film Group**  
head of production: **Kevin Walter**  
director: **Robin Hayes**  
DOP: **Trent Oploch**  
producer: **Ari Jampolsky**  
modellers: **Willard Cochrane, Iesza Snowden, Aaron Jordan**



## CGA'S FUNNY SIDE GETS RAVE REVIEWS

Everyone counts sheep to fall asleep. But it takes a special kind of numbers-nerd to keep track of just how many sheep are dancing through his head.

A cheeky 60-second TV spot to raise general awareness about Montreal-based Ordre des CGA (Certified General Accountants) du Québec ran on New Year's Eve during Quebec's popular annual TV comedy special, *Bye Bye*. The show, which featured the comedy troupe RBO poking fun at the year that was, attracted almost three million viewers across the province.

The CGA spot featured an accountant frantically exercising his math skills to keep track of a slew of animated sheep, which culminated in a grand total of 2008 fury farm friends in a nod to the new year.

"We wanted to be funny while keeping the straight side of accountants," says Gaëtan Namouric, CD at Montreal-based bleublancrouge. "We said, 'Let's do something entertaining that everyone can relate to.' Just because you're a serious industry doesn't mean you have to do crap."

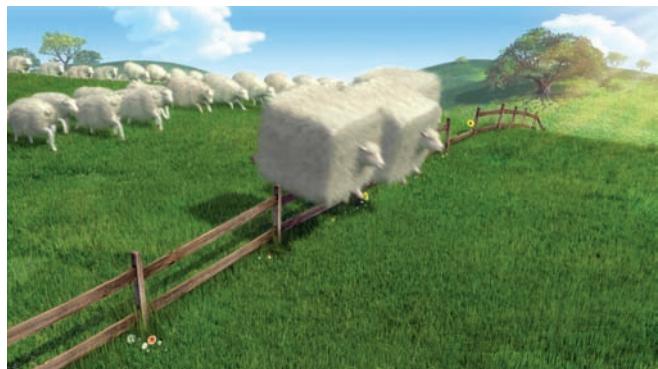
The TV spot was a one-off for now, with no other elements planned.

"That was their budget for the year – they bet it all on *Bye Bye*," says Namouric. "*Bye Bye* is like our Superbowl in Montreal. Everyone watches."

The gamble seems to be paying off: the typically snarky TV critic for *La Presse*, Pierre Foglia, singled out the ad as his favourite spot of the night.

advertiser: **Danielle Blanchard,**  
**president/CEO: Mathieu Beaudoin,**  
**marketing and communications manager,**  
**Ordre des CGA du Québec**  
 agency: **bleublancrouge**  
 CD: **Gaëtan Namouric**  
 AD: **Ezra Belotte-Cousineau**

copywriter: **Guillaume Blanchet**  
 client services: **Francis Armstrong,**  
**Jacynthe Prince**  
 agency producers: **Normand Vaillancourt,**  
**Lisa Arduini**  
 prodcos: **DeShed and Bureau de Post**



## PREMIUM PLUS + SOUP = FIREWORKS

Some things are just meant to be together. Like soup and crackers.

To drive this message home, the latest TV spot from Premium Plus, a Don Mills, Ont.-based Kraft Canada brand, depicts soup "fireworks" happening each time a cracker lands in a bowl of soup. The song "Celebration" by Rare Earth reinforces the festive feel.

"It was a great brief with a very tight main message: Premium Plus makes soup better," explains Ron Tite, VP/CD at Toronto-based Sharpe Blackmore Euro RSCG. "We thought: what happens when things get better? People celebrate."

The spot strategically features multiple kinds of soup. "We wanted to ensure that Premium Plus grew as the soup category grew, and make sure that people would think to put Premium Plus in their squash and minestrone soups, like they would with the more traditional soups," says Tite. "I'm a cream of mushroom man, myself." Tite says the unusual spot is a deliberate departure from more traditional CPG ads to keep Premium Plus more contemporary. "We didn't just want to show a happy, smiling mom serving soup."

The "fireworks" were created by literally blowing up bowls of soup. Tite says the shoot, which didn't wrap until about 4 a.m., was one of the messiest he's ever been on.

The spot broke across Canada in late January, and is also running in Quebec with the English "Celebration" lyrics stripped out.



advertiser: **Shirley Mukerjea, brand manager;**  
**Heather Crees, VP snacks and cereal, Kraft Canada**  
 agency: **Sharpe Blackmore Euro RSCG**  
 CD: **Ron Tite**  
 AD: **Mike Sundell**  
 copywriter: **Brent Turnbull**  
 account executive: **Kathryn Smirle**

executive broadcast producer: **Francesca DeRose**  
 prodco: **Brown Entertainment**  
 director: **Eddy Chu**  
 executive producer: **William Cranor**  
 line producer: **Erik Wilson**  
 DOP: **Gabor Tarko**  
 editor: **Brian Noon**  
 senior inferno artist: **Dominik Bochenksi**  
 post production producer: **Cathy Jefferies**

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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# BEYOND THE PRINTED PAGE

Newspaper brands are in the throes of a major evolution, as they move content and advertising onto mobile and online platforms and launch new services and niche products to connect with more consumers. *Strategy* checked in with Canada's national newspaper warriors – CTVglobemedia's *Globe and Mail* and Canwest's *National Post* – to find out what's working.

◀ By Jesse Kohl ▶



The *Globe and Mail* and *National Post* compete for national readers with redesigned print editions, new sections and online video content

You don't have to look far to find an obsession with death in the mediascape – or an argument about what's dying, anyway. We've heard that TV is dead countless times, ditto radio. And print – well, "print is dead" comes to mind with every new study on declining circulation or how the Internet killed the classified pages. And yet they all soldier on,

print products last year (the *Globe* in April and the *Post* in September), launched new sections designed for reader and advertiser appeal and forged ahead with new online initiatives – including high-quality video content and new plans for making content available on the go.

The *Post* went live with a soft launch of its newly redesigned

Our newsroom from top to bottom has bought into the idea that we are **delivering information across as many platforms as fast and deep as possible**

with varying degrees of reinvention along the way. For the original media platform – newspapers – that currently means less paper-centric thinking and a wider definition of news content.

Both of Canada's national newspapers are deploying strategies that surround audiences with unique content of a quality far beyond the commoditized updates that span the web. Beyond the initial challenge of creating online products that can compete globally in the digital information game, they are shifting into a different kind of storytelling, as technology changes the nature of journalism for its practitioners, readers and advertisers.

The *Globe and Mail* and the *National Post* both redesigned their

NationalPost.com website on Nov. 24, and a hard launch, accompanied by ad creative and full-on promotion and aggressive marketing, followed on Dec. 5.

"This has been a huge year of transition for us," says *National Post* editor-in-chief Doug Kelly of the last 12 months. "Our newsroom from top to bottom has bought into the idea that we are delivering information across as many platforms as fast and deep as possible."

The paper opted for a fresh look online, more akin to NYTimes.com than its previous uniformity with CanWest's Canada.com network. In print, the paper also redesigned its Arts & Life section last April and added a Small Business Mondays section in September.

"I think you'll find newspapers becoming more analytical," says Kelly. "The commoditized news will tend to be pushed to the web and other sources. It'll be presented differently in the newspaper, and probably be more graphic-driven. Certainly at this paper, commentary is a big part of what we do, and that will be front and centre."

Following its full-on print redesign, which debuted last April, the *Globe and Mail* built ReportonBusiness.com to back up its existing magazine brand, introduced three new niche-targeted mags – *Report on Small Business*, *Technology Quarterly* (or *TQ*) and *Globe Investor* – and launched its Life section. *Globe and Mail* publisher/CEO Phillip Crawley says Life has attracted about 80 new advertisers to the *Globe*, and accomplished the paper's goal of attracting more women readers.

"It's been successful at helping us drive growth in our advertising sales," says Crawley. "As you look around at the North American market, you'll see that most newspapers are suffering a decline in their newspaper ad sales. We've actually recorded an increase of something like 6% in our ad sales in the course of that fiscal year [up to the end of August]."

Reasons for that growth, aside from the Life launch, include new premium positions such as the OBC on the news section and the "smart agate" content placements in the business section, as well as new print/web bundling opps and cross-platform packages that leverage multiple touchpoints for advertisers.

And while the situation of declining circulation revenues seems to be more grim in the U.S. than in Canada, print publishers on both sides of the border are getting in early on the production of motion pics for the public – even as the mediascape continues to debate the best way to monetize what everybody says is the wave of the future.

With the official reboot of NationalPost.com, the *Post* marked its commitment to serving up more video content by integrating a new video player into its web presence. In addition to the established video series that accompanies *Financial Post* writer Jonathan Chevreau's *Wealthy Boomer* columns and blog posts, the paper emphasized the relaunch with video segments such as *The Abaya Monologues*, a clip that also tied in with the written word.

Prior to the reboot, the video content on NationalPost.com "wasn't very appealing," says Jonathan Harris, executive editor and director of online for the *Post*. "Now we have a new player, and it's a much better experience for users. We're starting to get very aggressive in that space. We're looking at pushing out a lot of new video from the newsroom, and making it a priority this year."

The *Post*'s VP advertising sales, Mark Spencer, says video is part of the package when it comes to serving advertisers in the online delivery of content. "From an advertising perspective, there's a tremendous amount of growth opportunity in online," he says. "We'll continue to look at complementing our print product with online innovations as well."

For example, RBC sponsored *The Wealthy Boomer* with video pre-rolls produced by Canwest, as well as standard online ads, sponsor logos and print integration. And Bell is sponsoring *12 Weeks to Start Up*, a video



The *Globe* claims its new Life section has attracted more women readers – and 80 new advertisers

series about starting a new business which began rolling out in January.

The *National Post*'s whole newsroom is now involved in the multimedia-content line of thinking. "On the video front, there's the daily stuff, which will come out of the *FP*, and larger, project-driven initiatives," says Kelly. "We try to constantly have something coming out through the newspaper and the website – sort of the big idea in terms of a series. We will be backing that up with video. Across as many platforms as possible, the bottom line is that we are competing with all sorts of media."

In January, the *Post* began an ambitious series on native issues in Canada. Originally planned as a five-day series, Kelly says the strategy was changed to run it over five weeks to drive online participation and discussion and, ultimately, a viral spike in interest and traffic. And the weekend before Valentine's Day, the *Post* will publish the Love & Sex Issue, which Kelly expects will perform even better than the Woman Issue – a whole issue focused on women – did in September.

The *Globe* launched its video content in early 2007, and the paper has since branded several video features as *Globe Docs*. The point was driven home to advertisers at a client appreciation event in November, when the paper put Afghanistan correspondent Graeme Smith on stage to share experiences (and video) from the field with a 700-strong crowd at the Carlu in Toronto. The paper also showed *Boy in the Moon*, a *Globe Doc* about features writer Ian Brown's son that accompanied a 16,000-word Saturday series of articles.

"Video has been quite a fascinating experience for us," says Crawley. "We really didn't have an idea of how well this would play out, but we've exceeded our expectations in terms of the number of plays. Very quickly we were hitting a million plays a month – much more than we expected, and more than what some other newspapers which have been doing it longer have achieved."

"There's a developing strength here for us. Obviously, we have to establish response rates and traffic levels, and then we can go out and sell on the back of that information."

The *Globe* already included video vignettes in the media plan for the Infiniti Excellence by Design initiative. The series profiled subjects such as Cirque du Soleil makeup designer Nathalie Gagne and Shim-Sutcliffe Architects in *ROB* magazine from May to December, and tied it all together with a 15-second sponsor tag, microsites, online ad placements with various *Globe* properties and on-air exposure on CTVglobemedia's Business News Network (BNN).

The *Globe* sells pre-roll ads for some video content to marketers such as Ford, but it's currently marked as a growth opportunity rather than a stand-alone revenue-getter.

"It's an area that's slowly gaining traction," says Andrew Saunders, VP advertising sales for the *Globe*. "A number of advertisers have shown an interest, but the interest to date in online video as an industry is quite limited. But our expectation is that it will evolve over the next 12 to 18 months."

Mobile is also pegged as one of the next big things. The *Toronto Star* announced that it was shutting down its downloadable afternoon daily, *Star PM* (which lasted only half a year),

to focus instead on the paper's mobile services. Heading into the new year, the *Wall Street Journal* made headlines for more than just its decision to scrap subscription fees and permit free online access – it also launched fully functional mobile offerings. And the *Globe and Mail* and *National Post* are also embracing the latest platform that's caught the eyes of newspaper publishers around the world.

The *Globe* is preparing to launch its new mobile delivery service this month, marking a new arrangement with California-based AvantGo that will make it easier to access content on any BlackBerry or PDA. Advertiser presence on the *Globe's* mobile offerings will take the form of logo placement on the small screen – although Crawley is careful to emphasize that the *Globe's* mobile initiatives are “more of a service issue than a revenue issue.” It’s about making the brand available to its advocates at any time or place.

The *Post* launched its mobile service with Toronto-based Viigo in June 2007, but the newspaper didn’t really put a promotional push behind it until December. The *Post* did not reveal user numbers for the mobile platform offerings. But Harris told *strategy* that the promotional push led to a five-fold increase in the number of people accessing *Post* content on the go in the week before Christmas, when ads on NationalPost.com and Canada.com rolled out, along with e-newsletter placements and “reefer” promotional banners on page A1 of the print product.

The mobile ad content is embedded into each of the feeds that mobile users can find with the *National Post* and *Financial Post*. The paper has a number of channels accessible via handheld devices – from the Full Comment feed straight from the editorial board to theampersand, the paper’s Arts & Life feed, to PostIt Sports. In mid-January, American Express was advertising with the *Post's* Viigo content, and contracts with Cisco Systems and IBM were signed as well.

“One of the great things about the partnership with Viigo is that it’s so versatile,” says Spencer, the *Post's* VP of advertising. “Users get to select exactly what they want. It’s compatible with whatever their interests are.”

And whether you classify the *Financial Post* daily podcast as mobile content or just lump it in with “audio,” you can’t ignore the success of the series. Launched in March 2007, the podcast quickly shot to number one in the iTunes business category with pre-roll, mid-roll and post-roll sponsorship by Cisco. On a weekday before Christmas, it was ranked at a comfortable number three. And the *Post* is pushing forward with the *Full Comment* podcast and a *Small Business* podcast – which had yet to find sponsors at press time.

On the *Globe's* side, there’s also good news to report when it comes to the success of the multiple-touchpoint plan.

“As our emerging technology and platforms mature, it gives us greater leverage,” says Saunders. “Our newspaper reach weekly is around 2.5 million, but our online reach is now over five million unique visitors and over 100 million page views – and that doesn’t even include the magazine reach.” *ROB* magazine’s audience adds another 1.3 million in reach for advertisers looking for more exposure than the newspaper itself.



The *Post* is pushing forward with podcasts and vodcasts of content from its print edition

As the *Globe's* strategy for 2008 unfolds, don’t be surprised to see a lot of activity in terms of new online products rolling out as well as a continued focus on bundling print and web opps for advertisers. And the paper isn’t about to ditch its subscription models for quality offerings.

“We’re looking at new subscription offerings for the next year,” says Crawley. “Subscriptions online are a hot topic because of what’s been happening elsewhere in the industry, at the *New York Times* and the *Wall Street Journal*. We still believe there’s a value in premium

content, particularly in specialist areas. We have a very strong franchise in business and finance, and it would be no surprise if you found us focusing on those areas.”

The paper is also pushing forward with online products designed just for advertisers and the marketing community. Last spring, coinciding with the print product’s redesign, the *Globe* launched *GlobeLink.ca*, a comprehensive online info source for details such as rates, section descriptions and the company’s other vertical products. The site includes *Globe Dispatch*, an e-newsletter for advertisers, and *Media Central*, a 24/7 news and insight resource aimed at helping communications pros create well-informed plans by highlighting industry trends and professional issues.

“With *GlobeLink*, we’ve had thousands of participants engaging with the site,” says Saunders, adding that registrations have grown by about 30%. “We’re seeing that the community is going to *GlobeLink* to engage with this type of content. So it’s obviously been a worthwhile investment. At this stage in the game, what we’re doing is refining our current strategy.”

The *Post's* 2008 strategy includes pushing out more multimedia offerings, like video and audio files embedded in the online content, as well as enhancing its Web 2.0-friendly tools for readers. In addition, the reboot of NationalPost.com involved introducing four widgets that make *Post* content moveable to MySpace or Facebook, or straight to users’ desktops. And Harris says the number of *Post* widgets will double this year.

As newspapers press on with the task of proving the value of their multimedia audiences, not all media reports are grim. There’s evidence from across the continent that revenue streams from digital platforms are growing as the content delivery channels themselves grow in significance. In November, the Newspaper Association of America reported that third-quarter online ad revenues were up 21% – lower than the 31.5% overall online revenue growth achieved in 2006, but still healthy. It was, after all, the 14th consecutive quarter of double digit growth for online newspaper ads since 2004.

That same month, a study by Toronto-based organization Kubas Consultants surveyed 508 newspaper executives and managers in the U.S. and Canada, and found that 71% of them anticipated large increases in online revenue in 2008.

Are newspapers competing more directly with TV and radio? You could argue that they are – and that the so-called newspaper wars have expanded beyond the printed page and become the media wars. ■

# VIRTUAL TELUS-TROPOLIS

Online city demos business solutions the fun way

◀ By Annette Bourdeau ▶

If you build a virtual city, they will come.

Telus has crafted a Second Life-like online city, the Telus Innovation Experience (TIE), to showcase its industry-specific communications and IT business solutions.



Telus' virtual city: more fun than PowerPoint

the Telus Business Solutions marketing department is segmented into vertical, industry-specific teams. They're empowered to develop new solutions based on feedback they hear from clients. "Marketing is looked at as a strategic enabler of the business – gathering insights and building solutions," explains Jeff Lowe, Calgary-based VP marketing for Telus Business Solutions.

Visitors convene in "Telus Plaza" to solicit advice from experts, chat with peers about best practices and eventually be linked up with sales reps. The plaza will also incorporate two of Telus' research-driven online analysis tools: the Business Value Tool and the Wireless Solutions Roadmap.

"This is not a technical discussion. This is a discussion with business leaders about staying ahead of the competition," says Lowe, adding that since TIE's soft launch last summer, it's been attracting about 50 potential clients per day. Lowe says awareness of Telus' business solutions is quite low, so TIE can be an educational tool in the sales force's arsenal. Plus navigating through a virtual city is a bit more exciting for clients than sitting through yet another PowerPoint presentation.

For now, there aren't any plans to advertise TIE; potential clients will be directed there by the Telus sales force.

Telus worked with Montreal-based agency LVL Studio to build TIE. ■  
[www.tie.telus.com](http://www.tie.telus.com)

# PUSHING BUTTONS

With everything going high-tech, why should old-fashioned buttons be any exception?

Independent Huntington Beach, CA.-based company My-iButton recently launched a



lightweight multimedia button ideal for displaying marketing messaging. For example, restaurants could have their servers wearing

buttons displaying photos or videos of the day's specials. Files can be uploaded via a USB port.

The buttons are rechargeable, and will last eight or nine hours on a full charge. They can be worn as pins or hung from lanyards, and can be rotated to display both landscape and portrait views.

The buttons are sold for \$79.99 each at [my-ibutton.com](http://my-ibutton.com). AB

## GOODBYE, IT GUY

New tool lets marketers use the Google Optimizer all by themselves

Know JavaScript coding like the back of your hand? Good for you, we're all very impressed. For the rest of us, Vancouver-based software company Marqui's latest suite of marketing automation solutions includes a feature that allows even the non-tech savvy to take advantage of Google's free Website Optimizer tool.

The Google tool enables marketers to tweak and test variables on their landing pages to see which formula of images, body copy, titles and other factors delivers the highest conversion rates. While the tool is free, it requires JavaScript coding, forcing many marketers to rely on help from their IT support staff every time they want to run a new test. Marqui's fall 2007 marketing automation software suite is fully compatible with Google's Website Optimizer, allowing marketers to simply tick boxes and paste URLs instead of waiting for programming help.

"It's dead easy for marketers...we're like your little IT guy," says Ryan

Stocker, Marqui's director of product development. "[Optimizing] that landing page is really important – it's not uncommon to see [conversion] lifts of 100 or 200%. That's why testing is so exciting."

Marqui is the first vendor to offer full integration with Google's Website Optimizer. "They deserve credit for being very forward-thinking," says Tom Leung, business product manager at Mountain View, CA.-based Google, adding that the tool is free because better websites that offer improved user experiences are in the company's best interest.

"In the long run, we think Google will stand to benefit. If advertisers get a higher ROI and decide to reallocate spending because their website is performing so much better, we feel that we have an opportunity to participate in that increased spending," Leung explains. "It is consistent with our mission of making the web a better place."

The Marqui suite with the Google tool starts at U.S. \$450 a month. AB



# NEWSFLASH

# THE FLYER FORECAST: OPENING DOORS

## FREQUENT FLYERS

Since the eighteenth century, flyers in their various forms have been used to inform, entice and excite consumers. These humble handouts have since grown to become finely tuned and targeted marketing vehicles that account for two billion advertising dollars every year.

"Flyers provide a strong shopping reference for consumers and offer retailers flexibility in messaging," says Lisa Di Marco, chief operating officer of Media Experts, an independent media strategy and negotiation company. According to a recent survey by the Canadian Marketing Association, a third of all Canadians find flyers and marketing materials that come in the mail of interest. And 48 percent of youth aged 18 to 24 would try a new store based on a flyer.

"Flyers give us the ability to create a relationship with customers on a weekly basis, keeping us at the top of their minds within their shopping habits," says Tom Andrew, manager of print media distribution at Sears Canada. Without flyers, he adds, retailers can quickly drift out of the competitive scene. "And based on our in-house analytics," he says, "flyers deliver the best ROI versus all other media."

So, what are the current conditions in the industry and what's on the horizon? It's an evolving medium rather than a growing one, says Di Marco. Indeed, the future flyer forecast holds great evolutionary prospects. Industry insiders foresee even more refined targeting capabilities, the "greening" of the industry, greater creative and story-telling possibilities and different kinds of companies throwing their hats into the ring.





## ON TARGET

Flyers are an intriguing phenomenon today. This centuries-old medium continues to gather steam in an environment where other traditional media, like television and radio, are battling fragmentation, and new forms of interactive advertising are gaining market share.



Vice President Ted Naish & President Steve Acland of Geomedia

Why has the flyer industry continued to grow year after year? One reason is the industry's open adoption of new technologies such as GIS and analytical methods. Targeting is the one word on the lips of every flyer marketer, retailer, distributor, printer and analytics agency. Get

the right message into the right hands at the right time. And, as more advertisers see the need for outside management of targeting, analytics and media planning, more service providers are adding flyer management to their repertoire.

"Everyone wants in the game, but not all are playing the same game," explains Steve Acland, president of Geomedia, a Toronto-based company specializing in flyer distribution analysis and management. Printers, newspaper groups, and direct mail, creative, and full-service media agencies now all offer some aspect of flyer management. Companies as diverse as Geomedia, Metroland, Pitney Bowes MapInfo, Alex Media, Transcontinental, Sun Media and Netmedia continue to refine flyer targeting strategies and tools, with each carving out its own niche.

"Targeting and measurement are crucial to the industry now," says Acland, "which means the whole thing is powered by proprietary customer data, secondary geo-demographic data and media distribution data." Advertisers who master using all of this information, or who use a supplier to do so, have a clear competitive advantage.

Geomedia is Canada's leading marketing services company specializing in geo-demographic analysis and targeted media planning. Geomedia is expert at linking consumer demand models with media data to deploy for advertisers the most precise distribution programs.

Most advertisers also have a wealth of customer data collected through their point-of-sale systems, loyalty card databases, credit card records, rebate and warranty programs, e-commerce transactions, and other sources. While most advertisers recognize that they should leverage customer data and utilize secondary data, many have not become adept at doing so in ways that are actionable and measurable. Geomedia gives advertisers a competitive advantage by leveraging their customer and secondary data, together with Geomedia's geo-demographic analysis and targeted media planning.



## NETMEDIA DISTRIBUTION: A ONE-STOP SHOP

"Clients often hear from our competitors that working with Netmedia will lead them directly to a Sun Media only program" says Jim Dale, Netmedia's general manager. "This is entirely flawed logic. Netmedia Distribution is the oldest broker of distribution services in Canada. It's also owned by Sun Media, the country's largest newspaper publisher. But Netmedia remains an independent entity and it is this affiliation with Sun Media and Quebecor that can benefit the customer in terms of efficiencies not available through our competitors."

Netmedia offers an enormous delivery network. The company reaches a network of more than 11 million households every week. Sun Media boasts over 250 daily and community newspapers in addition to canoe.ca, Canada's largest non-portal website and Quebecor – Canada's largest printing company.

"Yes, selling our own media interests us," says Dale. "But our single interest is serving our customers." The company continues to tailor distribution strategies to each unique client. The benefit Netmedia offers is a media juggernaut at your fingertips. Clients can choose to leverage Quebecor's vast resources – or not. "If placement in a non-Sun Media property betters serves the client, then that's where we go, without hesitation," adds Dale.

Of course, clients will always get the best rates and the best data analytics by using Netmedia regardless of which distributor is ultimately selected. They offer a one-stop shop: a huge media delivery network, printing and packaging, and state-of-the-art analytics – one order, one invoice, one contact.

## MILLIONS OF READERS

Flyers aren't just a mass medium – they're becoming a smart medium. Advertising surrounds us everywhere, everyday.

"Retailers and marketers compete for people's eyes and, ultimately, their pocketbooks," explains Kathie Braid, VP marketing & corporate sales at Metroland, Ontario's largest publisher of community newspapers. Metroland publishes 132 editions, concentrated in southern



Metroland Media Group youth carrier delivering door to door

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Ontario and centered in the GTA. The company distributes more than 2.9 billion flyers a year, primarily inside their newspapers, to advertiser-defined households. It offers two key advantages for retailers: a consumer-trusted delivery vehicle along with advanced targeting capabilities to communicate to high-value customers.

In newspapers, advertising is a destination, not a distraction. "Many of our readers look forward to reading their flyers with their paper," Braid states. Consumers trust newspapers as a source of information. A recent CMA survey showed that 37 percent of respondents shopped somewhere new based on a flyer received with their newspaper.

To truly optimize this delivery vehicle, Metroland offers the flexibility of targeting. Using its proprietary delivery system, it can drill down to a route as precise as 50 households. "We help customers use their data to determine the most important households for their business," says Braid. Metroland uses sales records, census data and demographic information to effectively – and efficiently – identify and micro-market to key customers.

### NATIONAL REACH, LOCAL LOYALTY

Another benefit offered by newspapers is their local flavour and loyalty. Publishers such as Metroland and Sun Media deliver neighbourhood newspapers that have, in many communities, endured as the definitive local news source for generations. "Nationally, our circulation of both paid and non-paid products now stands at over 6.3 mil-



lion," says Shannon McPeak, Sun Media's VP of corporate sales. Yet Sun Media's community newspapers are hyper-local. "Our publishers live, work, employ, play and live as local neighbours in their communities," McPeak adds. "Flyers in these papers get [retailers] in the door by virtue of the branded local news product they come in and its close relationship to the readers in the communities we serve."

The company's niche in flyer distribution rests with their community mind-set. "Our newspapers, publishers and staff are engaged locally in a way our competitors are often not," says McPeak. Sun Media is on community boards, hosts local events advocates along with local charities and is often the major partner in local projects to better the communities. The company can open doors and leverage existing partnerships to facilitate marketing spin-offs for flyer advertisers to build customer loyalty.

### GEO MEDIA: FINDING THE RIGHT AGENCY

With all the players on the flyer stage, it can be challenging to find the agency that's right for you. Steve Acland of Geomedia offers these search suggestions and questions to ask potential agencies:

- Is the company an independent media agency that will be able to make unbiased selections?
- Make sure you will be charged net media rates – good service providers do not mark up the media.
- Does the agency have national advertisers as clients? Some companies have national clients but only do analysis or media management for a portion of the markets.
- How many media planners and analysts do they have on staff? Are they qualified and what will the resource allocation be on your account?
- Do they have a complete national database of distribution geography? Circulation numbers alone don't always tell the full story.
- Analyze their analytics. Are they really ranking media geography? Or are they ranking postal or census geography and letting the media do the rest?
- Confirm what secondary data they offer. Consumer cluster analysis? Consumer spending potential data? And is it at the postal code level?
- Speak to current clients.



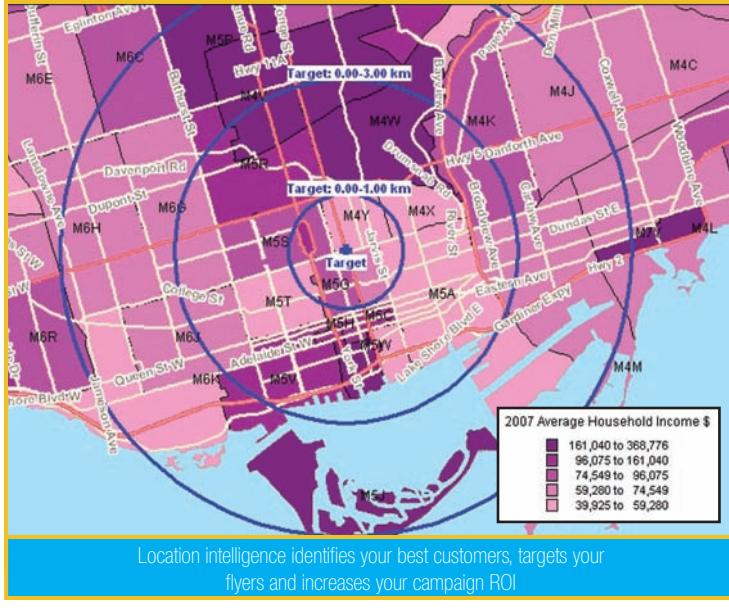
Sun Media recently merged with Osprey Media, one of Canada's leading newspaper publishers and flyer distributors. The merger adds access to more than a million households across Ontario to build upon Sun Media's already impressive flyer footprint in the province and across the country. Osprey distributes over 740 million flyers a year and it circulates inserts to more than 50 communities in Ontario alone. With the addition of Osprey, Sun Media now provides access to over 200 major community and urban markets across the country. "Beyond simply an increased footprint", says McPeak, "clients agree that Osprey 'gets' the distribution business and continues to be a collaborative partner and supplier enabling them to reach high-value customers where they live."

### LOCATION, LOCATION, LOCATION!

It's often estimated that 20 percent of customers generate 80 percent of sales. But knowing where these high-value consumers live is only one part of making the sale. "Your stores or restaurants, products, and distribution centers, along with your customers, all have location components," explains Paul Thompson, senior manager of client services at Pitney Bowes MapInfo. "The relationships between each need to be understood in order to maximize response rates and sales."

Pitney Bowes MapInfo helps businesses build their "location intelligence" – the understanding of how store and customer location affect flyer communication and distribution. As Thompson puts it: "Location feeds into marketing, merchandising and the real estate aspects of running any retail chain." Pitney Bowes MapInfo is the leading supplier of location intelligence solutions, software, data and services to provide greater value from location-based information.

The company literally puts every aspect of a retailer's business on the map through geo-coding. "We give each component a latitude and lon-



gitude so we know where they are in relation to their customers and competitors," says Thompson. "We then develop an understanding of how distance and location affect people's propensity to buy."

Working with partners like Digital Cement, Pitney Bowes MapInfo analyses location information to determine where, when and how to best engage customers. "When building a flyer strategy, you can't drop flyers from the air and have them land anywhere," explains Doug Gavin, value architect at Digital Cement. "We [use flyers] to form a conversation with the consumer." Pitney Bowes MapInfo and Digital

Cement help build successful strategies that are both targeted and meaningful. They locate your most profitable customers, find out what they want to hear about and evocatively engage them.

## **NO JUNK MAIL**

Flyer targeting also solves another marketing challenge: over-solicitation. In our climate of ad avoidance, consumers are opting out of advertising through commercial-free PVR TV and satellite radio, do-not-call registries and spam filters.

AMS carriers use individualized maps & EMC lists on their distribution routes

When it comes to flyers, "the public can sometimes feel over-

whom were unsolicited communications and they

may view it as an invasion of privacy and a waste of paper," says Benoit Dessureault, president of Alex Media Services. More and more, consumers turn to "opt-in" media—the advertising they use for shopping.

**WE'RE THE  
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COMPETITION  
KEEPS TALKING  
ABOUT.**

*We're the ones the competition  
keeps talking about.*

**"Finally,  
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We're the ones the competition keeps talking about. We're the ones the competition keeps talking about. We're the ones the competition keeps talking about. We're the ones the competition keeps talking about.

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**WE'RE THE ONES THE COMPETITION KEEPS TALKING ABOUT.** We're the ones the competition keeps talking about. We're the ones the competition keeps talking about. We're the ones the competition keeps talking about. We're the ones the competition keeps talking about.

**WE'RE THE  
ONES THE  
COMPETITION  
KEEPS  
TALKING  
ABOUT.**

petition keeps talking about. We're the ones the competition keeps talking about. We're the ones the competition keeps talking about. We're the ones the competition keeps talking about.

A close-up portrait of a young man with dark, wavy hair. He is wearing a black baseball cap with the brim facing forward. He has a light beard and mustache. He is looking directly at the camera with a neutral to slightly smiling expression. The background is dark and out of focus.



**We're the ones the competition keeps talking about.** We're the ones the competition keeps talking about. We're the ones the competition keeps talking about. We're the ones the competition keeps talking about.

- DOOR TO DOOR DISTRIBUTION
  - ONLINE GPS VERIFICATION
  - D.A. TARGETING
  - SALES ANALYSIS
  - FRIDAY DISTRIBUTION
  - F.M.C. DISTRIBUTION

**315**  
Alex Media Services Inc.



## ALEX MEDIA: GET ON THE MAP

Flyers are one of the most measurable marketing mediums today. Tracking is key to ensuring accurate deliveries, optimizing flyer targeting and, ultimately, increasing ROI. Alex Media utilizes a proprietary verification system that fosters transparency for advertisers and facilitates distribution analysis. The company's MapTrack™ is a GPS-based system that records mailbox content to track the progress of flyers during the distribution phase.

"MapTrack™ provides complete transparency for retailers to guarantee their flyers reach the right households at the right times" explains Alex Media's Benoit Dessureault. Gone are the days of often unreliable telephone verification. With MapTrack™, on-site supervisors use handheld GPS devices to send distribution data online in a street-map format. Clients can access the reporting online within 24 to 48 hours after flyer delivery. Advertisers can analyze the results visually on a distribution map that can be consulted 24 hours a day.

This accurate online reporting of distribution patterns allows clients to tweak and tailor their flyer on a weekly basis, if need be. Later this year, Alex Media will launch a live, real-time version of MapTrack™. The upgraded system will offer instant quality control to facilitate even faster improvements to flyer distribution patterns. MapTrack™ ensures a flyer campaign is on the right track.



Alex Media distributes to more than 1.5 million doors in the greater Montreal and Quebec City areas. They are the only distributor in the market offering a Thursday-to-Friday delivery option to correspond to most sales events. To avoid duplicating store communications, Alex Media uses their exclusive extended market coverage (ECM) distribution. "It's a multi-layered approach that effectively solicits to subscribers and non-subscribers without duplication," explains Dessureault. "And it's language-based to solve the challenge of soliciting in language of choice in the province."

For efficient and complete coverage, retailers can insert an English flyer in the Montreal Gazette newspaper and distribute the French flyer to all other non-subscribing doors without duplication. The system lets advertisers choose the day and time of their first wave of flyers and then follow up with the second wave without repetition.

### MADE TO MEASURE

Transcontinental is Canada's largest distributor of advertising material. The flyers they print and the materials they distribute door to door help consumers make good purchase decisions. The company's distribution group offers turnkey solutions to advertisers which includes printing, distribution, targeting and mapping services.

"There are many distributors and printers across the country so advertisers can waste time coordinating the printing and distribution of their flyers," explains Sylvain Tremblay, VP sales and marketing at Transcontinental. "We alleviate that concern by managing cross-country printing and distribution campaigns."

A recent SVM survey in Quebec suggests that shoppers there rely on flyers when making their shopping lists. The survey of 1,000 consumers found that 88 percent of respondents consult flyers on a regular basis.

Quebecers love their flyers. This is perhaps one reason behind the 30 year success of Transcontinental's Publi-Sac program in the province.

Publi-Sac is the only distributor in Quebec that can effectively measure the impact and reach of its distribution through PMB. "We have been PMB members since 2005," says Tremblay, "and this enables us to evaluate our readership in Quebec." In 2007, Publi-Sac experienced a 2 percent increase in readership, with a notable increase of 9 percent from the English population. PMB membership offers unparalleled targeting possibilities that measure the potential for an advertiser to reach its target clientele via Transcontinental media. Through its website, [www.publisac.ca](http://www.publisac.ca), the company offers another vehicle for clients to publicize their products with a special promotion or online flyer. With both web and mobile access, consumers can view them any time.



Transcontinental: Targeting for the best ROI

### IN THE MIX

One size does not fit all. And one advertising medium does not suit every customer. "Retailers must have a multi-tiered approach to their marketing programs," says Jim Dale, GM of Netmedia Distribution. To be effective, different messages must be delivered to different groups and delivered in different ways.

Netmedia works with clients to establish integrated campaigns that maximize their flyer distribution impact. Often referred to as the "original distribution management company," Netmedia delivers 24 years of expertise in geo-demographic targeting as well as lucrative media partnerships to build multimedia strategies at attractive rates. Through parent company Quebecor, the company offers perhaps the widest range of delivery vehicles in Canada, the largest newspaper network



and print organization , direct mail, television in Quebec and Toronto and online exposure with canoe.ca.

In the past, some distributors have overlooked the potential of online flyer distribution. But, as more consumers spend more time tapping away at their keyboards, it's hard to ignore the selling power of the Net. At canoe.ca, retailers can post advertising to encourage click-throughs to their store website. The potential is great as canoe.ca attracts 7.8 million unique visitors per month.

"Retailers are relying on online flyers to augment their print media," Dale says. He points to a leading electronics retailer's recent holiday campaign. "They ran TV spots, delivered targeted flyers, aired radio and TV commer-

#### METROLAND: TARGETING TIPS

Targeting flyers allows retailers to optimize flyer communication, delivery and all associated costs, explains Sylwia Plawinski, Metroland's manager of market research and Geographic Information Systems. Hitting your target is easier than you think. Metroland's efficient flyer distribution system facilitates micro marketing to key existing or prospective customers. Plawinski offers these tips to help small- to medium-sized businesses deliver to the right doors.

- Think big. Deliver by forward sortation area (FSA). An FSA comprises about 10,000 households based on geographic location. Metroland features almost 350 FSAs in its carrier system.
- Think small. Deliver by a radius around a store. Businesses that rely on neighbourhood traffic, such as convenience and grocery stores, can blanket every household within a three-kilometre radius of their location.
- Think smart. Broaden the delivery radius to three to 10 kilometres – but hone in on specific demographics. Use existing customer data to identify best customers or those who fit the bill to meet specific business objectives. Traits used in such targeting can include income, age, education, family size and ethnicity. Armed with such data, Metroland can zero in on delivery routes as small as 50 households.
- Be buyer aware. Don't have existing customer data? Get some fast. Learn who is shopping at your store – and exactly how much they are spending – to define high-value customers and pinpoint comparable ones. If you don't have a loyalty card program to capture such data, collect postal codes at the cash register or conduct surveys and contests.



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Metroland Media Group prints and delivers specialty items such as door hangers

cials and featured Boxing Day flyers online before the paper versions even hit the streets. The result was a huge sales lift online and in-store."

Many industry insiders believe the future of flyers rests with a combination of online and offline flyers. But, as Dale points out, "online will not outright replace print—at least not in our lifetimes." Perhaps the biggest attribute flyers boast is their invasive nature. A flyer arrives on your doorstep. You have to pick it up. And you tend to flip through it.

#### CREATIVITY REIGNS

The form flyers take can be as varied as the messages they contain. "Retailers can create awareness in very specific ways through flyer formats, ranging from door hangers, product samples, poly-bags and

#### SUN MEDIA: PUBLISHING POWERHOUSE

Sun Media Corporation, a wholly owned subsidiary of Quebecor Media, is Canada's largest newspaper publisher. With 44 paid-circulation and free dailies in Canada's key urban markets, and more than 200 community publications, Sun Media reaches an estimated 7.4 million readers every week. The company provides simplified access to more than 200 major urban and community markets and over 5.3 million average circulation across the country.

For flyer marketers, Sun Media's main distribution products remain its core of local daily and non-daily newspaper brands in community markets. Well-recognized community brands such as the St. Catharines Standard, the Kingston Whig Standard, the Peterborough Examiner and others round out Sun Media's paper portfolio. And, says the company's Shannon McPeak, "we complement these with EMC products to provide extended market coverage. In many significant community markets, we now offer total market coverage through delivery of our daily newspapers to non-subscriber households as well. To top it off, we offer insert distribution in Canada's top nine urban markets through our Sun and Journal de Montreal newspapers."

The corporate sales office of Sun Media is committed to working with clients to deliver innovative marketing/advertising programs and develop initiatives designed to expand their business and consumer base.





## PITNEY BOWES MAP INFO: BUILDING FLYER IQ

Turn a marginal flyer distribution into a winning one by building your location intelligence. "With even limited customer location information, you can drill down in your distribution list to rank order the best carrier routes," explains Doug Gavin of Digital Cement. Digital Cement and Pitney Bowes MapInfo suggest furthering your flyer IQ by keeping these topics top of mind:

- Research engine. Unaddressed marketing offers many choices in delivery methods (Canada Post, daily and community papers) and creative formats (door hangers, co-op envelopes, inner and outer wraps), each with distinct advantages and disadvantages. Find out which will best serve your product, offer and creative.
- In season. Keep seasonality in mind if it affects your business. Don't assume summer customers will be or buy the same as holiday shoppers.
- Channel surfing. Pair up various channels for a seamless customer experience that will ultimately drive sales. Send an email to customers highlighting products from the upcoming campaign; let them know a flyer will be sent; tell them where the nearest store is located; and display featured products prominently in store.
- Staff training. It may seem obvious, but make sure all staff at nearby store locations know when and how the flyers are dropping and what's being featured.

post-it notes," says Metroland's Braid. "You cannot not look at them." Another advantage of flyers is their creative potential.

Metroland, for example, recently executed a unique campaign promoting the opening of a new Loblaws store in Milton, Ont. And not just any store, but a bagless store to support Galen Weston's ubiquitous conservation-themed TV spots. As part of the grand opening, Metroland delivered the chain's iconic reusable shopping bags to every home in the community. "It was a great attention grabber," Braid says. "Flyers need to reach different groups, but you also have to get your message to hit with a bang," she adds.

### FLYERS GO GREEN

The Canadian flyer industry is a heavy paper user. While it inherently seems like trouble for trees, flyer companies today are taking steps to grow a greener future by reducing and rethinking their methods. Printers and publishers like Transcontinental and Metroland are rethinking the paper itself. For decades, newspapers have led the environmental charge by using vegetable ink and very high-recycled content in newsprint. Recycled papermaking techniques now produce bright paper with high-end textures. The Atlantic Newsprint Company based in Whitby, Ont. has even been testing a new newsprint product made entirely of 100 percent recycled fibre.

Analytic agencies and distributors tout targeting as another way to reduce waste. "We already offer advertisers the opportunity to print on recycled paper. And through our Statistics Canada and PMB databases, our targeting experts are able to minimize waste by reaching the right consumers," explains Transcontinental's Sylvain Tremblay. Benoit Dessureault of Alex Media also says distributors should spend their greatest effort in



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reducing duplication as much as possible. "Non-duplication reduces waste," he says.

Finally, creative agencies should rethink flyer design to say more using less. Retailers don't have to decrease the number of drops, but trimming flyer page counts can add up over the course of a year. "You can hit the customer the same number of times to build awareness," says Metroland's Braid, "but you don't have to advertise everything in the store. Be selective."

#### THE FLYER FORECAST

Flyers will work harder. In five years, "flyers will be more refined and more targeted," says Transcontinental's Tremblay. They will be customized in order to reach those targeted homes. Now we rarely see more than a couple of versions, he adds. But we may soon see multiple versions in order to more effectively engage a consumer in the same manner as direct mail campaigns.

Flyers will sell even more stuff. One of the biggest emerging trends in the industry is the growth of non-traditional flyer advertisers turning to the medium. Car manufacturers, telecom companies and financial-services providers are increasingly harnessing the power of flyers. More prestige, high-end brands are also embracing this traditional but hugely effective medium.

#### TRANSCONTINENTAL: GREENER THAN EVER

Having implemented its first environmental policy in 1993, Transcontinental has often been recognized for its environmental initiatives. In 2007, the company implemented a paper purchasing policy that promotes the use of environmentally preferable papers for its printing plants.

"Environmental best practices have always been at the heart of Transcontinental's operations," says the company's Sylvain Tremblay. Publi-Sac has been recyclable for many years, but the company wanted to do more to meet advertiser and consumer concerns about the environment. This year, the company will introduce its new biodegradable polybag.

The new bags are made from oxo-biodegradable materials, known as Totally Degradable Plastic Additives™ (TDPA). The product was developed by EPI, a Vancouver-based company that's considered a pioneer in innovative environmental technologies. Bags made with TDPA are virtually indistinguishable in appearance and durability from traditional, non-biodegradable packages. The product is also very cost-competitive in relation to typical polybag materials.

New biodegradable Publi-Sacs degrades in 90 to 120 days at a controlled rate when exposed to heat or sunlight. They continue to break down until the material has been reduced to nothing more than carbon dioxide and water. As such, the bags do not deposit harmful fragments of petro-polymers in the soil. Transcontinental continues to research the best possible alternatives to ensure their flyer products are environmentally friendly.



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08

Nancy Vonk  
Co-Chief Creative  
Officer, O&M

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# CREATIVE REPORT CARD



## Dove, Dove, Dove

This year, is there really any need to feign suspense?

We're unofficially calling it the Dove Effect – what happens when one brilliant, revolutionary campaign rocks the ad world.

This year's Creative Report Card has certainly been affected, resulting in number one standings in several categories, from

Top Advertiser to Copywriter and Art Director.

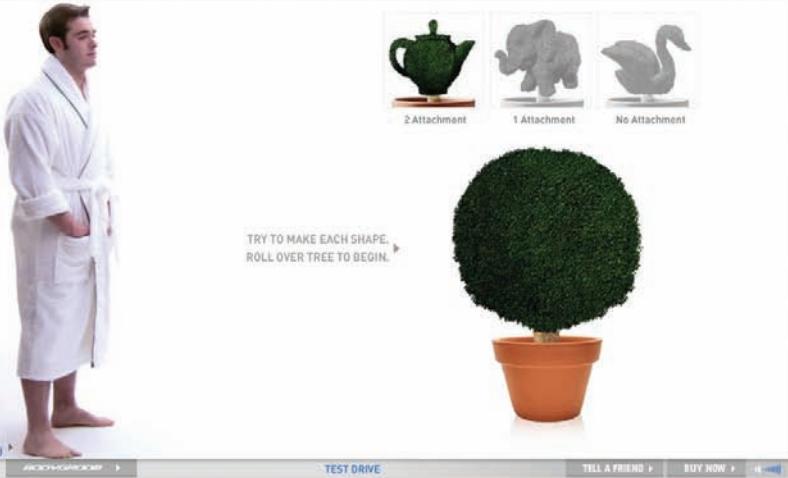
But it wasn't a clean sweep. There are still reasons to check out how you (and your arch-rivals) fared in *strategy's* annual round-up and ranking of the campaigns and creatives that took top honours regionally, nationally and around the world.

◀ By Natalia Williams ▶

Lists compiled by David Spevick

Ogilvy & Mather's ground-breaking work for Dove earned the agency and Unilever top marks this year

It's Unilever that gets official props in our Creative Report Card, but in 2007 it was the CPG's Dove brand that garnered most of the glory. To avoid aggravating the envy factor, we'll skip itemizing the list of honours the campaign amassed over the past year; instead, we look at how things have changed on the inside.



Above left: DDB's "Tips" campaign for Philips Above right: Some of Rethink's work for Playland

## >> Seven questions for Sharon MacLeod, brand-building director, Dove



**Years at Unilever:** 10

**What brands have you worked on?** Dove (several times), Sunlight, Becel, Hellmann's, Salon Selectives and Degree, back in the day.

### Which award was the team most excited to receive?

We were ecstatic, jumping for joy over the two Cannes Grand Prix. We're very proud to be Canadian marketers on a global stage.

### Where do you keep them?

The Ogilvy Toronto office and the Unilever Canada office. We each have a pair. Here we've set up a bit of a shrine outside my office. They share a table with the Cassies Grand Prix.

### Have things changed internally?

There is a real belief that Dove in Canada can deliver remarkable work with our partners at Ogilvy, Capital C, Harbinger Communications and PHD. Dove has helped

give people a tangible example of a very different creative idea. It's a lot easier to shoot for something [new] when you've seen what can be done.

### Example?

The Hellmann's urban gardens program, which encourages Canadians to "Eat for Real": wholesome fruits and vegetables grown locally. [Like Dove] it shows how a brand can do well by doing good.

### After Cannes, does everyone now want to work for you?

Well, Unilever employees and external candidates are anxious to work on this brand. I've interviewed people for assistant brand manager positions who say, "I'm coming to work on Dove." It doesn't work that way! [Interviews are not brand specific.] It's a big shift in mindset.

### How do people react when they find out you work on Dove?

Women always say they love the Campaign for Real Beauty. Dads say they are thankful Dove is sending positive messages to their daughters. And, surprisingly, customs officers always have a kind word on the way through.

## Runners-up: Playland • Philips Canada

### Top scores

1. Unilever, Ogilvy & Mather	184
2. Playland, Rethink	154
3. Philips Canada, DDB Canada	87
4. Pfizer, Taxi	65
5. The Fight Network, Zig	61
6. Washyourhands.tv, Cossette	48
7. Braintrust Canada, DDB Canada	43
8. Subaru Canada, DDB Canada	42
9. Reversa, Taxi	39
10. Corus Entertainment, Zig	32
11. Solo Mobile, Rethink	30
12. Calgary Zoo, Trigger Communications	28
12. Gold's Gym, Rethink	28
12. Sculpture Biennale, Rethink	28
12. The Gazette, Bleublancrouge	28
16. Canadian Red Cross, Downtown Partners	24
17. Stella Artois, Lowe Roche	22
17. Mattel Canada, Ogilvy & Mather	22
19. Canadian Tire, Taxi	21
19. Newfoundland & Labrador Tourism, Target	21
19. WWF Canada, Draft FCB	21
22. Greenpeace, Zig	20
23. UN High Commission for Refugees, BBDO	20

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Name | Nom

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Boarding Pass | Carte d'accès à bord

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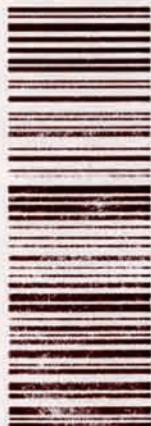
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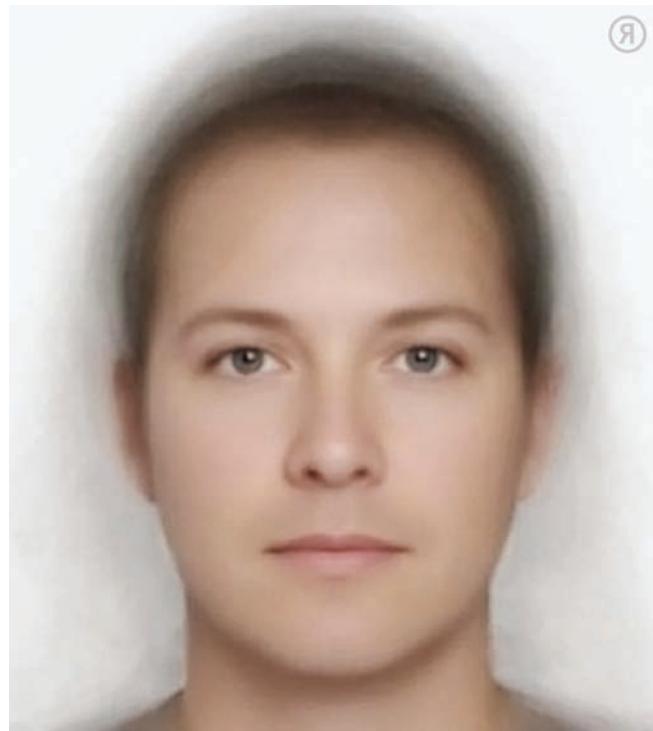
**CANADA**

Name | Nom

THE GLOBE AND MAIL

CREATIVE COMPETITION WINNER

**Boarding Pass | Carte d'accès à bord**



R

**One small shop, lots of hardware.** Vancouver's Rethink has claimed the Top Agency spot for the first time, taking the title from more sizable victors Taxi (last year's winner; this year it lands in third place) and DDB (2006's winner; this year's runner-up).

Founder/partner/CD Chris Staples gives an update on the agency's goings-on over the past 12 months, and tells us why an office in Toronto may or may not be on the horizon.

## >> Four questions for Rethink's Chris Staples



### How's business?

Our revenues grew by about 10% this year, largely because of increased business from our existing clients.

Our most recent retainer

account win was Mr. Lube. We also worked on dozens of new projects in 2007, including top-to-bottom rebranding efforts for Canadian Press, the Vancouver Canadians baseball team, the Northern Alberta Institute of Technology (NAIT) and the Vancouver YWCA.

### Has the number of staff also grown?

We added about 10 people this year, and are currently at around 70. We've also recently hired a full-time talent scout/HR manager to make sure we attract the best and the brightest.

### The agency is at the top of its game

**- where to next?** Our clients have been asking us to get involved in areas of their businesses beyond standard advertising.

We're doing more design, more interactive and even things like staff uniforms, in-house magazines and store design. Most realize that their brands are much more than ads – they're a total experience. They want one-stop shopping without having to deal with a bunch of layers or divisions. We think there's a big market for this kind of thinking, especially in places like Toronto.

**Are you thinking of adding another location to join the one in Copenhagen?** We share a name and philosophy with Rethink Copenhagen [opened by long-time friend of founder Ian Grais in 2004], but not ownership (we wanted to rethink the agency network model). That office currently has a staff of 12. We've collaborated on lots of projects, and some of our former staff members now work in Denmark.

As far as further expansion goes, many people ask us about a Toronto office. Our answer is that almost half our business is already there, and on any given day there's probably a Rethinker in Toronto. Our clients realize that distance does not interfere with service or face time – especially in this high-tech age.

### Runners-up: DDB • Taxi

### Top scores

1. Rethink	343
2. DDB Canada	297
3. Taxi	226
4. Ogilvy & Mather	200
5. BBDO Canada	120
6. Cossette	91
7. Zig	81
8. John St.	78
9. JWT	62
9. Lg2	62
11. Sid Lee	61
12. Lowe Roche	52
13. TBWA	51
14. Venture Communications	45
15. Bleublancrouge	42
15. Draft FCB	42
17. Target Marketing & Communications	40
18. Downtown Partners	37
19. Extreme Group	34
20. Leo Burnett	33



I THINK I CANNES.





Above, from left to right: Rethink's Staples and Grais; Ogilvy's Kestin and Vonk; DDB's Simon

## >> More questions for Rethink's Chris Staples and Ian Grais

### Chris Staples

**Years in advertising:** 24

**Big clients:** A&W, B.C. Lions, Bell, Coast Capital Savings, Playland, Sobeys

**Genius campaign of 2007 (here or abroad)?** Here: Dove (duh). Abroad: Apple's "I'm a Mac, I'm a PC." Charming and cut-throat at the same time.

**What was your first job in advertising?**

**What did it teach you?** Francis, Williams and Johnson in Edmonton. Never do work for political parties. I had to work on Don Getty's campaign for premier. I still feel dirty.

**How do you stay creative?** How could you not? There's never been more cool stuff going on – in both old media and new.

**How do you work through a creative block?** Just do it.

### Ian Grais

**Years in advertising:** 16

**Big clients:** See left

**Which of your campaigns are you most proud of?** It's nice to see so many awards for our work for Playland. This is the 11th time I've worked on this brief.

**Weirdest muse/insight/source for any creative you worked on this year?**

The latest concept (just executed) for the Contemporary Art Gallery in Vancouver called Community Art Grid. After completion I found this idea written down in a 12-year-old sketch book that I hadn't looked at in years.

**How do you stay creative?** We are located in B.C., don't forget.

**How do you work through a creative block?** What's a creative block?

On the strength of Dove, Ogilvy's dynamic duo of Janet Kestin and Nancy Vonk shoot up to the number two position this year, but it is the boys of Rethink who reclaim the Top Creative Director spot (Taxi's ex-ECD Zak Mroueh was the 2007 champ), thanks in part to their work on Playland. Rounding out the pack is DDB's Andrew Simon, who jumps to third from seventh position last year.

### Runner-up

#### Andrew Simon, DDB Canada

**Years in advertising:** 17

**Big clients:** Blockbuster, Canadian Blood Services, Capital One, Imperial Oil, J&J, Kraft, Philips, Subaru, Unilever, Wrigley's

**First job in advertising?**

Working at JWT in New York. To this day, one of my most prized possessions is a letter thanking me for my work on a PSA for Debbie Gibson.

**Secret to your success?**

Working with amazing people. And the steroids. Thank God for the steroids.

### Top scores

1. Chris Staples/Ian Grais, Rethink	343
2. Janet Kestin/Nancy Vonk, Ogilvy & Mather	205
3. Andrew Simon, DDB Canada	191
4. Zak Mroueh, (formerly of) Taxi	168
5. Jack Neary, BBDO	119
6. Ian MacKellar, BBDO	114
7. Alan Russell, DDB Canada	105
8. Stephen Jurisic, John St.	78
9. Angus Tucker, John St.	76
10. Ron Smrczek, Taxi	69
11. Daniel Vendramin, Cossette	67
11. Darren Clarke, Cossette	67
13. Martin Shewchuk, JWT	57
14. Christina Yu, Lowe Roche	52
15. Philippe Meunier, Sid Lee	51
16. Don Saynor, JWT	48
17. Martin Beauvais, Zig	45
18. Luc Du Sault, Lg2	44
19. Patrick Doyle, Trigger Communications	43
20. Gaetan Namouric, Bleublancrouge	42
20. Stephane Charier, Taxi	42

### Runners-up

#### Nancy Vonk/Janet Kestin, Ogilvy & Mather

**Years in advertising:** 27/23

**Big clients:** Dove, Timex, Nestle (Rolo, Laura Secord), Becel, Imperial, Kraft, Bick's, Mattel, Hellmann's/Dove, Amex, IBM, Mattel, Smuckers

#### Nancy

**What is your most coveted award?** One Show Gold Pencil. Best body of work.

**Are you a good mentor?** Yes. The secret is giving a shit.

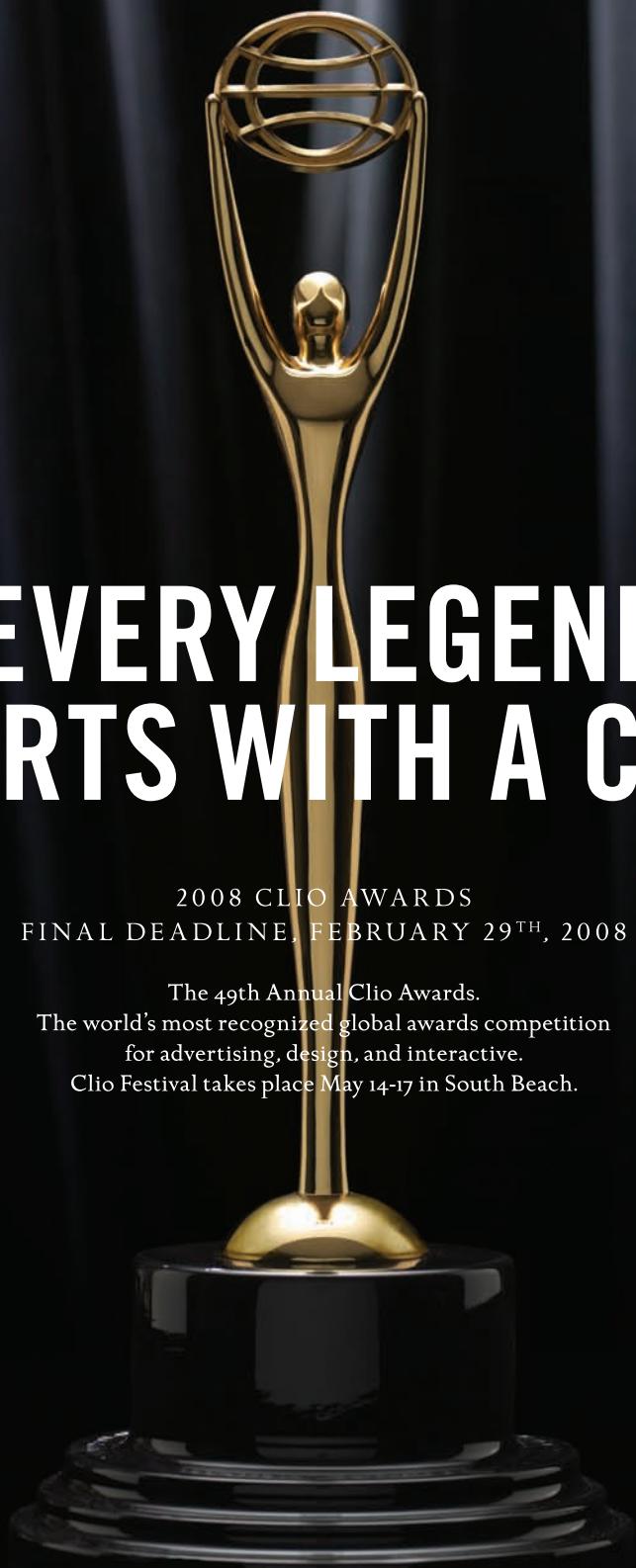
**How do you work through a creative block?** Nothing beats Tom Monahan's book *The Do It Yourself Lobotomy: Open Your Mind to Greater Creative Thinking*.

#### Janet

**First job in advertising?** Writing retail copy.

**What did you learn?** To limit adjectives.

**Work you are most looking forward to this year?** The Dove play should be the most ground-breaking, and hopefully galvanizing, thing we've done.



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## >> Four questions for Ogilvy's Tim Piper



**Years in advertising:** 12

**Big clients:** Bridgestone Tires, Toyota, Jacob's Creek Wines, Origin Energy, American Express, Becel, Dove

**Most coveted award?** Cannes. However, the best feeling I had regarding my work was when my family back in Australia told me they saw it on the news there.

**First job in advertising?** Freelance graphic designer in Adelaide, Australia.

**What did it teach you?** That I didn't want to be a freelance graphic designer.

**Genius campaign of 2007 (here or abroad)?** The *Transformers* movie. When your toy/product becomes a blockbuster movie, you have to sit back and say, "Damn, good ad!"

Thanks to his integral role on the Dove campaign – which included soliciting his girlfriend to star in "Evolution" – Ogilvy & Mather's Tim Piper skyrockets to the number one Art Director position (he didn't make our Top 20 last year). Doubly impressive (and enviable) is the fact that he's also Top Copywriter. Rounding out the top three are his partner Mike Kirkland and Rethink's Ian Grais.

## Top scores

1. Tim Piper, Ogilvy & Mather	203
2. Mike Kirkland, Ogilvy & Mather	201
3. Ian Grais, Rethink	165
4. Rob Sweetman, Rethink	82
5. Jason Hill, Taxi	65
6. Mike Cook, Cossette	63
6. Stephen Stahl, Cossette	63
8. Mark Mason, BBDO	52
9. Daryl Gardiner, DDB Canada	51
10. Steve Turnbull, JWT	48
10. Natee Likit, Rethink	48
12. Luc Du Sault, Lg2	41
12. Roberto Baibich, Taxi	41
14. Bart Batchelor, Rethink	40
14. Nellie Kim, John St.	40
16. Joel Arbez, Trigger	39
17. Troy McGuinness, Taxi	35
18. Stephen Leps, Zig	30
19. Hylton Mann, Downtown Partners	28
20. Jonathan Lavoie, Sid Lee	27

## Runners-up



### Mike Kirkland, Ogilvy

**Years in advertising:** 17

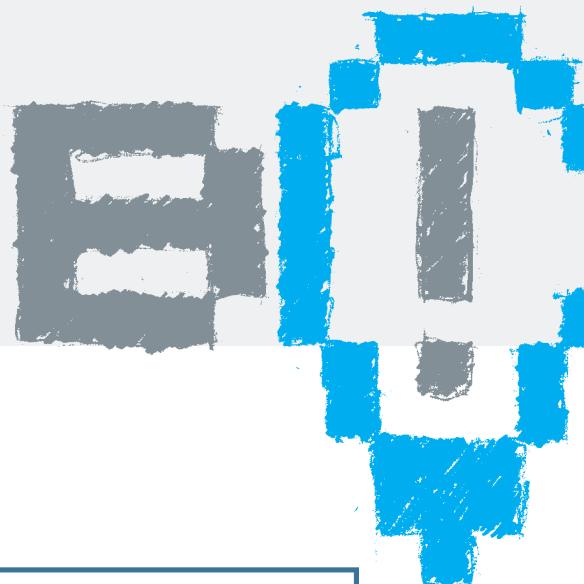
**Big clients:** Besides Dove: Jaguar, American Express, Bell, Kraft

**Campaign of 2007?** A tie between Sony Bravia and Coke. Sony just keeps following up one masterstroke after another. You can't beat a string of spots like "Balls," "Paint" and now "Play-Doh." Meanwhile, Coke has totally reinvented the brand with work like "Happiness Factory" and "Grand Theft Auto."



### Ian Grais, Rethink

**Campaign of 2007?** Burger King's "Whopper Freakout" [which featured cinema vérité-style customer reaction to the spoof discontinuation of the Whopper]. It's an ingenious way to get real people to tell us why they love a burger.



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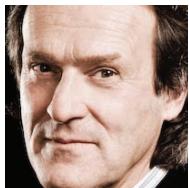
**NANCY VONK**  
Chief Creative Officer,  
Ogilvy & Mather,  
Toronto



**ANDREW SIMON**  
Senior Vice President,  
Creative Director,  
DDB Canada, Toronto



**STEVE MYKOLYN**  
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Proving the Dove Effect, Ogilvy's Tim Piper also secures the Top Copywriter slot. Rethink's Jono Holmes jumps to the number two position from 15th last year. And DDB's Chris Booth enters the Top 20 ranking with an impressive third-place finish.

## >> Three (more) questions for Ogilvy's Tim Piper



**Serendipitous campaign-related moment?** Shooting a wide, outdoor rainy scene for a client in South Australia's hottest and driest month. We had a fire crew wet the ground to fake it, but a storm came out of nowhere as we were setting up. We called "action" and it poured for about 30 seconds. Even the sun came out and back-lit the rain. It was the best take.

**What is the weirdest muse/insight/source for any creative you worked on this year?** My iPod and beer are my muses. I find music on the iPod is good for coming up with ideas, and I find beer is good for drinking.

**Solution to a creative block?** I watch a movie, read a book, send an abusive email that could get me fired, that sort of thing.

### Runner-up



#### Jono Holmes, Rethink

**Years in advertising:** 5

**Big clients:** B.C. Lions, Playland, Sirius Satellite Radio, Bare Wetsuits

**Serendipitous campaign-related moment?** For three B.C. Lions spots, we hired a few college quarterbacks to whip footballs at the actors' heads. They couldn't connect, and we were kind of freaking. Turned out the client's 15-year-old son was hanging around the set. We gave him a shot and he nailed them in the face on every take.

### Runner-up



**Chris Booth,  
DDB**

**Years in advertising:** 2.5

**Big clients:** Subaru, Capital One, Knorr, Clorox, Crime Stoppers, Philips, TVO, Canadian Blood Services

### How do you work through a creative block?

When encountered with a block:

- a) Bash my face off the desk a few more times. Still blocked?
- b) Go home.

### Top scores

1. Tim Piper, Ogilvy & Mather	201
2. Jono Holmes, Rethink	158
3. Chris Booth, DDB Canada	95
4. Joel Pylypiw, DDB Canada	87
5. Paul Little, DDB Canada	74
6. Michael Murray, Taxi	65
7. Mike Cook, Cossette	63
7. Stephen Stahl, Cossette	63
9. Denise Rossetto, DDB Canada	58
10. Patrick Scissons, BBDO	57
11. Bryan Collins, Rethink	53
12. Sean Gallagher, JWT	48
13. Todd Mackie, DDB Canada	41
14. Chris Hirsch, John St.	40
14. Michael Milardo, Rethink	40
14. Rob Tarry, Rethink	40
17. Elyse Noel de Tilly, Taxi	39
18. David Delibato, Trigger	37
19. Luc Du Sault, Lg2	36
20. Jordan Doucette, Taxi	35

The Creative Report Card was established in 1989 to give the marketing community an idea of which agencies, advertisers and creatives have brought home the most hardware for their mantels. To do this, we keep a database of wins for each agency, CD, AD and copywriter, and award points. However, we at *strategy* realize that Cannes is likely a tougher field than Calgary, so point values are highest for international awards, followed by national and then regional awards.

### **Scoring**

We attempt to have the value of points reflect the feedback we receive from our readers and industry people. Points are awarded to the individuals credited in the awards show books. When a credit is omitted in a particular awards show, but the same ad is credited correctly in another award show, we use the correct information to make our own tabulation.

### **Individuals**

In regard to the individual awards, we have done our best to reference the agency for which the individual was working when he/she won the award.

### **Agencies**

If an agency has offices in multiple cities, it is credited only once; however, affiliated agencies with identical parent companies are listed separately.

### **Advertisers**

Sometimes different advertisers are named for the same ad. We have attempted to consolidate all points under one name for the purposes of tabulating our results. No two were awarded points for the same ad.

### **A final thought**

The purpose of the Creative Report Card is to give a fair and accurate analysis of Canada's strongest creative advertising work. Bear in mind that it accounts for almost 1,000 individual awards (and there are at least five credits for every award). Therefore this is obviously not a perfect system. But we have tried to do our best in determining the value of each award show, and give credit where it's due.

### **The awards that count:**

**Regional:** ICE, Ad Rodeo, Lotus, Créa

**National:** Cassies, ADCC, Marketing, Applied Arts

**International:** Cannes, Clios, One Show, LIAA, D&AD, Communication Arts

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◀ By Claude Carrier & Gillian Graham ▶

# It's time for Canada to create its own Ad Week

In the final installment of a three-part series delving into the Institute of Communication Agencies' plan for fostering more home-grown work and talent and elevating the industry's profile, we reveal the showcase showdown.

In the past two editions of this series, the ICA has focused on two of the issues we see as top of our agenda to ensure a healthy industry in Canada. First, we argued that we must encourage more original work in this country. Secondly, we outlined a plan to help nurture talent.

The third part of our platform reaches out even further, beyond the business community we serve. We need to take our message to all sectors, to demonstrate just

We're developing a week-long celebration of advertising, held simultaneously in major centres across Canada. We basically want to open our doors to the public, both figuratively and literally, and let people into our world to experience what we do. Similar events have been organized in the United States and France.

A major event such as this has been talked about for years by influential ICA members such as Jacques Duval, president

to fully appreciate the importance of what we do. The centrepiece of the week's agenda could be the presentation, and therefore the elevation, of some of our industry's existing showcase events, such as the Cassies and the *strategy* Agency of the Year competition.

Imagine our media partners becoming involved by incorporating our activities into their regular programming in a creative way.

Imagine the entertainment industry adding a new dimension with concerts and other performances and events.

Now imagine what all of this would mean to young people pondering career choices and wondering whether advertising is an option. Or how it might influence government officials who scrutinize what we do. Or how it might affect clients' thinking about the value of investing money into building brands and actively promoting their products and services.

And, perhaps just as importantly, imagine what such a celebration might mean to us, the practitioners, who too often retreat into apology for what we do, and too rarely meet in a spirit of true collegiality to learn from each other and exchange thoughts and theories in the hope of making our work even better.

The time has come to make this happen.

Right now we have the brief and the vision. Let's apply our energy and creativity to make this event as big as the industry it represents. In a digital world, where manufacturing and production are moving to developing countries, Canada's economic future will depend, in large part, on our creative industries. It's more important than ever before to showcase and encourage Canadian creativity.

The centrepiece of the week's agenda could be the presentation, and therefore the elevation, of some of our industry's existing showcase events, **such as the Cassies and *strategy*'s Agency of the Year**

and CEO of Marketel in Montreal. Now, under a revitalized ICA, this inspirational thinking can finally come to fruition.

The possibilities – when you consider the brainpower in advertising, entertainment, media and production – are truly exciting.

We need to think big and let our imaginations roam.

Imagine a week filled with activities and demonstrations that reach out to the public in a way that engages them and allows them

The ICA's plan is to reach beyond the business community with a celebration that demonstrates

the value of the marcom industry

how vital our industry is to the economic vitality and growth of Canadian businesses. We need to demonstrate that what we do has enormous value – and it does.

To accomplish this, our industry will need to come together as never before. We need a united front that combines all our talent and creative thinking – not just in advertising, but in the closely aligned industries of media, entertainment and production – to demonstrate the power of what we do. Our goal is to organize one blockbuster occasion that will drive our message home once and for all. That is our challenge to the marketing communications industry.

The event is an example, like the masters accreditation program launching this fall at York University's Schulich School of Business, of our willingness to lead the promotion of our industry through meaningful communication – and action.

**Claude Carrier** is VP of Bos and board chair of the ICA's national advertising celebration initiative. **Gillian Graham** is CEO of the Institute of Communication Agencies.



◀ By John Bradley ▶

# The end of advertising as we know it is only the beginning

In this new Forum mini-series, marketing vet John Bradley rifles through the ad history archives to supply context for the ongoing evolution and help decode today's changing times. Along the way, he explores how current practices and aspects of the job are changing in ways we may not yet realize.

We had a life-changing stroke of luck a couple of months ago: we won a 42" plasma HD television in a lottery. That was the stroke of luck. The life-changing bit was that we decided to leverage our good fortune by subscribing to HD cable channels and getting a cable box with integral PVR.

I don't know how we managed without it. Not only does HDTV live up to its billing (we now refer to non-HD channels as "Blur-o-Vision"), but mastering the PVR means that we never watch commercials.

Consequently, we have rediscovered the pleasures of television. Great for us, but bad for advertisers and media owners, as the medium's economic model heads for the abyss when PVRs become ubiquitous.

This model, in which content is paid for by sellers – as long as the medium delivers buyers – has a long history. It achieved its modern form in 1835, when James Gordon Bennett founded the *New York Herald*, a scandal-filled rag designed to get the masses to read advertisements for Benjamin Brandreth's Vegetable Universal Pills, the first patent medicine megabrand.

This concept has surely exceeded its best-before date. I am convinced that TV is reaching a tipping point where the 30-second ad could be doomed. Which would be ironic, as it sprang from an equally cataclysmic tipping point in the 1950s. Prior to that, most broadcast advertising came in the form of corporate brands sponsoring entire shows, like *Kraft Television Theatre* and *I Love Lucy*, sponsored by Philip Morris.

The final straw for show sponsorship was the shocking revelation that hit quiz shows like *The \$64,000 Question* were rigged. The risk to a sponsor's credibility was too great if this could happen. So the main channels ceased selling entire shows and decided to parcel up their airtime into 30-second segments.



*I Love Lucy* was the poster child for TV properties wholly sponsored by a single brand. Now brands are poised to take centre stage

PHOTO COURTESY OF CBS STUDIOS INC., ALL RIGHTS RESERVED

This changed the economic model of broadcast advertising. The availability of short time spans at lower costs made it economical to focus each message slot on an individual brand, rather than a corporate entity. Hence the promotion of the corporate brand disappeared and companies fell over themselves to turn previously undistinguished products into brands. Until that point, Cadbury had advertised four brands; five years later it was advertising 17. Thus 30-second ads created the primacy of the product brand.

As the wheel turns again, advertisers will flee a medium whose viewers no longer watch 30-second ads. Rather than ask yourself where to advertise, you ought to ask what you should be advertising. TV is still the best medium when it's not cluttered with countless ads, and it could still work for umbrella brands through the original idea of franchise sponsorship.

Brands like Dove are already transforming themselves into total body solutions. However, apart from the Campaign for Real Beauty (which for me is tainted by the whiff of corporate

brands are ideally placed to lead the charge into a brave new world and **have their own program or channel**

hypocrisy), Dove is still churning out 30-second ads, each watched by fewer and fewer people who PVR them into the ether. Such brands are ideally placed to lead the charge into a brave new world and have their own program or channel where the content is the advertisement.

I hope they do, because the other brands with sufficient scale are retailers, and if they figure it out, the era of manufacturer product brands, which is a historical anomaly, could end sooner than we think.

**John Bradley** is a career marketer turned consultant/author whose tome *Cadbury's Purple Reign* will be available in Canada in mid-April. He responds to queries/comments/fan mail at [johnbradley@Yknotsolutions.com](mailto:johnbradley@Yknotsolutions.com).



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# OUT-OF-HOME MESSAGING

# THE RIGHT TIME. THE RIGHT PLACE.

SPONSORED SUPPLEMENT

Out-of-home is hot property. Marketers have realized its value for targeting their customers and are using it to tactically augment buys of fragmented broadcast and print media. PriceWaterhouseCoopers' Global Entertainment and Media Outlook for 2007-2011 pegs out-of-home as one of the fastest-growing media segments in Canada, next to the Internet. The report states that growth in the industry will be driven by new technologies in digital billboards, 3D displays and in-store video networks and predicts it to rise at a compounded annual rate of 8.7% from CAD\$338 million in 2006 to CAD\$512 million in 2011.

Kareem Boulos, director of account planning at Media Experts in Toronto, says the mass approach to OOH is great for dominance campaigns but that tactical OOH properties are more niche and allow the advertiser to have a one-to-one relationship with the customer.

"There is so much tactical out-of-home out there with mall, food courts, transit, subway, or digital. You have the unique ability to know exactly where your customer is when you're talking to them and you have an insight into what they're doing. You can have the message relate to what they're doing. They both bring a unique tactic to a media plan."

On the marketer side, WestJet makes out-of-home an integral part of its tactical media mix. Sean Durfy, WestJet's EVP marketing and sales, says digital video boards in particular offer the flexibility the airline requires to respond to regional market conditions quickly and efficiently.

"In some cases, WestJet actually controls the digital portion of the boards, giving us the ability to change messaging when necessary. Beyond our tactical campaign, WestJet also capitalizes on strategically placed boards at airports. As the availability of new, flexible products increases, we anticipate OOH will continue to be an important part of our communications plans."

## CLEAR CHANNEL OUTDOOR – INNOVATIVE PRODUCTS, HIGH IMPACT LOCATIONS

Go big or go home could well be the motto of Toronto-based Clear Channel Outdoor. Since opening in Canada 10 years ago, the company has cultivated an impressive inventory of high-impact, high-profile and often huge OOH properties.

Alain Simard, Clear Channel's VP marketing and eastern region, says that in most cases, OOH ads only have a few short seconds to grab consumer attention so ad placement and eye-catching creative are key:

"The power of out-of-home is that we're not infringing on anyone's time. We're there as part of the landscape so executions can be impactful but they're not annoying."

He adds benefits of OOH include really driving a message home, very high frequency, tremendous reach and targeting.

"When you're in a mall, you're already thinking of shopping, so when you see an ad, you're in the correct frame of mind to [receive] the message. It's the right advertising piece at the right time and place."

OOH today can also be involving, engaging and quite creative through use of tactics such as extensions and 3D objects mounted on boards or buildings. One example, a campaign for the Dairy Farmers of Canada, was seen last year on one of Clear Channel's boards along Toronto's Gardiner Expressway. The board featured a huge hunk of "cheese" with a gigantic grater. Commuters watched daily as, over the course of the ad run, the cheese shrank as it was grated and cheese crumbs dropped off the edge of the building the ad was mounted on.

In addition to the spectaculars, Clear Channel's wide-ranging product portfolio includes Ottawa transit shelters; mall media in 70 malls across the country; Toronto's Atrium on Bay Media Tower (Canada's first and largest media tower); 30x40-foot LED screens located in Yonge-Dundas

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# OUT-OF-HOME MESSAGING THE RIGHT TIME. THE RIGHT PLACE.

Square; the advertising concession at the Metro Toronto Convention Centre; airport dioramas, spectaculairs, full motion, four-colour LEDs, parking lot and exterior signage; and the CBC News Express network in Toronto's Pearson International and Vancouver Airports, as well as representation for Toronto City Centre Airport and a digital platform at Montreal's Trudeau International Airport.

Freeman White, VP of sales and development at Clear Channel, says: "When people leave home, they're in our territory".

Often, says White, the consumer is also part of a captive audience. This is especially true with airport advertising, which is an important medium for reaching the upscale business traveler.

CBC News Express, a network of 120 42-inch plasma screens in Toronto and Vancouver International airports, engages travelers with

news, entertainment, sports, weather and travel information – perfect diversions during long wait times.

White says the other airport properties can also be involving and entertaining. Clear Channel has wrapped square poles throughout the airport for Intel and implemented Bluetooth as part of a campaign for Cisco Systems.

"When people walked by the ad, their cellphone would ring. They were asked if they'd accept a message from Cisco Systems, and a short commercial would play on their cellphone. You can also put content in with the advertising, such as news or sports scores."

A big trend in OOH is the move to digital, something White says is a high priority for Clear Channel not only because of fast turn-around times and lower production costs for marketers, but also for environmental reasons and the reduction in use of vinyl.

"A lot of highways in the US have switched to digital billboards. They can place multiple messages on them, up to six or seven advertisers at one time. We've moved to digital in airports and as time goes on, you'll see more digital signage coming from Clear Channel Canada."

## CMC MEDIA GROUP – GRABERTISING PUTS AD MESSAGES IN THE CUSTOMER'S HANDS

To break through the clutter and connect on a more personal level with customers, advertisers are increasingly turning to tactically placed OOH media and its in-store segment, which



Emirates' Airlines launch: Fall, 2007. 120' x 54' contravision. TV remote control on the Atrium on Bay office tower opposite Toronto's Yonge Dundas Square highlighting the airline's 600-channel in-flight entertainment system (L) Sépaq-Parc Aquarium de Québec: Summer, 2007. 12' x 16' double sided mall banner in Québec City's Place Laurier (R)

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has become a hot battleground for new product introductions and new ad campaigns. Marketers are fighting for share of shelf and shoppers' eyeballs because they know that 74% of purchase decisions are made in-store.

For the past seven years, CMC Media Group of Aurora, Ont. has focused on the \$70-billion grocery market with its Grabertising shopping cart handle advertising. Jim Miller, president of CMC Media Group, says product is delivering break-through results for marketers – an average of 39% sales lift. These results are backed by retailer partner data and CMC's own consumer research, which also indicates 88% of unaided recall of specific advertising with 72% expressing increased product interest.

"We provide a message that is between consumers' hands. It's the first ad that's seen by the shopper in a highly-fragmented environment and it's with the consumer for the entire shopping trip – an average of 28 minutes."

Miller explains: "The fact is 80% of shoppers do not shop every aisle of the store. So if there's a product not on their shopping list that is advertised on the handle, Grabertising can create trial and awareness immediately."

Grabertising distribution represents 30% coverage of the industry and more than 50 million shopping trips per month by 9 million shoppers. To reach this market, ads are placed for 28-day cycles. Ads are either static executions or lenticular based ,also known as Grab-FX that show the shopper a sequence of different images depending on the angle of viewing. Grab-FX consists of image effects such as 3D, Flip, and animations (movement, zoom, rotation). On-handle discounts, also known as

## METROMEDIA PLUS TARGETING CONSUMERS ON THE MOVE WITH TRANSIT

It is shaping up to be an exciting year for Montreal-based transit advertising specialist, MetroMedia Plus. The company is expanding its Metrovision network of screens throughout Montreal subway stations as well as introducing new Interactive Touch Screen Units, 12 in total, into downtown Montreal subway stations. All of this is in addition to its existing portfolio of proven transit properties: interior and exterior bus signage, bus wraps, signage in subway stations and cars, and commuter trains.

The two-year expansion of the Metrovision network of 42- and 52-inch LCD screens throughout Montreal subway stations will bring the network's reach to 800,000 commuters a day, or 80% of Montreal subway commuters.

The second product launch is taking place in collaboration with Montreal-based iGOTCHA. The innovative concept involves a network of 12 Interactive Touch Screen Units that will permit commuters to interact with brands and gather product information by touching the screen. Because they allow for two-way communication, advertisers will be able to gather consumer data as well as track the success of their campaigns.

For more information visit [MetroMediaPlus.com](http://MetroMediaPlus.com) or call 514-874-1515.

Grab n' Save are also available. Based on PLU numbers that are entered at checkout, these paperless discounts reduce the cost for advertisers because they're not printing coupons or paying for shelf placement or clearing house fees.

Planning a Grabertising campaign is simple with its web-based Campaign Calculator, a tool that shows the placement availability, the reach, frequency, as well as the campaign ROI.



**Grabertising** gives your product access to 50 million shopping trips across Canada every month by 9 million shoppers. Grabertising's communication capabilities will ensure that your product delivers your brand promise. Our advertisers enjoyed incremental product sales lifts averaging 39% in 2007, so call us today to learn how your sales will benefit from Grabertising.

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# OUT-OF-HOME MESSAGING THE RIGHT TIME. THE RIGHT PLACE.

## CLEAR CHANNEL OUTDOOR MORE THAN JUST BILLBOARDS

Rather than blanketing the country with billboards, for the past 10 years Clear Channel has focused on putting the wow factor into out-of-home. Its stable of products range from Ottawa's transit shelter concession and spectaculairs on Toronto's Gardiner Expressway to tactically placed mall media across the country, airport media and high-impact signage in prominent Toronto locations.

Freeman White, Clear Channel's VP of sales and development, says the company has carved its niche in the industry by developing an impressive inventory of big signs, big displays and captive audience places like malls and airports.

"Advertisers are looking for all kinds of new things to use, and we're trying to be ingenious in terms of the products we introduce. We're trying to engage the audience on behalf of the advertiser. You make it interesting, you make it fun and the consumer doesn't see it as advertising anymore – and the marketer gets what they're looking for, which is engaging the audience."

Clear Channel's roster of mall media includes banners, posters and specialty signage in 70 malls across the country. The company has been a pioneer in outdoor media in Canada with the introduction of high-profile signage in prominent Toronto locations, such as the Atrium on Bay Media Tower (Canada's first and largest media tower) and 30x40-foot LED screens located in Yonge-Dundas Square. Clear Channel also operates the advertising concession at popular convention and trade show facility, the Metro Toronto Convention Centre.

Clear Channel delivers affluent business and pleasure travelers with its airport advertising products: dioramas, spectaculairs, full motion, four-colour LEDs, parking lot and exterior signage. The showcase of its airport properties is CBC News Express, a network of 120 42-inch plasma screens at Toronto's Lester B. Pearson International Airport (Canada's largest and busiest airport with close to 32 million passengers annually), Vancouver International Airport and a digital platform Montreal's Trudeau Airport.

**Find out more about Clear Channel at [clearchanneloutdoor.ca](http://clearchanneloutdoor.ca) or call 416-408-0800.**

## METROMEDIA PLUS – EXPANDING ITS METROVISION NETWORK AND LAUNCHING INTERACTIVE TOUCH-SCREEN UNITS IN MONTREAL SUBWAYS

To reach today's on-the-move consumer, exterior and interior buses, subways, commuter trains and in-station advertising

are important tactics for targeting, building awareness and delivering frequency. Brands can dominate an entire city by using all that transit can offer, such as posters, wraps and the rapidly growing array of digital signage and video products. Genevieve Lajoie, research analyst with MetroMedia Plus of Montreal, believes the closed environment and captive audience make transit a perfect venue for brand messages.

Lajoie says: "Because people spend more than 50% of their time outside of home, we have a good environment that reaches people on the drive to work, public transit commute or as they walk."

MetroMedia Plus has had Metrovision digital screens in Montreal's Berri-UQAM and McGill subway stations since the fall of 2004, giving Metro passengers an information network of news, sports, and weather, plus arrival times of trains. The programming loops are 10 minutes long – five minutes during morning and afternoon rush hours, with ads running 15 seconds.

Throughout the next two years many other stations including Lionel-Groulx, Guy-Concordia will be outfitted with 42- and 52-inch LCD screens. The network will have a total of 76 screens by the end of this year and 150

by the end of 2009. This translates into 600,000 daily commuters by year's end; 800,000 by end of 2009. George Tucci, director of exterior market sales for MetroMedia Plus, explains that the second new property to be launched by the company this year – Interactive Touch-Screen Units – is designed to foster consumer engagement with brands.

"Users become emotionally engaged with a brand. Once they touch the screen, they become involved," says Tucci. "You have more interface, more interaction. It not only provides awareness of a brand or product but also details more product information."

The units are video-capable and their two-way communication also gives advertisers the opportunity to build a database of information on customers through contests or surveys, and even provide virtual discount coupons. They can also be customized to feature text messaging and Bluetooth technology. Customers are asked if they would enter their email addresses.

Out-of-home has the flexibility and menu of platforms to deliver whatever today's advertisers require, whether that's a mass, niche or tactical media vehicle – or all of the above.

Kareem Boulos of Media Experts says the agency sees OOH as a powerful awareness and frequency tool for advertisers if done properly.

## CMC MEDIA GROUP

### GRABERTISING IS WHERE CONSUMERS MAKE THEIR PURCHASE DECISIONS

Because 74% of purchase decisions are made in-store, Jim Miller, president of CMC Media Group, based in Aurora, Ont., says point-of-purchase advertising is a key element for reaching consumers on the go. CMC's product is Grabertising, shopping-cart handle media distributed in 750 retail grocery locations across Canada. Miller says this distribution represents about 30% coverage of the industry and more than 50 million shopping trips per month by 9 million shoppers.

"Our 30% coverage represents \$12.9 billion in grocery sales, which is a significant piece of the total \$70 billion market," says Miller. "We provide an ad message that is between consumers' hands, near eye level. It's the first ad seen by the shopper in a highly-fragmented environment and is with the shopper for the entire shopping trip – an average of 28 minutes."

In addition to static on-handle ads, Grabertising also offers lenticular/3D ads and on-handle discounts that can be redeemed at checkout.

**Grabertising Sales and Marketing of Toronto handles ad sales for CMC's in-store medium and can be contacted at 416-515-3414 or [pgoddard@grabertising.com](mailto:pgoddard@grabertising.com).**

"It's very important that the creative is designed specifically for out-of-home. What you see too much of the time is that an advertiser has taken magazine creative and turned it into a transit shelter or poster. That doesn't work."

Boulos cautions: "Traditional OOH is not meant to deliver specific product information but to create brand awareness and association for a product. With other niche formats like subway, you can get a little more specific when consumers have time to engage with it."



With the expansion of additional screens in more subway stations, Metromedia Plus will deliver more audience to its advertisers in 2008.



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# THERE'S MORE TO CREATIVES THAN THE AWARDS THEY'VE WON.

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**1 Number of pairs of Adidas trainers owned:**

- a) 0-5
- b) 6-10
- c) 11-15

**2 Uses cool British words like "trainers"?**

- a) Yup
- b) Nope
- c) Sometimes

**3 Finds ideas:**

- a) After a near-religious epiphany
- b) At the bottom of a pint
- c) In someone else's notebook

**4 Keeps trophies:**

- a) On desk for all to bow down before
- b) At home in personal shrine/masturbatorium
- c) Wherever, 'cause it's no big deal, bro

**5 Guitar Hero level:**

- a) Easy
- b) Medium
- c) Hard
- d) Unemployed

**6 Favourite extravagance:**

- a) Booze
- b) Clothes
- c) Music
- d) Interns

**7 On set, will ensure:**

- a) The spot is good
- b) The director stays on point
- c) They totally get in on some of those breakfast burritos

**8 Work proudly showcased at:**

- a) Cannes
- b) The Smithsonian
- c) Le frigo de Mom

**9 Thinks dog walkers are:**

- a) Lame
- b) Lame
- c) Not lame if they did them

**10 Ad-nerd level:**

- a) Low
- b) Moderate
- c) IHaveAnIdea.org

**11 Plastic spectacle frames reminiscent of:**

- a) David Hockney
- b) Andy Warhol
- c) Dame Edna

**12 Favourite book:**

- a) *The Kite Runner*
- b) *A Moveable Feast*
- c) Book?

**13 Suffers from:**

- a) Visions of grandeur
- b) Delusions of talent

**14 Circle one:**

- a) Lives to work
- b) Works to live
- c) Cries self to sleep

**15 Years spent living off one idea:**

- a) 0-1
- b) 2-5
- c) 6-10

**16 Years spent as unpaid intern at "creative boutique":**

- a) 0-1
- b) 2-3
- c) 4-99

**17 When an idea gets killed will most likely:**

- a) Cry
- b) Pout
- c) Climb to the top of a bell tower with a .22

**18 Favourite Dire Straits album:**

- a) *Communiqué*
- b) *Brothers In Arms*
- c) *Making Movies*
- d) Dire Straits suck, dude

**19 Source of creative drive and inspiration:**

- a) Love of job
- b) Fear of failure
- c) Bolivia

**20 Favourite slogan:**

- a) "Just Do It"
- b) "Impossible Is Nothing"
- c) "I Cheetah All The Time"

**21 Fall-back profession in case things don't work out:**

- a) Civil War re-enactor
- b) Pirate
- c) Something to do with porn

**22 Favourite Starbucks drink:**

- a) Tall Americano
- b) Venti non-fat latte
- c) Half double decaf decaffeinated half-caf

**23 Thinks preceding joke was stolen from:**

- a) *Mean Girls*
- b) *L.A. Story*
- c) *Sex and the City*

**24 Relationship to CD is like:**

- a) Benny Blanco to Carlito Brigante
- b) The Artful Dodger to Fagin
- c) Patty Hearst to the SLA

**25 Thinks this survey is:**

- a) Strictly OK
- b) Not bad
- c) Shameless self-promotion for Niall Kelly Geoff Morgan Niall Kelly Geoff Morgan

Okay, now it's time to tabulate your answers. Assign 1 point for each A response, 2 points for B, and 3 points for C.

Then get a big letter L, and stick it on your forehead. P.S. We love you.

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- **John Furlong**, CEO of **VANOC**, will provide the ultimate insider's preview of the **Vancouver 2010 Winter Games**.
- **Scotiabank's Jim Tobin** will shed light on the out-of-the-box thinking that led to the wildly popular **Scotiabank Nuit Blanche**.
- **Scott Smith** from **Hockey Canada** will explore the enduring sponsorship draw of **Canada's national game**.
- **Derrick Ross** from **S.L. Feldman & Associates** will sound out the opportunities inherent in **Music Sponsorship**.



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