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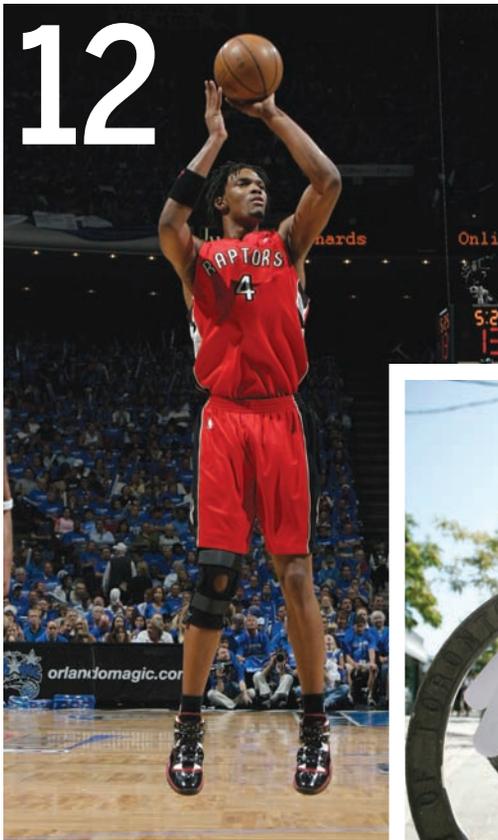
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ON THE COVER Strategy creative director Stephen Stanley asked Toronto-based illustrator Matt Daley to incorporate Russian social realism motifs into the cover of our annual Design issue. Matt did that and more, creating an illustration of art for the masses in which the sneaker and the mouse represent both the creation and the tool of design in the hands of the consumer.

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Design: sometimes less is just less

Our Design issue always gets me pondering which purchases are primarily, even solely, design-driven (like Kleenex for box patterns), and in which categories it serves as a key purchase-consideration influencer (like bath and beauty displays, with scent being the deal clincher), and the many ways design thinking is shaping all brand experiences. Every year, the categories that enter this arena expand, and the bar rises. With mass merchants such as Target leading the charge, everyone has had to bring a higher level of design to every aspect of the lower-price game.

With design in ascendance, looking at this issue I'm struck by how fortunate we are to have such an impressive inventory of talent and product in Canada. We can lay claim to Frank Gehry, Bruce Mau – who talks about the anatomy of a logo that embodies Gehry's architectural vision and the AGO's new positioning on p. 38 – and Karim Rashid, who is cited in the Design feature as an early winner of Bombay Sapphire's Designer Glass Competition, and who now offers an internship to the Canadian regional winner. Umbra has also made a name for Canada abroad on the product design front, and our store design expertise, as witnessed by Perennial's recently covered work in India, is world class. In this issue we also go behind the scenes with Adidas, which chose Montreal's Sid Lee to design its new global Atelier retail model.

As per our Renegade CMOs' ongoing campaign to direct economic development attention to Canada's intellectual resources, this is the type of expertise and sustainable industry that merits support. And there's certainly scope for utilizing more marketing-oriented design skills. As Will Novosedlik points out in his Forum column (p. 57), the consumer experience piece is an area of design that could use attention. He describes the ordeal of shopping for razor blades as one where simplification along the product/consumer continuum would be welcome – something I'm sure we can all identify with.

I recently bought the latest and greatest offspring of the ultimate design-powered brand, Apple. As it was the iPhone, not the MacBook Air, it entailed a trip to Rogers. I will spare you the gory details, but suffice it to say that it entailed well over an hour of standing at the counter waiting for the purchase to be processed through the "system," during which time my only "brand experience" was overhearing numerous customer requests for various services denied for an impressive variety of reasons (those who gave up and left the line were the lucky ones). By the time I was heading for the door, although the transaction was still pending processing by arguably the slowest computer system in the first world, the clerk asked if I would like her to explain the phone to me. I said "No, thanks." The mind boggled at the irony of a brand so steeped in design thinking being tainted by a purchase experience that was its antithesis.

As I wander from unremarkable store to store looking for the last few toys of summer and a decent potato salad, I can't help but see opportunity across the retail sector to tap intelligent design thinking and differentiate the experiences more, as the collapse of categories has eliminated even a basic distinction between retail offerings. Few can rely on an exclusive killer product, so designing a stickier experience is a course most brands could follow. Even the AGO's Arlene Madell (see p. 18), who has perhaps the most unique product to tout in Canada – who else has hot and cold running Moore and Thomson? – is designing killer combos of art plus whatever-you're-into to keep folks coming back. Get on that. Then package it and sell it.

cheers, **mm**

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Transcontinental



The importance of *not* being earnest

I've been to a lot of industry events in the past year. That's a lot of sessions, a lot of buffets, a lot of networking. *A lot.*

Oddly, the thing that stands out most was not a groundbreaking piece of research or a particularly tasty muffin, but rather a brief exchange between an event attendee and über-dude Alex Bogusky.

It was April, and Bogusky was headlining the 'Boards Creative Workshop, where he'd just described the creative process extant at Crispin Porter. When the audience member in question stood up, pen and paper in hand, and eagerly asked him to repeat the various components of that process, he gently chided her for being so literal and – god forbid! – taking notes.

Although Bogusky's response plays into his laid-back, surfer-dude-gone-good shtick, his point is worth considering. People who go to events tend to be so focused on tangible take-away that they lose sight of the more important thing: the experience of listening to – and gaining inspiration from – really smart people. Don't get me wrong – research and case studies have their place. And yes, there's value in hearing about work produced locally. Still, people often grumble when there's nothing concrete they can commit to memory (and a notebook) and share with their colleagues back at the office. That “but how does it apply to me?” mentality is deadly for the industry because in this fragmenting and increasingly digital mediaverse, *virtually everything applies to everyone.*

Consider the Bogusky example. He was being interviewed on stage by Leo Burnett CCO Judy John. It was fascinating – an unmediated exploration of creativity and excellence. What could be more instructive than getting a peek into the world view of two people at the very top of their profession? For the vast majority of us, it was exhilarating, and a poignant reminder of why we love being part of this industry.

And so we come to “Think Bigger.” That's the tagline we created for the Media in Canada Forum (forum.mediaincanada.com), which takes place on the afternoon of Oct. 14. The tag relates directly to Bogusky because our goal with this and all our content-driven events is simple: to inspire people by corraling the best talent and encouraging them to let it rip. No statistics necessary.

With that in mind, we started by asking a bunch of top execs who they'd like to hear most. First up was David Verklin. His response: digital diva Sarah Fay, newly minted CEO of Aegis North America. Done.

We've also made a list of radicals, superstars and paradigm-shifters, who'll start to appear on the agenda as the day firms up.

The bottom line is this: Whether you're in Calgary or Cairo, you don't have to have huge budgets or reams of research to do cool shit.

But you do have to have an open mind.

Until next time...LT

Laas Turnbull, Executive VP, Brunico Communications
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BELL'S BETTER BET

BY MARIJA DJUKIC

Bell retired its long-time spokesbeavers Frank and Gordon last month and unveiled a new corporate brand conceived by Zak Mroueh's recently launched Toronto agency Zulu Alpha Kilo, as well as Toronto's Leo Burnett, Montreal's Lg2 and Cossette, also of Toronto.

Bell first launched a two-week teas-er campaign in major markets featuring the letters "er" in support of the tagline, along with portions of the Bell logo, or "Bell-ements," on billboards and transit stations.



The full campaign was rolled out at the start of the Olympics (Bell is a long-time sponsor), pushing products including a new range of mobile

smartphones, the Samsung Instinct touch-screen phone and an unlimited world long-distance plan for Bell home phone customers.

The new logo maintains Bell's traditional blue, but incorporates a new look and a simpler, more targeted message that revolves around the word "better." Taglines like "Today just got better" appear in TV, radio, OOH, online and print.

In an ad for HDTV PVRs, for instance, the tag may be "Recording just got better." And for the Quebec market, there's a play on words: "La vie est Bell," with the Bell logo substituted for the French word "belle."

"The plan is to retake Bell's position as Canada's leader in communication," says Rick Seifeddine, SVP of brands at Bell. "The agencies are relaunching Bell in a big, bold way that's hopefully new to Canada."

Some Bell businesses also changed their names last month in a simpler-is-better vein. Bell ExpressVu became Bell TV, for instance, and Bell Sympatico became Bell Internet.



NEW FRIEND REQUEST



Centennial College is encouraging people to expand their "social networks" to encompass the world via Humanfacebook.com, a new initiative that cleverly combines social responsibility with social media.

The Humanfacebook concept aims to raise awareness about Centennial's "Signature Learning Experience" course, which purports to equip students with the knowledge they need to become

global citizens.

Print, OOH, transit and cinema executions poke fun at certain Facebook functions. One billboard shows a forest fire with the copy, "There's more important news than Dan Jeffreys and Tanya Franklin are now friends."

The campaign, which was developed by Toronto-based agency Smith Roberts, is running in the Greater Toronto Area, where Centennial has four campuses. **AB**

TRIDENT MAKES A SPLASH

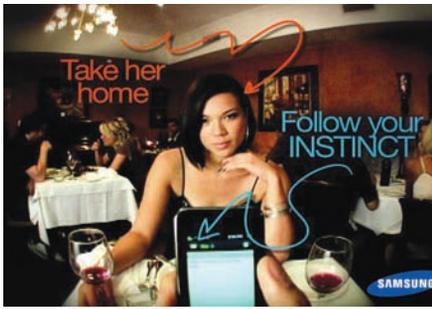


Cadbury's Trident Splash hosted the National Cannonball Championship in Toronto last month. Contestants performed cannonballs for a live crowd and a panel of media judges for a \$2,000 grand prize.

The goal of the PR initiative by Toronto's Strategic

Objectives was to "bring to life the liquid centre that makes Trident Splash unique," says Stephanie Minna, manager of corporate communications and media relations at Cadbury.

Prior to the splashy final were regional qualifying events in Montreal, Calgary, Vancouver and Toronto, online and mail-in video and photo submissions, as well as a media tour with Nic Bayley, the face of Splash commercials. Billboards and posters were created by Strategic Objectives. **Marija Djukic**
www.cannonballchampionship.ca



SUMMER OF SAMSUNG

Samsung Canada has been pretty hard to miss this summer.

In August, it generated a lot of buzz for the new Instinct phone by being one of the first brands to use YouTube's new "annotations" technology, which enables "Choose Your Own Adventure"-esque videos. The video series, called "Follow Your Instinct," was developed with Toronto-based agency Fjord. Users can watch several vignettes featuring a young urban professional equipped with an Instinct phone, and even control his destiny by making decisions for him and watching various outcomes.

Also last month, Samsung launched its Mobile Moments promotion with partner Koodo. It plays on the popular "missed connections" concept, which allows smitten urbanites to post "call-outs" at mobilemoments.ca to attractive strangers who caught their eye.

On top of that, Samsung street teams have had a constant presence in Toronto, Vancouver, Calgary and Montreal, making sure passersby get a chance to interact with Samsung phones.

"We have some pretty tough competitors out there. We want to make our products top of mind," says Adrienne Szabo, marketing manager at Mississauga, Ont.-based Samsung Canada. "Grassroots tactics are a bit more influential [than mass], and let us better connect with consumers."

Stay tuned: Samsung is set to announce another big promotion this month. **AB**

NEW YORK FRIES GETS REAL



The new effort from Toronto-based New York Fries charts a novel course for fast food, targeting women ages 25 to 49 via ads in magazines like *Chatelaine*, *Hello!*, *Flare*, *Canadian Living*, *People*, *Style at Home* and *Canadian House & Home*.

The campaign, dubbed "Real Fries in a Fake World," aims to establish the authenticity of New York Fries ingredients. In the creative, produced by Toronto-based Zig – New York Fries' AOR for five years

– real potatoes are portrayed among fake goodies.

"The campaign is a departure from our traditional marketing of 'beauty shots,'" says New York Fries president Jay Gould. "By juxtaposing our real fries against fake breasts, nails and toupées, we are educating Canadians that New York Fries are made from real potatoes and cooked in non-hydrogenated, trans-fat-free sunflower oil. No preservatives, no coatings, just real, fresh ingredients."

New York Fries' previous advertising consisted of mouth-watering images on billboards; the new print ads will run through May 2009.

Marija Djukic

"No preservatives, no coatings, just real, fresh ingredients"

Brilliant!

BY ANNETTE BOURDEAU



PHOTO BY MARIO MIOTTI, MARIOMIOTTI.COM

SHARP GOES MAD

Well played, *Sharp*. Well played.

Young Toronto-based men's mag *Sharp* generated significant buzz in the ad community (any publisher's bread and butter), thanks to a clever editorial feature highlighting several Canadian ad industry icons in its September issue.

The spread, called "The Real Canadian Mad Men," features stylish shots of dapper-looking heavyweights Zak Mroueh (CD/founder, Zulu Alpha Kilo), Jeff Parent (VP, sales and marketing, Nissan Canada), Geoffrey Roche (founder/CCO, Lowe Roche), Rick Brace (president, revenue, business planning and sports, CTV) and Bruce Neve (president, Mediaedge:cia).

The issue will be distributed in the *Globe and Mail*, with 150,000 copies set to go out with the Sept. 9 paper. Another 400 will be handed out at the Toronto International Film Festival, and Air Canada business class travellers will also receive the issue on-board. www.sharpformen.com.



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ASKING CANADIANS

With environmental radars at an all-time high and ever-evolving new media technologies making it easier to reach and engage consumers, ever wonder why those good old-fashioned flyers make their way to doorsteps and what kind of marketing power they have? Well, we did, so we're asking Canadians:

Of the following major national retailers, which flyers do you snap up and read?

	Yes	No
Zellers	81.9%	18.3%
Canadian Tire	80.9%	19.1%
Wal-Mart	67.5%	32.5%
Shoppers Drug Mart	58.4%	41.6%

This poll of 1,000 Canadians was conducted by the AskingCanadians™ online panel from Jul. 31 to Aug. 6, 2008. AskingCanadians™ is owned and operated by Delvinia Data Collection. www.delvinia.com



YAHOO! GETS WINGS



Yahoo! Adrenaline is off to a flying start. The portal's newest online video channel, which launched last month, has recruited Toronto-based Red Bull Canada as a content partner. The energy drink brand has plenty of heart-racing video footage to share from its multitude of events, including a soapbox derby in Vancouver and street ball competitions across the country.

Yahoo! was on-site at the second annual Red Bull Flugtag (flying day). Yahoo! staff filmed the shenanigans (including people trying to "fly" over the Ottawa River in homemade contraptions), and cruised around in a branded Mini offering onlookers free Internet access.

Adrenaline features video footage of all things extreme, from "shark surfing" to wild unicycling. All content is produced professionally.

"Adrenaline is for the young at heart and the young of age," says Iain Wilson, director, business development, Yahoo! Canada, explaining that the channel's target is based more on psychographics than demographics.

Wilson says they're currently looking for more brands to partner with. Those with their own content are ideal, but there will also be sponsorship opportunities and eventually more traditional real estate like banners and pre-roll available. Yahoo! is still working out ad pricing for the channel.

Other partnership deals were still being finalized at press time. **AB**



MINI-PRICED MINIS

BY MARIJA DJUKIC

Ad-wrapped Mini Coopers, Mini Cooper Clubmans and Smart cars are now available for rent in Toronto for just \$1 per day from Toronto-based CityFlitz, thanks to funds derived from advertising partners including Yahoo! Canada, North by Northeast Film and Music Festival and Global Ryan's Pet Foods.

To kick off the program, CityFlitz showcased a fleet of 12 Yahoo!-branded cars at Toronto's Dundas Square on Aug. 20. The mobile billboards aim to "tell the public that CityFlitz is a unique, low-cost car rental program and a new ad company in Toronto," says Andreas Kotal, president/CEO of CityFlitz.

Youth-targeted advertising was placed in Toronto's *Now* magazine and on the Edge radio station by Toronto-based Inventa. At the site, the company gave out CityFlitz merchandise, such as magnets shaped like Mini Coopers.

The rate to wrap up a car is \$2,300. The fleet can be booked as a stand-alone campaign or to complement other programs. Advertisers can track their branded cars with a GPS system, and have them driven by the CityFlitz team, their own team or members of the public, who agree to travel at least 30 km a day around the GTA for up to a week. The cars come fully insured, gassed up and equipped with Wi-Fi. The company has plans to expand to Vancouver in the near future. www.cityflitz.com

WHERE OPPORTUNITY HAPPENS

NBA Canada builds on basketball's burgeoning popularity with high-profile partnerships, geo-targeted ads, mobile offerings and big-time star power.

BY MARY DICKIE

Canada may still be hockey country, but basketball – which was, after all, invented by a Canadian in 1891 – is starting to muscle in on its territory. Playing basketball, which can be done almost anywhere and requires little in the way of equipment, has become increasingly popular among young people – to the point that it is now the number one sport played between the ages of 12 and 24 in Canada.

Interest in the professional games of the New York.-based National Basketball Association has been growing in Canada as well. Attendance at games hosted by the Toronto Raptors, the NBA's only Canadian team, increased by 6% during the 2007-08 season over 2006-07, pushing capacity at the Air Canada Centre to an impressive 98%.

Perhaps more importantly, Canadian television viewership for the 2007-08 NBA season – the games are broadcast on CBC, TSN, Rogers Sportsnet, The Score, Raptors TV and Sun TV – was up 32% over the previous season, and Canadian traffic to the official NBA.com website was up 28%. In June, more than 1.8 million Canadians visited NBA.com, representing a 40% increase over June 2007, and page views in the same period were up 25%.

Part of the reason for that is the relative success of the Raptors, who made the NBA playoffs for the second season in a row, and feature considerable star power in the form of captain Chris Bosh (and new addition Jermaine O'Neal). And it doesn't hurt that one of the league's best players, two-time MVP Steve Nash of the Phoenix Suns, is Canadian.

But basketball's popularity goes deeper than that. Its close association with hip-hop and urban street culture – from basketball-themed tracks by Kurtis Blow, Public Enemy and Jay-Z, who's part-owner of the New Jersey Nets, to the gold chains, baggy shorts and high-performance shoes worn first by athletes, then musicians and then millions – has given basketball an enduring cachet as it's spread from U.S. inner-city courts to suburban neighbourhoods, fashion runways and concert stages around the world. Players like Shaquille O'Neal, Kobe Bryant and Charles Barkley are on par with movie and rock stars, and the opportunities for marketers are enormous.



Faced with the challenge of building on basketball's ascent, NBA Canada, the Toronto company that acts as the marketing arm for the NBA in this country, recently named former marketing director Dan MacKenzie as general manager, as well as George Dudas as manager,

business development, Leah Brown as manager, licensing and merchandising and Jonathan Chang as manager, marketing partnerships. NBA Canada now has a team of five full-time and two part-time employees – plus another dozen at Maple Leaf Sports & Entertainment (MLSE),

the company that owns the Raptors, who work closely with NBA Canada on various initiatives.

In May, NBA Canada signed a deal with Parmalat Canada to develop basketball-themed marketing programs for its cheese products, adding the Toronto-based dairy company to a list of partners that includes Colgate-Palmolive (Speed Stick), Wrigley, Adidas, Nike, Gatorade, Coca-Cola (Sprite), Spalding, Sirius Satellite Radio and EA Sports, which makes video games like *NBA Live*.

These partners tap the star power of the NBA to court the sport's primary demo of young males via events like the NBA 3on3 tour, a cross-country basketball tournament, and NBA Cares, a program in which consumers buy partner products at Wal-Mart stores, register online to turn points into charitable donations and receive prizes like NBA notebooks, mini-hoop sets and Raptors watches.

And it works well for them: a recent study by Norwalk, CT-based Sponsorship Research International showed that NBA marks and logos provide a 30% boost in a brand's ability to grab the attention of potential consumers.

As well, events like the Raptors' exhibition game against the Denver Nuggets in Edmonton next month help the league reach out to consumers beyond the team's Toronto base.

At press time, mobile and broadcast deals for the upcoming season had yet to be announced, but the NBA Canada is set on expanding its offerings. Currently, Bell Mobility provides game highlights and contests on mobile phones, and similar content is available on MSN Sympatico, TSN and Rogers Sportsnet portals.

While the overall NBA brand television campaigns originate with the league's AOR, San Francisco-based Goodby, Silverstein & Partners, NBA Canada tweaks the ads to appeal to various groups, including kids, women and Raptors fans, as well as develop its own spots and geo-target the NBA.com website for Canadian visitors and advertisers. For localized events and promotions, it works with its partners' AORs as well as agencies like Toronto's Match Marketing (on the 3on3 initiative), the Toronto-based Armstrong Partnership (on the NBA Cares tour) and Hamilton-based GoBee Industries (for instore promotions with Wal-Mart).

With excitement building for the 2008-09 season, which kicks off next month, we went courtside with Dan MacKenzie to find out what his plans are for world, or at least national, domination.

Why do you think Canadian interest in the NBA is growing?

Dan MacKenzie: It's a combination of things. The Raptors are an important driver for us, and if they were to end up in the NBA



NBA ads featuring Raptor Chris Bosh (opposite) and the 3on3 tournament (above) boost the sport in Canada

finals, that would have a huge impact on our business. But a big part of our growth has been through an expanding fan base for basketball in general. Compared to other sports, we have a really young, diverse, growing fan base. We have research that predicts basketball's going to be the fastest-growing sport in the next 10 years in Canada's biggest urban markets. So I think it's a combination of interest in the Raptors, interest in marquee players like Steve Nash and LeBron James and Kobe Bryant, who are global stars, and then this year we were fortunate to have an NBA final with two iconic teams, the Lakers and the Celtics.

How will you expand your fan base here?

A lot of it is making sure we have the right TV deals in place. And since our fan base is younger than that of other sports, it's especially important to have a strong online offering. It's about having digital assets in place so fans are able to watch the highlights from last night's game on their phones or forward them to their friends, and making sure there are programs available so our partners can access our fans and talk to them.

We also have programs based around retail. The NBA Cares tour gives partners an opportunity to interact with Canada's biggest retailer and raise money for charity. It's an integrated program that actually came out of discussions with our partners about the types of initiatives they wanted. We try to work with our partners and develop unique programs for them, and NBA Cares is one. This year we were in 40 Wal-Mart stores, where the proceeds from certain products supported the Children's Miracle Network. We took the

Larry O'Brien Trophy, the NBA championship trophy, to the stores and supplemented that with player appearances.

What is the 3on3 tour?

3on3 is in its 12th year, and it goes to eight markets – Toronto, London, Moncton, Vancouver, Edmonton, Calgary, Winnipeg and Montreal – and gives the core demo of 13- to 24-year-olds a chance, especially in markets outside of Toronto, to experience the NBA, meet players and play with their friends against good competition. It's geared to people who play rather than just watch the game, and many of our partners activate their sponsorships around the tournament.

How does NBA Canada work with the Toronto Raptors?

We're part of NBA International, but we're the only international market that has a team, which creates some unique opportunities. We work really closely with the Raptors and MLSE on sponsorships, television, events and the growth of the game in general. We're separate entities, but very closely aligned.

What new initiatives are planned for the 2008-09 season?

We'll announce a couple of new marketing partnerships, including a Canadian-specific fantasy game, and new television deals. Last year there were NBA games on five networks, and that will be reduced. The other exciting thing is the Raptors' exhibition game in Edmonton, which will be a great opportunity for fans out West to get up close with some of the best players in the league.



NBA superstar Steve Nash, from Victoria, B.C., is one reason for the growing popularity of basketball in Canada

How do you adapt U.S. campaigns for the Canadian market?

Last year we embarked on a new overall brand campaign called 'Where Amazing Happens.' That came out of research based around our game, and adjectives like 'fun' and 'charismatic' and 'energetic' came through as being core brand attributes. It came from our agency in the U.S., but we picked up on the theme and did a Canadian-specific spot around it.

One great thing about 'Where Amazing Happens' is the ability to keep 'Where' and 'Happens' and change 'Amazing' to whatever makes sense. So the Raptors did a regional theme with taglines like 'Where Sellouts Happen,' 'Where Caring for your Community Happens,' 'Where Elevation Happens.' And we did a spot that was a bit broader with 'Where National Heroes Happen,' only it was spelled 'Nashional' for Steve Nash.

What about 'There Can Only Be One'?

That was another U.S.-originated execution where the faces of two of the top players on each of the playoff teams were combined. There were TV spots where they were talking

about why they wanted to win, based around themes of competition and fear and excellence and legacy, and it included one with Chris Bosh and Dwight Howard [of playoff rival the Orlando Magic] for the Raptors' market. And it got picked up. The cover of *Time* magazine in May was Hillary Clinton and Barack Obama's faces, and it said, 'There Can Only Be One.' And *Saturday Night Live* did some spoofs of it. It was really interesting creative.

These campaigns gave us the flexibility, depending on what market we were in and what we were trying to communicate, to create a really targeted message.

What is your core demo?

It depends on what partners and what area of the business you're talking about. From a TV perspective, the MLSE media sales guys sell against 25 to 54, 18 to 34, 25 to 54. If you're talking about sponsorship for NBA 3on3, it is young, teen-oriented. But when you look at the areas where we're trying to grow, we're starting to look at kids as an opportunity. Our deal with Parmalat is very kid-focused, and we're looking at that as an opportunity to bring in different partners.

Teens are a core strength, and then young adults, which we define as 18 to 29. Speed Stick would be heavily targeted at that group, as well as Adidas, one of our apparel partners.

How are you reaching out to other fans, like women?

Our retail strategy is where you've seen that push in the past. We've been working globally with Adidas on women's fan gear.

We used to have a line of clothing in Canada called NBA4her, and there are still remnants of that in the marketplace. The Raptors have a very strong female fan base, so that's an opportunity for us.

Diversity and youth are the two areas where we really focus our efforts. The face of the Canadian fan is changing, and some of the best players in our league are not from the U.S. or Canada – like Yao Ming from China, Dirk Nowitzki from Germany, Jose Calderon from Spain, Manu Ginobili from Argentina. That gives fans the opportunity to link to someone like them, and we try to integrate that into the spots we do and the imagery we push our partners to use. An NBA deal gives you the ability to use images, player footage and photos. So if a partner is targeting a regional retail program in the West, for instance, we can pick the players that get integrated into that.

How important is the NBA.com website?

For a brand that's really focused on youth and diversity, it needs to be a core part of our strategy. The first part is making sure we have the best information and that it's easily navigable. Secondly, we have to have properties that make it a destination for people to come to, outside of just the core scores and standings. Video is a big part of it, as well as things like fantasy games and promotions, the chance to win things and get all-access membership.

Our site in Canada is geo-targeted so it looks very much like NBA.com in the U.S., but we have the ability to tailor it to Canadian fans. That can mean specific content that's relevant to Canadians, like a heavier focus on the Raptors and the Canadians in the NBA, promotions where you can win a trip to the All-Star game or the finals or information on our Canadian broadcasters. And from a revenue perspective, it also allows us to geo-target the advertising.

How does the NBA's partnership with Sprite work?

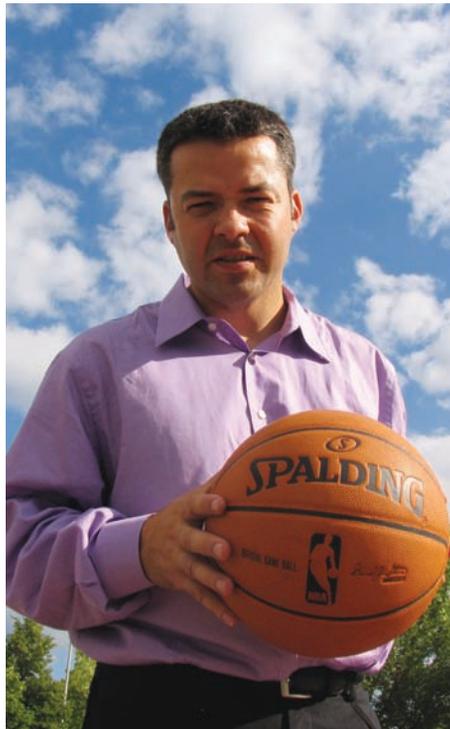
Sprite is a teen-focused brand, and they build their association with the NBA around youth and individuality. The part of our game that links best with that is dunking, so their platform is based around owning the dunk.

This year at the NBA All-Star Game in New Orleans, for the first time fans had the opportunity to choose who became the NBA Slam Dunk champion. When it got down to two dunkers, the fans voted online and through text messaging for the champion. Sprite was wrapped around that entire program, and it was very successful in terms of Canadians who voted online.

Sprite's challenge to us then became, 'How can that be extended into the playoffs?' So we developed the Sprite Slam Dunk of the Year. Every night in the playoffs there was a different matchup, and fans got to vote on who was better. And it ended up being a dunk by Jamario Moon of the Raptors that won it. Now we're talking to Sprite about how we can continue to build on that.

How important is video game advertising?

EA Sports is one of our biggest licensees, and when you talk about being able to interact with youth, that's a core part of the business. The thing with the gaming companies is that their marketing is around the launch of games. In the past the lead time for the development of the games was so great that you had to be in early. But now, with the rise of online gaming, there's more opportunity.



NBA Canada GM Dan MacKenzie tailors U.S. efforts for Canadian consumers and marketing partners

We've done a deal where the Massive network sells access to our games and we direct partners that way if they have interest in advertising through things like *NBA Live*. We have not had Canada-specific partners use in-game advertising yet. But it's easier to do that with online gaming, and online gaming is growing, so we'll take advantage of that.

Is mobile becoming more important in your marketing plans?

At this point we look at it as just another screen where fans can consume our game and follow their team. So from a marketing perspective we're not really taking full advantage of it.

But as a league that's very relevant to young fans, we need to be progressive in the area of technology. And we are. Whether it's through our website or doing deals with carriers or portals, it's a matter of getting our content out there beyond just the core NBA.com and NBA broadcasts. Last year we did a deal with Bell Sympatico, and now we're in discussions with all the carriers. Because fans are so mobile, if they can catch highlights on their phones, they will. And as more handsets get enabled, that's where the future is. ■

APPOINTMENT NOTICE



MICHAEL POWER



Kin-Man Lee, Publisher and CEO of the Toronto Sun and 24 hours and Executive Vice-President of Sun Media Corporation, is pleased to announce the appointment of Michael Power to the position of Vice-President, Advertising Sales, for the Toronto Sun and 24 hours, effective immediately.

Mr. Power will lead a team of advertising professionals to deliver value to advertisers and strengthen relationships with businesses and other organizations in communities throughout the Greater Toronto Area and surrounding locations served by the two daily newspapers.

Mr. Power, who began his newspaper advertising career at the Toronto Sun 19 years ago, has most recently been Senior Group Publisher for North Central Ontario at Osprey Media and Publisher and General Manager of The Barrie Examiner. He joined Osprey Media in 1998 as Publisher of The Belleville Intelligencer. Previously was Display Advertising Manager at the Toronto Sun. Mr. Power earned an Honours B.A. in History and Political Science from St. Michael's College at the University of Toronto.

The Toronto Sun and 24 hours are part of Sun Media Corporation, which is Canada's largest newspaper publisher. Sun Media, whose business purpose is to help connect and build better communities, is a member of the Quebecor (TSX: QBR.A, QBR.B) family of companies.



KEYNOTE ADDRESS

Sarah Fay, CEO, Aegis Media North America **The Evolving Media Landscape**

Sarah Fay took over from David Verklin as CEO of Aegis Media North America, responsible for the US and Canada, in April 2008. Since joining Aegis Media in 1998, Sarah played a pivotal role in the creation of Isobar, now the world's no.1 digital agency. In July 2007 she became CEO of the newly merged Carat USA and Carat Fusion: the industry's first online-offline merger. Sarah will discuss how today's media environment is impacting business, and highlight smart organizations that are implementing breakthrough ideas to gain market share and improve their bottom line.

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KEYNOTE ADDRESS

Hashem Bajwa
Digital Planning Director, Goodby Silverstein & Partners
A Digital Perspective

In 2007, Hashem was the youngest person in Advertising Age's "40 Under 40 to Watch." He's currently Digital Strategy Director at Goodby, Silverstein, where he blurs account planning, new media and creative. In other words, he's a misfit. Hashem's responsibility is to inject digital thinking and innovation into the agency's creative work, as well as help lead the worldwide strategy on the agency's global accounts. He'll give an inside account of how they view media at one of the world's most innovative agencies.

NEW THIS YEAR

Setting the Stage: The Best from Cannes

What makes for award-winning media? Cannes judges Annette Warring and Aaron Starkman set the tone for the day with their presentation of the campaigns and media executions that amazed and inspired them. Some were larger-than-life. Others were small but mighty. Come get a rare insider's view of the most unique work from around the world - setting the stage for a day of big media thinking.

Integrated Media Synergies: Millward Brown

CrossMedia Research provides insight into how different media fit individually - and synergistically - into the marketing mix. Marketers will learn how different media can be integrated most effectively; which combinations of media are most cost-efficient; and how to determine optimal mix and spend levels. Drawn from the 200+ studies completed by Millward Brown and Dynamic Logic, insight into the latest learnings about integrated marketing will be provided through a review of recent client case studies and normative data. Presented by John Torre, Vice-President, Millward Brown Media Group, NY

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Mobile, TV, WOM... must be a marketing “Trans-formation”

When it comes to ticket sales, more is more. So the Art Gallery of Ontario’s Arlene Madell is connecting with new visitors and creating reasons for them to keep coming back. BY GARINÉ TCHOLAKIAN



PHOTO BY SEAN WEAVER ©ART GALLERY OF ONTARIO 2008

Advertising art is more akin to the complexity of Picasso than paint by numbers. In a climate of copyright restriction, decreasing leisure time (and dollars), media fragmentation and limited public funding, it requires finesse – and bold strokes.

Art galleries traditionally draw a high-brow culture consumer, and can be seen by the hoi polloi as intimidating. Relegated by many to school trips and major exhibits, they’re often

superseded by movie theatres, theme parks or sports. So getting “gallery visit” farther up on the masses’ wish list is no small feat. Which is why Arlene Madell, the Art Gallery of Ontario’s director of marketing and visitor services, is not only behind the rebranding of one of Canada’s premiere galleries, but is also recreating the experience for consumers. Madell sees the Nov. 14 reopening of the AGO – the long-awaited “Trans-formation” – as an opportunity to redefine not only visitor perception of the art experience, but the AGO’s approach to marketing itself.

Bold, but you would expect no less from a marketing executive who spearheaded a series of groundbreaking campaigns for the gallery. Recent years have seen her driving daring and

Marketing strategies need to reflect a changed way of doing things, and you need to bring the institution along with you

award-winning campaigns for exhibits like Andy Warhol/Supernova: Stars, Deaths and Disasters 1962-1964 (July-October 2006). Designed to attract a younger audience by going beyond the familiar Campbell’s soup paintings, taglines like “Sex, carnage, electric chairs: It must be summer at the AGO” showed a darker, edgier side of the artist’s work. And for Catherine the Great: Arts for the Empire – Masterpieces from the Hermitage Museum, Russia (October-December 2005), Madell focused her team’s efforts on drawing broader audiences: rather than relying on the beauty of the collection, she encouraged bold moves like placing Catherine the Great’s coronation carriage in a suburban Toronto

driveway and superimposing Catherine’s image inside a TTC streetcar.

“It’s not every day that you’re presented with the opportunity to market your passion,” says Madell who, prior to taking the position at the AGO in early 2002, spent over 20 years in the financial sector, most recently as VP sales and marketing, mortgages at the Bank of Montreal.

“Marketing strategies need to reflect a changed way of doing things, and you need to bring the institution along with you,” says



Cryptic and edgy, the AGO’s teaser campaign aims to draw new audiences

Madell. “Change has to start from the inside – you need to make sure other people are comfortable taking risks.” And when it comes to a heritage institution, that can be a challenge. “Not everyone is always on the same page,” explains Madell, “so it’s about always pushing yourself and having good communications.”

Doug Robinson, chairman and CCO of the AGO’s AOR, Doug Agency, values that approach. “Arlene has been open to letting us do some very creative media,” says Robinson, who worked with her on the Warhol and Catherine exhibits. “Arlene understands brands; she’s very insightful, and she’s got a great sensitivity.”

Now, a more fundamental push toward repeat visits to the gallery is Madell’s focus. For the past six and a half years, she has watched attendance peak and drop from one specially ticketed exhibition to the next.

“What I’m trying to do is shift our visitor patterns away from just waiting on special

exhibitions, and smooth out that attendance,” she says. “I’m trying to keep it on a steady trajectory and get people to come back again and again.”

Indeed, even with the flurry of visitors expected in the first months after the AGO’s reopening, Madell is focused on later stages of the campaign (what she calls “sustaining the buzz,” starting next spring). “That is most critical to [the campaign’s] success: the nurturing of repeat visitors, creating that member loyalty,” she says.

And certainly there’s no shortage of selling points arming the marketing arsenal: a new building (with a price tag of over \$220 million) designed by Frank Gehry, a new identity designed by Bruce Mau, a new street-side restaurant, espresso bar and retail shop, 110 galleries and over 70,000 works of art. “We’ve got great products to work with,” says Madell. “It makes [things] easier, but my job is ‘How do I convey that?’”

The key, says Madell, is to market the AGO visit as an experience, something she has positioned strongly to the agency. “There’s so much more to do here than there was before. If it’s an experience when you get here, that will be part of the brand-building,” she says, pointing out that the AGO will be marketed as an integrated experience where art connects to everything from architecture to food, shopping and various programming.

In an effort to make the gallery-going experience a participatory one, the campaign aims to challenge, entertain and engage diverse communities by forging a number of new marketing directions for the AGO. They include radio, online advertising (on sites like Globeandmail.com, Canadianfamily.ca, Torontolife.com and Where.ca), and as part of Cineplex Media’s digital pre-show advertising in theatres and in-lobby monitors throughout Ontario.

Building on the new brand identity – an AGO that is inclusive, for all ages and not intimidating – is inherent to the campaign’s use of the public to communicate what the brand stands for. “Visitors will be part of our process and will help communicate our story,” says Madell. To that end, Doug developed television commercials (a first for the AGO), expected to air in November and featuring live “man on the street” interviews that capture the often humorous and surprising public reactions to various unidentified images of the gallery’s art and architecture.

Robinson, who fondly remembers the art classes he took in the gallery’s basement years ago, explains, “I really feel AGO is my AGO, and I think that is part of what we’re trying to do: make it feel like it’s your AGO, that you really have a personal attachment to this brand.”



The AGO’s ad campaign signals a new, integrated art experience

In early October, Madell’s team will launch a mobile marketing campaign – another first for the gallery – to help draw younger audiences in via a contest to win free admission. Text alerts will be sent out pre-opening, with countdown messaging and fun facts about the AGO’s collection and the new building. The alerts are expected to continue throughout the year, with event announcements, feedback surveys and special offers. And web plans include a downloadable screensaver of the new logo and images from the collection.

Throughout the campaign, a strong call to action is captured on all fronts with the tagline: “The New AGO. Whoa. Gotta Go,” developed by Doug Agency.

OOH will feature brightly lettered posters in transit shelters. The campaign is also expected to co-exhibit with The Bay this month for its “Artfully Living” promotion via a window display at the flagship Queen Street store that features the new AGO building model.

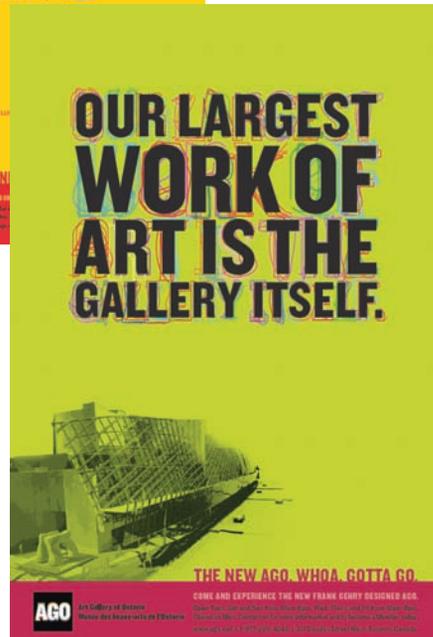
Echoing some of the same edginess seen in past campaigns, a teaser effort in the weeks running up to the Nov. 14 opening will appear on major Toronto streets, launching with black-and-white posters that cryptically read: “Free Henry Moore” and “Free Tom Thomson.” The campaign gradually builds to reveal colour- and logo-clad posters touting “Free AGO” – free-admission offers designed

to build new audiences and ultimately make the institution more accessible.

A more formal print campaign in major Toronto dailies and magazines following that teaser is also designed to resonate with the masses and speak to the new brand identity. “On November 14, we’re not just opening doors, we’re opening minds,” “Artists refuse to conform so why should a gallery?” and “Experience a staircase that lifts you up even when you’re going down” are some of the taglines featured alongside images of the gallery’s prestigious artworks and architectural features.

Other print and retail executions feature posters with photos of Frank Gehry-designed chairs (available at the AGO shop), taglined “Art you can touch, sit on, even take home,” and other taglines like “Where flexible minds come to stretch” and “Our largest work of art is the gallery itself.”

“It all comes to the idea that this is a different place,” says Madell, “that we’re pushing the limits in terms of how we interpret [art], that we’re doing things differently – that this is just not your normal museum.” ■



What’s the boldest thing you’ve ever done?

Travelling to Western Samoa by myself when I was 20.

What keeps you up at night?

Making sure we have everything in place for our public opening Nov. 14th!

Favourite way to unwind?

Spending time up north with my family at our farm.

Favourite piece of art?

Helga Matura by Gerhard Richter.

What surprised you most when you took the new position at the AGO?

The tremendous passion the staff and volunteers have for art.

FIVE QUESTIONS

OUTSTANDING NEW CAMPAIGNS

BY ANNETTE BOURDEAU

FIDO LETS THE DOLLS OUT

What's white, four storeys tall and completely unbranded?

The Fido Fidolls! The two larger-than-life executions in question popped up around Toronto late last month.

The plain, white, featureless dolls – one male, one female – were placed at opposite ends of Toronto, and steadily made their way towards each other over eight days. They met up in front of The Burroughes Building on Aug. 27, to mark the spot for a mysterious “Fido Art Session,” featuring exhibits by well-known artists and a performance by Vancouver-based dance-punk band You Say Party! We Say Die!

Fido Sessions is a new concept being rolled out in the Toronto area and led by Sébastien Moïse, Fido's Toronto-based marketing manager, Ontario. The dolls are the visual identity for the Sessions, which will feature quarterly events around art, culture, design and fashion in the Toronto area. “Within a year, people will see these dolls and say, ‘Oh, there's another Fido event,’” says Chad Borlase, co-CD at Bos Toronto.

The events, which were developed with Toronto- and L.A.-based District Lifestyle Marketing, will be light on Fido branding, with – gasp! – no dogs allowed. “The concept steps away from the brand a bit,” says Moïse, adding that they opted to do a three-week unbranded teaser campaign leading up to the first event. “We want to gain people's hearts first and then let them know that it's Fido backing it up.”

The events are being promoted completely below the line, with a multitude of fun guerrilla executions featuring the Fidolls. The first series, the Art Sessions last month, spread the word via the first Canadian use of Flogos (flying logos), as well as wild postings, chalk art and tree hangers (concentrated in Toronto's trendy Queen West area) depicting only the Fidolls and SMS instructions. Intrigued passersby could text 411 to 10987 to receive info about the events.

The Art Sessions entailed three artists' exhibits at three different Queen Street galleries over a period of three weeks, culminating in a group showing on the 27th. “The strategy is to take over Queen Street West. That crowd is 100% our target,” says Moïse. Fido branding at the events was subtle. For example, party-goers could use Fido handsets to order drinks at the bar. All Sessions include value-adds for current Fido customers, like access to limited-edition prints by the artists.

Fido created a Facebook app where users can enter their cell numbers to receive info about upcoming Sessions, as well as a WAP deck with artist bios. It opted not to do a traditional microsite, choosing instead to keep things mobile. “There's a tree of communications being built through SMS,” explains Moïse, adding that they worked with Toronto-based Magnet Mobile Media.

Next up is the Jet Session, set for late September or early October to keep up the Sessions' momentum. The dolls will be deployed for more yet-to-be-announced promotional activities. Consumers can find clues at Fido retail locations to help them figure out how to score invites to an exclusive party at Toronto Island Park, at which some of the guests will board a plane to finish the party in New York City.

advertiser: **Sébastien Moïse,**
marketing manager, Ontario, Fido

agency: **Bos, Toronto**

CDs: **Chad Borlase, Gary Watson**

AD: **Ibraheem Youssef**

copywriter: **Mwewa Frederick Nduna**

client service: **Jennifer Sullivan,**
Katherine Fryday

media planners: **Kyleen Labreche, Jill Wellard,**
Emily Ouellette

event planning: **District Lifestyle Marketing**



The Fido Sessions launch included various unconventional efforts, including Flogos (A), sidewalk chalk (B), tree hangers (C, D, E), and a street-level wheat pasting by participating artist The Dark (F, G)

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

FORD GETS SPECIFIC

BY ANNETTE BOURDEAU

Ford of Canada has set its sights on the burgeoning Asian-Canadian population, which clocked in at 1.6 million people in the 2006 Census, including South Asians. Its most recent campaign targeting Chinese-Canadians specifically features comedian, TV presenter, expat Canadian and Olympic ambassador Mark Rowswell, known as the most famous foreigner in China. His Chinese stage name is Dashan, which means “big mountain.”

Ford’s campaign featuring Rowswell includes a TV spot, print ads and a website, Chinese.ford.ca. All efforts are done in both Cantonese and Mandarin, and are running in Toronto and Vancouver. The campaign plays on Ford’s “Powered By You” tagline, translated roughly into “Controlled By Your Own Hand” for the Chinese efforts. “There’s a real opportunity to talk to Chinese-Canadians in media relevant to them,” says Barb Tilly, marketing communications manager at Oakville, Ont.-based Ford of Canada. “Our goal is to be the top domestic manufacturer in sales to Asian-Canadians.”

This is the first time a Canadian automaker has designed a website specifically for Chinese-Canadians. “Online is such an important way to speak to our customers as a whole, and we didn’t want to miss that opportunity with Chinese-Canadians,” says Tilly. We asked **Albert Yue**, managing director at Toronto-based multicultural agency Dynasty Advertising & Communications, and **David Allard**, senior brand manager at Toronto-based Campbell Company of Canada, to weigh in on whether this highly targeted effort hits the mark.



OVERALL STRATEGY

Yue: Case studies support that Chinese-specific executions are more effective than an English commercial dubbed into Chinese. Ford needs to establish itself among the new immigrants and Chinese-Canadians, and this is the right strategy to go about doing it.

Allard: Given the current challenges faced by North American auto brands, it makes great sense to invest now to build relationships with a growing, important consumer group in Canada. Using familiar cultural icons that align with the brand positioning and vision is a good first step to building a dedicated, credible conversation with these consumers.



CHOICE OF SPOKESPERSON

Yue: 50/50. Mark Rowswell has a strong and positive image among immigrants from mainland China, but is quite unknown among those from Hong Kong and Taiwan. However, recent mainland Chinese immigrants are a bigger and therefore more important group for Ford, so Mark Rowswell is a good strategic choice.

Allard: Use of Rowswell as a spokesperson is a fantastic opportunity. He’s respected in both countries, articulate and recognizable. Ford did well to secure him as spokesperson now, not only to leverage the press generated around the Olympics, but possibly before he becomes associated with other brands with similar objectives.



TV

Yue: I find this execution very cliché. Rowswell is an impressive Chinese-speaking Caucasian, but his dialogue forces in clichéd Chinese elements and phrases. It’s as laughable as selling fortune cookie messages to Chinese people as though they’re factual statements. While it’s clear that Mark Rowswell endorses Ford, he can be better used.

Allard: It’s well-produced, but lacks originality save for some design elements. Perhaps future executions might make better use of Rowswell’s *xiangsheng* [comedic banter] approach to further deepen cultural relevance while driving breakthrough brand distinctiveness. I almost felt it could have been any recognizable Chinese celebrity in this spot.

WEBSITE

Yue: This is a high-quality site that has effectively integrated the Mark Rowswell strategy. It’s colourful and easy to navigate. However, if mainland Chinese natives are the target (as using Rowswell as a spokesperson would suggest), this site should be using simplified Chinese characters rather than traditional Chinese characters, which are more popular among Hong Kong immigrants.

Allard: I admit I couldn’t understand most of the website, but the digital elements featuring Rowswell did seem to give a little more exposure to his personality. The site looks clean and functional, but I wonder whether more could have been done to tie the different elements of this campaign together visually, or make it a little more conducive to exploration specifically by the target market.



PRINT

Yue: The print ads are colourful and the horses analogy is well done. However, I don’t feel that the floral and animated fantasy treatment helps uplift Ford’s ‘American car’ image.

Allard: These feel inconsistent with the strategy of leveraging Rowswell to build cultural relevance. Why use horses and rainbows to connect creative elements when you have a powerful spokesperson who can lend brand context via a strong and appealing personality like few others?

The creds

Ford of Canada

Barb Tilly, marketing communications manager; Terry Spyropoulos, marketing communications manager; Jim Hartford, director marketing communications; Dean Stoneley, VP general marketing

Ad agency – Kang & Lee Advertising

Tammy Ho, ACD; Kalun Nam, AD; Albert Tsang, AD; Phoebe Wung, copy supervisor; Joette Spinelli, producer

Pop-top adversticans

BY ANNETTE BOURDEAU



Just when you thought all possible advertising mediums had been exhausted, along comes another: pop can tabs.

Atlanta, GA.-based Davis Advertising is rolling out its proprietary Soda Seal, which allows consumers to reseal their pop cans without losing the beverage's carbonation and freshness. The patented aluminum design is both watertight and gas-tight, and capable of playing canvas to full-colour, high-resolution ads that are visible only after consumers twist the top to reseal their pop.

The seal is the brainchild of Ukrainian inventor Johan De Broyer. Robert Davis, president of Davis Advertising, handled the tab's design and ad layout templates. They say any additional manufacturing costs incurred to include the seal will be offset by ad revenue, giving soda marketers a net zero value-add for consumers and even potential for additional profit. They point out that the potential ad reach is proportionate to the 250 billion soda cans used each year.

The seal even comes with a special bonus benefit: it keeps pesky sugar-loving bees and wasps from sneaking into open pop cans and stinging unsuspecting sippers.

The Soda Seal is currently in prototype/development stages with prospective soda manufacturing partners. ■

www.davisadvertisinginc.com/sodaseal

Is search overrated?

New Microsoft tool measures each online element – not just the last click



Microsoft is rolling out a new online measurement tool called Engagement Mapping, which it touts as going beyond the traditional "last ad clicked" measurement model. The system is able to measure engagement levels with all online ads leading up to an eventual online purchase. So if a consumer spent a while eyeing your banner ad a week before doing a search for your product, you'll be able to tell.

"It's a big innovation in measurement – we can tell you the weight of each element," says Yusuf Mehdi, president and chief advertising strategist at Redmond, WA.-based Microsoft.

"Search gets a disproportionate amount of credit."

Little Rock, Ariz.-based mobile company Alltel Wireless tested the beta version of Engagement Mapping earlier this year, and found that some of its display ads deserved 33% more conversion credit than previous measurement tools indicated. "It's a powerful tool," says Mehdi, adding that it can help advertisers decide whether to sink more money in video ads, for example, versus banners or search.

Mehdi expects Engagement Mapping to transition out of its beta phase this fall. **AB**
www.advertising.microsoft.com

42.6

BY MIKE FARRELL

This is the percent of Canadians aged 14 to 34 that "like it when a television show has a single sponsor and there are almost no ads, except for the sponsor." (This percentage reflects those who rated this form of advertising as a 4 or 5 on a scale 1 to 5 for effectiveness.) Meanwhile, an almost equal percentage (41.8%) of young Canadians "usually skip over commercials when using my PVR."

It continues to be a perplexing enigma that in today's age of rampant technological advances, we continue to see a resurgent interest in old-school marketing techniques, a la programs "brought to you by" BrylCreem in the 1950s.

This stat is a perfect example of what I've grown fond of calling the "Marty McFly effect." Today's younger consumerist wants a "real," "honest" and "ongoing" interaction with sales staff in a given retail environment (hello, malt shop!). And young foodie culture is obsessively focused on Farmer John down the way and the ashen cheese his herd of goats produces.

It goes to show that as much as things have changed in the relatively newborn digital mediascape, some basics of sustainable human relationships will continue on, ad infinitum, into the future.

This "statthought" is gleaned from Ping, Youthography's quarterly national study of Canadians aged 9 to 34. This particular stat was culled from a survey fielded in fall 2007 involving a battery of questions responded to by 1,762 14- to 34-year-olds, regionally represented. Mike Farrell (partner, chief strategic officer) can be reached at mike@youthography.com



STATSTHOUGHT

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MORE SPORTS.
MORE COVERAGE.**

MORE TSN



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As the Olympic flame cools in Beijing and sets its sights on Vancouver 2010, the global sports marketing industry is making its own run for the podium. Sports events attract more viewers and participants than any other form of entertainment today. A recent report by PricewaterhouseCoopers reveals that spending related to large sporting events, including the Olympics and soccer's World Cup, will boost revenue in the world sport market by 37 percent over the next five years, to about \$141 billion. The yearly global growth rate is forecasted to top 6.5 percent with Canada expected to cross the line at 5.7 percent this year.

What makes sports a winning proposition for marketers? One word—fans.

A successful strategy celebrates the consumer within the sport. "It should be a celebration of the fans of the game, rather than glorifying a particular player or team," explains Tony Matta, vice-president of marketing for Frito-Lay, a huge player in the sports-marketing arena. "That's where the power comes from—making it a personal experience for fans," he adds.

For certain brands, choosing sports as a marketing vehicle is a no-brainer. "Gatorade is part of the equipment of the sport, while Pepsi or Lays are part of the ritual of watching the game," says Dale Hooper, vice-president of marketing for Pepsi-QTG. While hockey is king in Canada, Pepsi-QTG participates in "every sport that matters in this country," as Hooper says, including the NHL, NBA, MLS, CFL, NFL, as well as track and field.

In addition to consumer brands, other entertainment genres also tap into the power of sports audiences. "Sports fans aren't homebodies," explains Joanna Miles, director of marketing for Maple Pictures. "They are active, they go to the movies and they're big consumers of all forms of entertainment."

Such sports are rich in both sponsorship opportunities and Canadian media deliver content at all levels of athletic competition. New technologies and channels are offering up a field full of promising prospects for marketers.

How You Play the Game

Sports marketing is on a powerplay in Canada. “The Olympics and the resurgence of NHL, post-lockout, have helped focus attention back on sports in this country,” says Roy Roedger, president and founder of SDI Marketing, one of Canada’s premier sports marketing agencies and 20-year veteran of the industry. SDI Marketing and other agencies help advertisers harness this power through association with tournaments as sponsors or partners; advertising in broadcasts or print; endorsements by sports stars; team sponsorships; and merchandising and events.

If hockey’s your game, SDI should be your first line. “We understand the intricacies of the game, the fan experience and the business of hockey,” explains Roedger, himself a former hockey Olympian. “We work with everyone, from commissioners, coaches and owners right down to the manager of the local pee-pee team, to deliver meaningful programs to advertisers and fans.” The company has facilitated successful contests and events with superstars like Sidney Crosby for international brands including Gatorade, Pepsi and Frito-Lay.

It’s A-Live!

In the world of commercial-free satellite radio, video-on-demand and DVRs, sports are best consumed live. You don’t tape game seven of the Stanley Cup final. “It’s live, it’s compelling and it’s difficult to turn away from,” explains Scott Moore, executive director of television sports for CBC. “[Broadcasts] don’t have scheduled commercial breaks like other television programming,” he adds, “and because it’s live, it’s easier to embed a sponsor’s message right in the editorial of the program.”

CBC, for instance, customizes advertising messages and seamlessly integrates them alongside Ron and Don during CBC’s Hockey Night in Canada broadcasts. “From a numbers standpoint, HNIC’s live broadcasts deliver predictably large audiences every week,” says Moore, “but more important for advertisers is the connection with the audience, the passion they have for CBC’s HNIC and the tradition it represents.”

Playing off this tradition to engage viewers, the network integrates community-focused campaigns, such as Kraft Hockeyville and Pepsi, Lays, Gatorade Present Bring Home the Stanley Cup, into the content of the Saturday night broadcasts. The show hits the desirable 25-to-54 male market, but it’s also family viewing—it reaches 937,000 households with kids on an average weekly basis. Recent research also shows that women are tuning in—30 percent of CBC’s HNIC viewers are female.

Another unique characteristic of hockey and sports in general is that they are not limited to their seasons of play. “The hockey fan is a dedicated fan even when the stars of the game are hitting the links,” says Caroline Andrews, publisher of The Hockey News, North America’s leading hockey publication. “Even in the summer, our website averages 365,000 unique visitors.” The magazine’s print edition is published 34 times year-round and is second only to Reader’s Digest for male readers. For marketers, The Hockey News offers non-traditional takes on traditional print advertising campaigns. This fall, the magazine will launch various customized print opportunities to help marketers cut through the clutter.

From the Ground Up

While hockey remains the lifeblood of Canadian fans, sports of all sizes help marketers tap into this passion-point. Technology brings even the smallest sport to the world and the world to that sport. It bonds fans

together to create a community— a targeted audience for a brand.

Sponsorships of amateur and niche sports deliver more than pure marketing dollars. Advertisers benefit by ingraining themselves into the fabric and tradition of these institutions. BMO Financial Group’s sponsorship of Skate Canada contributes to the training and development of figure skaters across the country in every



Catch the legendary Don Cherry, alongside Ron MacLean, during Coach’s Corner every Saturday on CBC’s Hockey Night in Canada

THE BEST GAME YOU CAN NAME

Canadians eat, breathe and live hockey. And CBC’s Hockey Night in Canada has been a national institution for more than five decades. The tradition continues in the 2008-09 season, backed by an outstanding team of broadcast analysts and stellar rookie debuts.

- **European Premiere Weekend:** The clock starts on the 2008-09 season with a doubleheader from Europe on October 4, with games broadcasting live from Prague and Stockholm.
- **Opening Night:** The Toronto Maple Leafs take on the defending Stanley Cup Champions in Detroit on October 9, followed by an all-Canadian match-up pitting the Calgary Flames against the Vancouver Canucks.
- **Winter Classic II:** The New Year’s outdoor match-up moves to Chicago’s Wrigley Field where the Blackhawks host the Detroit Red Wings.
- **All-Star Weekend:** The NHL’s brightest stars descend on Montreal on January 25 for the 57th All-Star Game live from the Bell Centre.
- **CBC’s Hockey Day in Canada:** February 21 sees all of Canada’s teams in action, with a full day of broadcasting on CBC. Match-ups include: Ottawa at Montreal; Vancouver at Toronto; and Calgary at Edmonton.
- **Original Six Saturday:** On Saturday, November 22, CBC’s Hockey Night in Canada serves up a quadruple serving of the good ol’ hockey game with Original Six Saturday, headlined by four games featuring the NHL’s original six teams.
 - New York Rangers at Ottawa, 3 p.m. ET
 - Chicago Blackhawks at Toronto/Boston Bruins at Montreal, 7 p.m. ET
 - Detroit Red Wings at Calgary, 10 p.m. ET

Visit cbcsports.ca/hockey to learn more.

age group. And the Pontiac Alpine Ski Series supports recreational skiers and athletes on the slopes.

Sports marketing agencies and broadcasters facilitate such partnerships on air and on the ice, snow or turf. SDI Marketing, for example, maintains relationships with more than 4,500 teams, associations and players across every pro, elite and amateur program in Canada. And broadcasters such as CBC give ample airtime to amateur sports. "It's important to bring such sports to Canadians and advertisers benefit by aligning themselves with these athletes and fans," explains Dave Scapillati, CBC's general manager, media sales and marketing.

S28

A NEW HOME FOR THE HARDCORE



Whether getting up close and personal with a favourite athlete or catching the latest updates and stats on the outdoor screen, The Score's new street front presence will reshape the world of sports

The Score, Score Media Inc.'s flagship sports television channel, has always been home for the hardcore fan, reaching 6.4 million homes in Canada. It will soon have a new home itself. The network's new digs, opening in early September at the corner of King and Peter streets in downtown Toronto, form the ultimate fan forum.

"The new interactive studio embodies the participatory involvement of sports fans," says Score Media CEO John Levy, "and our ability to connect with the consumer." Nearly all of The Score's programming will be produced in the 5,000-square-foot HD studio, which features 42 plasma TVs, 3 LED walls, an exterior ticker with updated stats and scores and an outdoor screen displaying the current broadcast and advertising.

The studio seeks to become a sports destination, similar to the way MuchMusic became a music-lover's mecca. Bleacher seating accommodates live audiences who can ask their burning questions during interviews or just be part of the broadcast to get the fan's voice heard. The studio even spills out onto the sidewalk for street-front spectating as well.

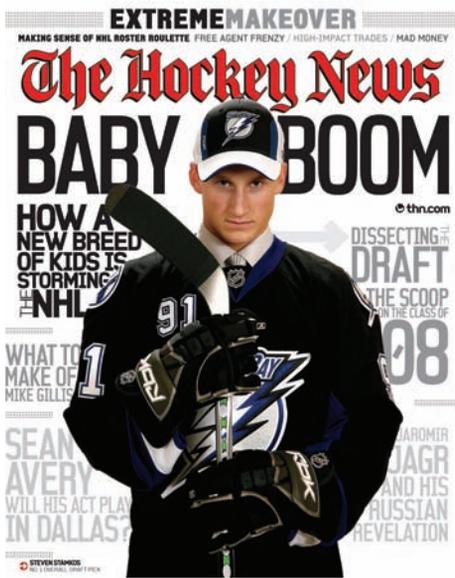
This multi-platform approach offers advertisers more bang for their buck. The entire studio or a particular set can be branded to showcase targeted advertisers. Billboards on the side of the building's exterior also provide unique advertising opportunities. **To hear more, contact sales@thescore.com.**



CBC SPORTS BRINGS YOU THE AUDIENCE SO YOU CAN MAKE THE PLAYS

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From FIFA soccer to Hockey Night in Canada, CBC Sports is Canada's #1 destination for world-class sports programming. Our world-renowned television and exclusive cbcspports.ca online coverage blows the whistle on unprecedented media value and audience numbers that smoke the competition. The playbook is all yours.



Steven Stamkos, No. 1 overall pick in the 2008 NHL draft, is featured on the cover of The Hockey News Magazine

VOICE OF THE GAME

If the sport of hockey belongs to Canada, then The Hockey News is the go-to source for hockey-hungry Canadians. The publication leads the pack in offering advertisers a platform to reach active, educated, young and affluent men. The Hockey News readers are loyal and they take ownership of their magazine. They pore over team stats, up-to-the-minute NHL information, trades, drafts, controversy and the behind-the-scenes lifestyles of their hockey heroes.

In today's fast-paced world, The Hockey News magazine offers advertisers reach to their prime consumers who spend time with the content, including customized and targeted advertising messages. As The Hockey News moves into its 62nd year of publishing, it is consistently acknowledged as the leading hockey publication in North America.

The Hockey News keeps up with the changing world of media choices by offering marketing packages that combine strong print products with an interactive website and mobile marketing tools. Since redesigning its former tabloid-style format, the ABC-audited weekly magazine now offers glossy cover positions. The magazine series is PMB measured and boasts a solid male demographic supported by a dynamic website.

The Hockey News has always provided key male consumers for national advertisers and continues to strengthen its brand in a competitive market.

www.thehockeynews.com

S29

SDI introduces an *innovative* new concept in **sports and event marketing**...

THE YEAR CLIENT

Who knew? We at SDI Marketing are proud to be celebrating our 20th anniversary! But what makes us even more proud, is that **Gatorade™** has been our client from day one. Can you imagine the 50 year client? We're working on it.

SDI MKTG

Game On(line)

The cliché of the sports fan as a beer-swilling couch potato no longer rings true. Sports audiences are not passive TV watchers—they're dual-media users who crave an interactive experience. To that end, sports media are thinking beyond the box. "Fans, especially younger fans, want to participate in sports. We facilitate where the audience wants to be and when they want to be there," says John Levy, CEO of Score Media.

The Score television network reaches more than 6.4 million homes across Canada, but the company operates as a sports content hub, of which television is just one component. Last November, Mitsubishi Motors partnered with The Score to kick off the "Mitsubishi Motors Pure Performer" campaign. The automaker utilized all of Score Media's multiplatform channels, including TV, Hardcore Sports Radio on SIRIUS Satellite Radio, Score Mobile, The Sports Forecaster and TheScore.com, to get consumers interacting with the brand.

The campaign embodies the true involvement of fans as they interact, vote, upload videos and enter to win significant prizes putting them in the action and face-to-face with the brand. The campaign is on track to exceed Mitsubishi Motors' expectations as a result of a multiplatform campaign that went beyond the norm to get consumers up close and personal with the brand.

The Score also executed a multiplatform campaign for Maple Pictures promoting the theatrical and DVD release of the latest Rambo film.

Each campaign featured an online component, including video and a

contest. Unique to this was that the movie trailer and imagery were both integrated into the contest and were promoted through one of The Score's signature shows, Hardcore Hockey Talk (formerly The Spin). It was a winning juxtaposition with the Rambo persona and the film was a hit with Canadian moviegoers.

User-generated content and streaming video score big points with fans and marketers alike. Later this fall, look for the debut of TheHockeyNews.tv, a new Web channel that includes video of The Hockey News highlights and reporting, as well as interactive elements such as voting on the fan anchor of the day. TheHockeyNews.com is already hugely successful with 400,000 unique visitors each month.

"Our online comment section is very rich, receiving a new comment about every 30 seconds," says publisher Andrews. "That just shows the dedication of sports fans compared to other audiences." The Hockey News will also refresh its social networking capabilities this season. Fans will be able to really talk to the hockey community online by creating their own profile pages and uploading video and photos.

Any winning advertising strategy today incorporates some element of mobile marketing. In the fast-paced world of sports scores, trades and injuries, mobile matters even more. "With sports, the programming is brand new—nobody knows for sure what will happen next, so fans want to be plugged into their team or sport all the time," says Score Media's Levy.

Sports outlets like The Score and The Hockey News offer mobile applications to deliver all the scores, odds, stats and breaking news

S30

theScore HD

THESCORE.COM

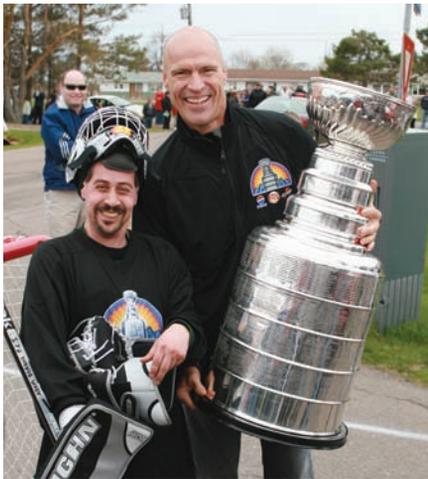
HARDCORESPO RTSRADIO.COM

SCOREMOBILE.COM

CONTACT:
SALES@THESCORE.COM

that hungry fans crave. Score Mobile also features fantasy player tracking and carrier-delivered video, while The Hockey News Mobile subscribers can post commentary right from their handheld. Such applications offer a plethora of advertising opportunities, from contest sponsorship and embedded messages to video spots.

The sports experience for fans isn't just going to a game or tuning into a broadcast—it's following the teams, players and scores in print, online and on the go. Sports media outlets and marketing agencies are successfully connecting brands to this sports experience to engage consumers and build lasting relationships. Get them playing for your side! ▀



Leveraging national icons allows sports to deliver emotional connections. Pictured is Mark Messier presenting the Stanley Cup to Bring Home The Stanley Cup winner Adam Bourque

WORLD CHAMPIONS

Rooting for the home team is nothing new. National pride in sports dates back to the ancient Olympic Games. Since then, fans continue to experience intense emotions and pride in their city's team. But in today's world of sport, with the internet, mobile media and satellite broadcasts, your "home team" might be a few time zones away from your house.

"The globalization of sports is a huge opportunity for Canadian agencies and international brands," says Roy Roedger, president and founder of SDI Marketing, one of Canada's pioneering sports marketing agencies. With 20 years in the business, the company offers depth of knowledge in the sports arena and maintains a network of partnerships throughout all amateur, elite and professional sports associations in Canada. To date, SDI has performed more than 18,000 events this year across the country and around the world, from sponsorship and sampling to sales and database development.

When Roedger together with former partner Pete McAskile founded the company in 1988, Gatorade was their first client. "And we still have them today," added Roedger. Globalization of brands is allowing agencies like SDI to also expand internationally. "This year, we will work on behalf of Gatorade in 12 time zones, from Hawaii to Stockholm," explains Roedger.

Visit www.sdimarketing.com for more information.



The Hockey News

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- **The Hockey News Magazine** reader is 33 years of age with a HHI of \$83,000*
- **thehockeynews.com** enjoys more than 385,000 unique visitors per month
- **The Hockey News Magazine** reader spends money on the "good things in life", and it's reflected in our PMB indexes:

Own a home theatre system	119
Recently acquired new motorbike	139
Spent over \$1,000 on stereo equipment in past 2 yrs	140
Went camping more than 10 times in past year	130
Went golfing more than 10 times in past year	167



*PMB 2008 M 18+ The Hockey News Magazine Series

DO MARKETERS DREAM OF ELECTRIC SCREENS?

As innovation continues in the digital out-of-home mediascape, marketers may no longer have to imagine a future where consumers are surrounded by multiple interactive calls for engagement.

BY JESSE KOHL



Samsung uses mass-targeted video board screens near retail establishments in Toronto's Dundas Square

Philip K. Dick's tale *Do Androids Dream of Electric Sheep?*, the basis for the movie *Blade Runner*, portrayed the future as a place with many screen-based communication devices for advertisers. Then came *Minority Report*, another flick adapted from a piece of Dick fiction that really got marketers' attention with its digital outdoor advertising messages calling Tom Cruise's character by his name.

Is that vision for the future annoying? Sure. Controversial? You bet. Is it where we're headed? We're betting you don't need us to answer that one.

There's no question that digital out-of-home (DOOH) is growing. PricewaterhouseCoopers

reports that the out-of-home advertising market in Canada will hit \$507 million by 2012, thanks largely to the power of digital networks in offering advertisers targeted, entertaining content. ZenithOptimedia Worldwide has noted that, despite a drop in overall ad spending in the U.S. and gloomy economic headlines, out-of-home continues to see annual growth in the double digits.

The Out-of-Home Marketing Association of Canada, following another healthy forecast by Nielsen's Ad Expenditure Report, was quick to note that digital is a big reason why OOH ad revenue grew 12% from January through May over the same period in 2007.

No doubt about it, the DOOH options are diverse. There's tactical, where you're buying a captive audience in an elevator or on a subway platform, and mass-targeted screens such as the ones hanging over Toronto's Dundas Square, conveniently located near every known retail establishment. And with lower production costs using digital templates for creative, the potential ROI is something you'll be hearing more about.

So what are advertisers doing to take advantage of the rapidly expanding roster of screens across the Canadian media landscape?

As this issue hits the stands, Random House of Canada (RHC) is pondering the initial results of its first foray into DOOH with short video content. In partnership with Toronto-based Onestop Media Group (OMG) and Art for Commuters (A4C), the book publisher launched three one-minute films, produced by artist Lesley Loksi Chan, to promote the Aug. 5 launch of Andrew Pyper's new book, *The Killing Circle*. The "book trailers" concept is not necessarily a new vehicle for the publisher, but DOOH is a new medium for getting the message out.

RHC VP and director of online sales and marketing Lisa Charters points out that subway platforms are a logical place to target book readers in Toronto, the author's own city, which is also the setting for the book. The publisher is rounding out promotion for Pyper's book using online tactics that have proven successful over the past year, such as spending on Google AdWords and Facebook Social Ads to cover online promos and a Facebook page that gets users uploading snapshots of the book's cover to enter a contest to win signed copies. But August marked the marketer's move into DOOH, and it's a strategic step.

"It has become more difficult to get any web page to stand out," says Charters. "In a cluttered online world, we're looking for ways to connect with and target the right consumer. Out-of-home digital signage is amazing in that it's targeted simply by the traffic patterns of people walking past the outlets. The other thing about DOOH which wasn't true until recently is that we can update the content

easily and remotely, and measure it by mobile campaigns that prompt interaction. As we're looking to connect with the right consumer, DOOH has become an incredibly important vehicle. This is a unique test for us. We invested more than we have before, simply because we need to be able to see the return on investment."

Onestop Media Group has blazed a trail of innovation since announcing its deal with the Toronto Transit Commission to roll out LCD screens at subway stations across the city in 2005. Along with local news, sports and weather updates targeting about a million and a half daily commuters, the screens launched with advertisers such as Shoppers Drug Mart, Pfizer, Ford, Pizza Hut and KFC running 15-second spots on a 10-minute cycle.



Random House targets book readers with video screens in Toronto subway stations

Telus is also leveraging the power of Onestop's network to engage consumers in a two-month campaign for the new HTC Diamond smartphone this fall. Key messaging revolves around its capabilities for real-time information delivery, including news, sports, weather, etc. DOOH screens will pull real-time content data alongside the Telus creative. If there's a thunderstorm outside, the phone's screen looks like a storm, and when the sun is shining...you get the point.

"The data the smartphone is showing you at that moment will be relevant," says Onestop Media Group president Michael Girgis. "It's one of the more functional smart ads that we've done." The creative for that campaign is also rolling out across the DOOH network in shopping malls and food courts run by Swiss-HQ'd Neo Advertising, which added hundreds of screens last year.

Media Experts director of account planning Kareem Boulos, who works exclusively on Telus, says the platform gave the marketer flexible audience targeting and innovation that's relevant to the consumer. "We're not

highlighting the fact that it's real-time weather, but as the campaign runs, people will begin to realize that every time they look at the creative, it's bang on," says Boulos.

Of course, there's a full-blown multimedia campaign also driving launch awareness, and lots of online buys. But DOOH executions allow for real-time information for relevance in different markets.

It's these possibilities that are making DOOH more of a priority in big marketers' media plans. "WestJet and Future Shop are using it more and more," says Boulos. "With Telus, a few years ago the medium was non-existent on our media plans. Last year we started trying things out with Onestop Media Group and a ton of different networks. Some of them we loved; with others we felt the

technology just wasn't strong enough or the placements weren't right. We cast the net very wide and learned a lot, and now we focus on where we see the best results and what gives us the most flexibility."

Shortly after its launch three years ago, Onestop implemented nifty targeting options using its proprietary "smart ads" tech, which lets national advertisers inject location-based messaging onto subway platforms. The ads change in real time, automated or live, and can be called from a database or changed by advertisers. So BMO or HMV can tell commuters exactly where the closest branch or store is, the Toronto Raptors can ensure creative is always pushing the next game and Bel Air Travel can change an offering that has been sold out, keeping the campaign fresh and relevant.

And the highly targeted DOOH players are also beefing up for the coming growth.

This summer, Toronto-HQ'd Captivate Network, known for placing ads in the elevators and lobbies of office buildings, announced partnerships with the Canadian Economic Press News, QuoteMedia, Ecovert and CP Images, opting to boost content by employing live editorial teams instead of simply delivering RSS feeds across its network.

The company is also moving to target audiences directly via computer desktops, having launched blogs that viewers can look to for movie reviews, wine info and French-language content on film and books. Want to tell office workers who's got the cheapest air fares, gas prices or happy-hour drinks? It's no wonder the tech has drawn a slew of advertisers, including WestJet, Ford, CIBC, Volvo, Expedia, Wrigley, Diageo, Johnson & Johnson and American Express. And Captivate expanded to include the Montreal market in February and launched day-parting options in June.

Halifax-based Volt Media also expanded last year, adding more screens to its DOOH network targeting university students in Atlantic Canada. In February, the company signed on to represent media sales for two more properties, the Halifax Metro Centre's

DOOH by the numbers

The Canadian Out-of-Home Digital Association (CODA), which launched a year ago with a renewed mission to standardize metrics, made some major additions to its membership list last month. Now there are 27 working together to standardize the numbers in a way that will bring credibility, and more clients, to the industry.

Onestop's Girgis, who is spearheading the metrics issue on CODA's board, says the standardization is set to roll out this fall.

"We're releasing a first-level consolidation effort," he says. "Common metrics are being displayed on all of our rate cards. On the site for CODA, you'll find each out-of-home network and operator's information in the same format and the same structure. Everyone's showing weekly impressions; everyone's showing weekly costs; everyone's displaying the average wheel length; everyone's telling the same story with the same data points."

There is still a need to address the question of impressions versus reach. Reach multiplied by frequency equals impressions. Impressions is a duplicated number. Reach is unduplicated. Phase one of CODA's standardization efforts, say some, don't address this disconnect. Phase two will. Stay tuned. **JK**

exterior video board and Dresden Row Market's point of sale network. And last month Volt added another targeted option: health-related signage. The company was tapped by Toronto's PHSN HealthMedia to represent its screens in medical centres in the Atlantic market.

PHSN HealthMedia anticipates a reach of four million in its place-based network by year-end. "We're focusing on contextually relevant, value-added content," says president/COO Ed Voltan. "We've got people stuck in a waiting room for two hours, so we're moving away from the 30-second spot. If you want people to engage with the screen, you've got to put on content that's contextually relevant. A classic example would be a two-minute piece on how to avoid getting migraines, which happens to be sponsored by a migraine remedy provider. It's content that's of value. It's not pushing you to the medication as much as it's pushing you to a lifestyle change."

On the flip side, when an advertiser is looking to reach the wandering masses, media partners are upping the ante of creative-meets-entertainment in order to catch the passing eye traffic.

Toronto-HQ'd Outdoor Broadcast Network (OBN) became a national network of video

boards when it bought Vancouver's Lightvision Media Network last year. Since then, OBN has been busy integrating traditional media partners into its DOOH network, synchronizing multiple video board executions to grab attention with animation and generally pushing the kind of innovation that catches attention.

In February, the *Globe and Mail* signed on to supply daily headlines via RSS feeds on OBN video boards to promote its B.C. edition, with 10-second spots updated immediately with breaking news (a buy arranged by Gaggi Media). Months earlier, Corus Radio's AM730 traffic station signed a similar deal to serve up its content on those screens for a year-long campaign. Around the same time, the Ontario Lottery and Gaming Corporation started serving Toronto streets with TV creative

(by MacLaren McCann) adapted and posted to video boards when lottery jackpot amounts exceeded \$20 million (a buy arranged by Toronto's MBS). It also rolled out the creative across Neo Advertising's shopping mall screens in January. And California's Leaping Horse Vineyards used weather triggers last year to serve up different creative in Toronto: white wine above 20 C and Merlot when the mercury dropped.

As well, Spin Master launched a six-week campaign ending this fall that promoted the *Bakugan Battle Brawlers* video game using OBN's Toronto Eaton Centre Media Tower. Screens displayed multiple messages from the main character in *Bakugan* while simultaneously showing elements from the property's companion series on Teletoon on a video board directly below the trivision billboard.



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And who can forget the executions in Toronto's Dundas Square for Diageo's Johnnie Walker "Keep Walking" campaign during the 2007 holiday season, when the DOOH operator arranged to bring the walking man to life on four video screens by having him walk from board to board? That took coordination with Starcom, Leo Burnett, Clear Channel Outdoor, Captive Audience Media and Titan Outdoor.

WestJet, an innovator in Canada's DOOH landscape, executed a similar "fly-around" using video boards at Dundas Square. The campaign was launched last fall to promote the company's new route to the Dominican Republic as well as a contest at winwithwestjet.com that promised to send winners to the destination. That deal, also

client is truly leveraging the capabilities of a digital out-of-home network."

The next innovation, although details are sparse at press time, may involve something for the gamer in all of us. "It's a fully interactive concept that would enable someone to play a game on the screen at Dundas Square using a cellphone," says Irwin. "This will be the first of its kind."

And then there are relative newcomers to the Canadian DOOH landscape, such as Adcentricity, which set up shop in Toronto this year and now has about 30 different networks to sell 16 different categories – from retail and convenience stores to medical and pharmacy screens. Since last September, Adcentricity has launched 53,000 retail screens in Canada, blanketing

And then there are DOOH's user-generated content success stories. This fall, Adcentricity co-founder and VP marketing Jeff Atley says a tourism destination client will take UGC submitted online and run it in tandem with a DOOH campaign with Adcentricity. "It's going to be very cool to see user-generated content featured in a different medium, dynamically," he adds. Another client, from across the border, was in negotiations with the company at press time to promote a new TV series with some customized aspects to the plan.

"They are going to be streaming custom content into each of our venues," says Atley, "and there's a voting system with mobile that allows people to, based on the vote count, change the content that shows up in the venue." That campaign may target about 5,000 locations in the U.S. and 1,000 to 2,000 in Canada. "The show is launching in both markets at the same time, but I don't know whether they have decided to invest in both countries on the advertising side," says Atley.

Last year, Onestop made moves to harness the power of UGC in its network's programming. In the spring, it partnered with Contact, Toronto's annual photography festival, to entertain commuters with "Transit Stories." About 60 to 90 community-generated pics were shown across the network six times per hour in 30-second blocks.

A repeat initiative, which will grow this year, sprouted from a partnership with Art for Commuters (A4C) and the creation of the Toronto Urban Film Festival (TUFF): Cinema by Citizens Celebrating the City, a "hybrid programming opportunity" marrying the idea of advertising in public places with participation by consumers.

The initiative showcases one-minute silent films during the hype of the Toronto International Film Festival. Viewers on subway platforms are encouraged to vote for their faves by text message or online at TorontoUrbanFilmFestival.com.

The first annual TUFF attracted multiple partners, including Showcase as the primary sponsor. Bel Air Travel gave away a trip, Sony gave away a camera and the Drake Hotel hosted the awards ceremony and dinner for the winners.

Netting between 250 and 300 submissions, the contest this year will include celebrity judging by Mark McKinney (*Kids in the Hall*, *SNL*). Title sponsor Heineken is also adding to the art factor. "The spots they're running are film genre-ish – incredible visuals for this medium," says Onestop's Girgis, who describes the new DOOH initiatives as being "a little bit different. We have a million and a half people that we need to entertain, so we need to do things like this." ■



The Telus HTC smartphone (opposite) offers real-time news, sports and weather info; the Johnnie Walker Walking Man (above) travelled from board to board across Dundas Square last year

with OBN in the lead, was arranged along with Media Experts, Taxi Calgary and three other video board companies: Clear Channel Outdoor, Penex Media and Titan Outdoor.

"WestJet is really leveraging the technology," says OBN president Peter Irwin. "They have ads running continually, but depending on the location, they might have different destinations and pricing points. They also have the flexibility to adapt their pricing based on competitive information or low capacity. We get a call from them and reduce a price in one part of the country on certain flights. The

"everything that doesn't get rained on" with digital screens, says president, Rob Gorrie.

Elaborating on the "media is the new creative" mantra, Gorrie says, "How you hyper-localize and hyper-target it, and integrate media into your next idea – that's how agencies can really deliver for clients."

When the Liberal Party ran a campaign with Adcentricity, it was important to keep the media plan fluid, so that when the polls indicated the party would not win in specific ridings, Adcentricity could begin more aggressive communications in those areas.



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design

revolution



No longer restricted to elite showrooms and exclusive boutiques, design has been liberated by consumers who want ordinary products that look, feel and work better. From fast food to fine art, marketers are joining the march to incorporate design innovation into everything from product and packaging to retail – to tell deeper brand stories and set themselves apart from the pack.

Strategy asked the designers behind two high-profile projects – AGO & Adidas – to deconstruct their insights and influences, while the instigators behind a mix of design-led initiatives share their revolutionary design rationales.

BY CAREY TOANE

Art for everyone



Who: The Art Gallery of Ontario, Toronto

What: A new brand identity to coincide with the physical expansion of the building by superstar architect (and former Toronto resident) Frank Gehry. The centrepiece of the identity, the logo, was designed by Toronto- and Chicago-based Bruce Mau Design and unveiled in May. The gallery is

expected to open this November after three-plus years of renovations (see marketing story p. 18).

Revolutionary rationale: This AGO of the future is welcoming rather than intimidating, accessible rather than elitist. It is open to new audiences such as youth and reflects the diverse, changing face of Toronto, while maintaining positive attributes such as the permanent collection, blockbuster shows, outreach programs and the popular on-site restaurant.

Design insight: The marketing team's first step in spring 2005 was consulting stakeholders, from visitors to staff to members. "The research shows that the public has a positive, long-standing relationship with the AGO," says designer Bruce Mau. "People are looking forward to the

spectacular Frank Gehry-designed building, and are expecting innovative ideas. So we learned that the new brand position had to reinforce our established audience relationships while delivering something innovative and exciting."

The research identified three key brand attributes: excellence of collections, extraordinary visitor welcome (friendly greetings and orientation throughout the gallery, an emphasis on interactivity and the breakdown of barriers such as changing "docents" to "gallery guides") and leaders in interpretation (providing context for artworks, to not only explain art but also surprise visitors and help them relate to the work). "The purpose of all three is to connect people with art in ways people had never found before," says AGO director of marketing and visitor services Arlene Madell.

Anatomy of a brand identity

We asked Bruce Mau, whose agency has a 20-plus year relationship with the AGO, to dissect his latest graphic identity for the gallery.

Tension is good

We started the design process by mapping the critical tensions – serious vs. curious, intellectual vs. emotional, rigorous vs. inspirational, etc. We think tension is the engine that drives a brand forward.

Exploiting critical tension strategically gives an organization unique definition, and a place to go. From a brand design point of view, the challenge was to figure out how to model the critical tension into the communication system in ways that are legible and function constructively to build the brand impression.

Building public brands

Institutions like the AGO have the extraordinary responsibility to offer citizens, immigrants and visitors alike an experience of a truly Canadian cultural sensibility. It is vital for the AGO to have and to share a point of view. This was important 100 years ago, and it will still be important 100 years hence. This is what fundamentally underlies the AGO brand and how we've thought about how it should communicate over the years.



Consistency is key

Another aspect of a public institution brand that is particularly important, though true of all great brands: "Everything communicates!" The building, the galleries, the special exhibitions, the education programs, the catalogues, the marketing, the parties and the shopping bag...these all communicate brand, and ought to be as deliberately designed as the logo.

A contradiction in terms

The logo had to somehow model dynamism and stability simultaneously. We weren't sure how to do it, so we produced dozens of iterations. We looked at the work of artists like Marcel Duchamp, who studied movement in space and time, and Bradbury Thompson, who experimented with superimposition and displacement of process colour in graphic composition.



Left: Marcel Duchamp's "Nude Descending a Staircase, No. 2," Philadelphia Museum of Art, The Louise and Walter Arenberg Collection, 1950
Below: Bradbury Thompson's book *The Art of Graphic Design*, 1980

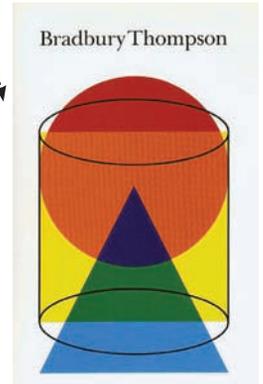


PHOTO COURTESY OF YALE UNIVERSITY PRESS

Fantastic fonts

Multiplicity is a central theme of the brand position, and led us to thinking about superimposing fonts. We established criteria for selecting eligible fonts, auditioned thousands and narrowed them down to what we referred to as the "Fantastic Four." Overlaid, these four gave us the best combination of legibility, variation and depth of presence.

Dynamic diversity

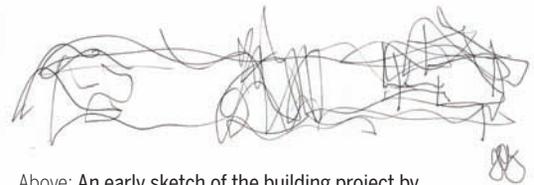
Colour was an important first ingredient in the design thinking. Colour signal is so important. It goes straight to the hind-brain, bypassing logic and language. It took a lot of time to get the colours right, from both intuitive and technical perspectives.

Identity lockdown

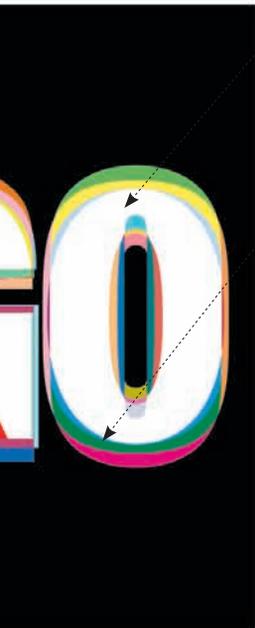
The greatest challenge was probably keeping the design secret for almost 18 months! It was important for the gallery to launch the new identity just a few months before opening. But a mountain of design applications – including the information systems in the building, which we're also doing – had to be done over the previous two years to get ready for that moment. Amazingly, the logo didn't leak, and the launch was a very nice moment.

A strong heritage

The black square is both a territory and a volume within which the logo effect is projected. The square offers stability and permits the instability of the typographic effect. This is an apt metaphor for the mission of the gallery today. The institution must be a stable presence in a shifting and unstable cultural context. It must be both agile and robust.



Above: An early sketch of the building project by architect Frank Gehry



Left: Created in 1922, this "Art Gallery of Toronto" seal appeared on printed materials into the 1940s

Above: A streamlined logo from 1971



The previous logo, designed by BMD in 1997, was contemporary and sophisticated "with a touch of jazz and Hollywood," says Mau



The "Trans-formation AGO" logo, by Hahn Smith Design, was introduced in 2003 when the renovation plans were announced

An Original design

Who: Adidas Originals, Herzogenaurach, Germany

What: The Adidas Originals Atelier concept, designed by Montreal-based Sid Lee and currently rolled out in three stores in New York, Berlin and Beijing. A premium store concept for leading-edge fashion cities, Atelier includes interactive elements such as Mi Originals, where consumers can design their own custom Adidas shoes; an interactive wall where consumers can take photos of themselves and display them on screens arranged in the *trois feuilles* of the Adidas logo; and a library for reading books, listening to documentaries and learning more about the brand. The concept will be applied in takedown versions

in shopping malls and store-in-store properties as the portfolio expands from 80 to 150 stores worldwide by the end of this year.

Revolutionary rationale: "We're giving consumers control in that we're saying you can do what you want with our products, you don't need to be so restrictive," says Ted Mager, VP global retail concepts, sport style, Adidas Originals. "Originals started as sports products that people brought to the street or brought to music. We didn't design a shoe for Run-DMC; they took the Superstar shoe and made it theirs."

Design insight: "The Originals brand is speaking to the youth of today, whether they're into music, street culture or skateboarding, so we need to have a design language that speaks to them," says Mager. "That language is in the product and also in the communication tools that we have, and retail is one of those. Mi Originals has proven extremely successful, which shows that consumers are waiting for tools that allow them to be original."

"Retail is where we bring the entire story of Adidas alive. In our stores we're able to control the atmosphere, the music, the staff, the product and the physical environment itself, which sets the tone for what we're trying to tell the consumer about who we are."

A store to explore

We took a virtual walk through the New York Atelier store with Sid Lee president Bertrand Cesvet and CD Kristian Manchester to understand the multifaceted retail concept, which precipitated the agency's relationship as Adidas Originals' creative, interactive and retail AOR.

Store as **talking point**

Cesvet: The retail experience should be a strong and salient experience that people are prepared to talk about. You can look at the store as a transactional space or you can look at it as an intense encounter between consumers and your brand and a trigger to positive word of mouth.



Store as **factory** ▲

Manchester: There's an industrial side; the cages cover the sides of the walls to give a rough-on-the-edges, accessible look.

Store as **workshop** ▶

Cesvet: We called it the Atelier because we wanted to refer back to the fact that Adi Dassler was a shoemaker. An atelier is a place where stuff gets done; an atelier gets messy.



Store as **icon** ▲

Cesvet: People respond to strong and surprising design elements that come in the form of icons, so in the store we have these chairs where people can get customized Mi Originals shoes. This is a unique feature that Adidas has, so we had to tie it to something that's very relevant and meaningful in people's imaginations; this notion of getting a tattoo is universally recognized, highly iconic.



▲ Store as **locker room**

Manchester: We wanted to illustrate how sports heritage became more like street culture, so this is extending [Adidas's] sports heritage and showing different stories and moments from their 60 years of history.

Store as **controlled chaos**

Cesvet: The idea is that any consumer can pick up on different things. It's almost a probabilistic model where you maximize interactions, and you hope that it becomes meaningful enough that consumers will pick up the merchandise.

Manchester: We were careful to limit the amount of interactions and colours, because the products themselves are what's important. There are different influences but everything's coded [painted] white to create that overall aesthetic.

Store **NOT** as museum

Cesvet: We found that stores are often museums; a museum is a space where nothing gets done.

Manchester: Our goal was to bring the brand and product stories to life in the store because it was kind of minimal and cold, and we found that that space was taken by a lot of other retailers.

▶ Store as **library**

Manchester: We're trying to create a zone where people can take in the stories in their own time without having to push it down their throats. There's a library section to sit down and listen to the Adi documentary or anything of interest at that moment. We can customize it for the Olympics or for a street event. This welcoming approach is inspired by Adi, who would bring athletes over to customize their shoes for an event.



◀ Store as **canvas**

Manchester: People can leave their traces on the wall [as digital video or photos]. It has a lot of potential to link up to a digital component [in a campaign] and create something really interesting.



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CBC Media Sales & Marketing is pleased to announce the appointment of Jennifer Smith to the position of Director of Sales & Marketing for CBC Vancouver.

Jennifer symbolizes a new breed of seasoned, goal-oriented professionals whose drive to achieve her goals is based on the know-how and experience from her 18 years in the broadcast sales business (Standard Broadcasting, CTV, Rogers), together with a highly-motivated, personal commitment to satisfying client needs on a one-on-one basis.

Dave Scapillati, General Manager, CBC Media Sales & Marketing adds, "Jennifer's industry-savvy approach to her TV, radio and new media specialties, combined with her strong strategic abilities, bring new vigor to the role".

Jennifer's experience in Vancouver and 3 major North American centres affords her a unique perspective on building smart strategies for clients in need of CBC's uniquely Canadian opportunities across multiple platforms.

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CBC



Takeout for foodies

Who: Panago Pizza, Vancouver

What: The Panago Cucina product range, a line of Italian-style take-home packaged food products – olive oil, balsamic vinegar, olives, seasonings, dips and beverages – sold exclusively in Panago Pizza’s 160 restaurants from B.C. to Ontario.

Revolutionary rationale: Bridging the gap between the foodie cook-at-home crowd and the takeout pizza crowd. “At the end of the day, love and passion for quality food is a very mainstream idea,” says VP marketing Alex Green. “These products are designed to be both approachable and mainstream in their appeal. For people who aren’t familiar with products like these, we’re trying to drive some of that familiarity with great value price points so that we can get them into people’s homes and share our knowledge so they can experience new things, so that a balsamic vinegar doesn’t seem quite as foreign as it once did.”

Design insight: A unique, contemporary feel that would be associated with a boutique-style specialty grocery. The packaging is lively and colourful with an Italian sensibility, to reinforce the fun positioning of the sub-brand. “This line is branded under Panago Cucina to focus on the Panago kitchen. We have a full-time executive chef, which is unique for our category, so this represents those skills, ideas, and passion. We wanted to showcase that by having a sub-brand that all of these products would live within.”



Counter-clockwise from top right: Panago Cucina’s olives, balsamic vinegar and extra virgin olive oil, dips and shaker seasonings

Innovation is sweet

Who: Island Abbey Foods, P.E.I.

What: The Honibe Honey Drop, the world's first 100% pure, non-sticky, dried, individual serving of honey. Available in honey and honey-lemon flavours, the product launched this year and is currently available at 200 retail and restaurant locations across Canada and the U.S., with the aim of doubling that number by month's end.

Revolutionary rationale: A product that has consumers burning the barricades between categories. "It's funny, people have jumped the gun on us in terms of how they're actually using the product," says Island Abbey president and product inventor John Rowe, who manages all marketing in-house. "It's marketed as a hot beverage sweetener, but we have a honey and lemon combination [that] people are eating like candy, and they're using it as a lozenge. So eventually we'll be coming out with other pure honey and natural flavour combinations for a confectionery line, as well as a natural lozenge."

Design insight: "Our objective was to not only come out with something that was completely unique but to present it in a unique fashion across a variety of retail channels [and] in multiple places on the store shelves," says Rowe, who collaborated with Halifax-based Blu Web Solutions on the package design. "Our packaging quite easily fits in the honey category, but we also position it with tea, and purposely designed the box to be familiar with a lot of tea packaging. In terms of the product presentation on its own, we still wanted it to be unique when it's sitting on a tea saucer or a high tea service, so we went with the honeycomb shape for the product itself."



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The screenshot shows the Media in Canada website interface. At the top, there's a navigation bar with links for Main, TV, Interactive, Out of Home, Print, Radio, and Research. Below the navigation is a search bar and a 'Sign Up for our Free Newsletter' link. The main content area is divided into several sections:

- SEARCH:** A search bar with a 'Go' button.
- CHECK OUT OUR OTHER SECTIONS:**
 - TV:**
 - Passport updates Thursday slot; A&E film arrive early.
 - Kraft spreads Ritz Crackers work wide.
 - INTERACTIVE:**
 - Last.fm unveils "smart ads" on new site.
 - Next media star: Genesis Vibeau's Alice Ho.
 - OUT OF HOME:**
 - Billboard scores Vancouver's biggest OOH OOH.
 - GetTV giving back in community soccer initiative.
 - PRINT:**
 - Wassup with that giraffe?
 - Canadian Living to launch bookazine.
 - RADIO:**
 - Groupie Force Radio to integrate web/radio sales.
 - CRTC sees growth in private radio sector.
 - RESEARCH:**
 - OOH revenue climbs to double digits.
 - Study reveals secrets of good client-agency relationships.
- Featured Article:** "Groupe Force Radio to integrate web/radio sales". The article discusses Montreal-based Groupe Force Radio's plans to integrate web and radio sales, starting August 4. It mentions that the company will roll out web sales for Corus Québec (Quebec and English Canada markets) and Cogeco Diffusion. The article notes that these websites attract about 2.8 million unique visitors and generate 107.2 million page views a month. It also mentions that Groupe Force Radio intends to integrate representation for other companies, such as RNC Media. The article further states that the representation plan includes web sites for eight TV stations and more than 50 radio stations, such as RythmeFM.com, CKOI.com, CorusSports.com, 985fm.ca, Q92fm.com, le933.com, Rock101.com, Edge.ca, CorusNouvelles.ca, YTV.com, WNetwork.com, and DiscoveryKids.ca. It also mentions that Groupe Force Radio reaches about 3.3 million listeners weekly, about 50% of the Quebec population (all markets, BBM S4 2007, 12+). The article concludes by stating that the company already represents 15 stations of Corus Québec and the 11 stations of RNC Media (Radio Nord).
- Job Listings:** A sidebar on the right titled "Media Jobs" lists several positions:
 - Cundari Group Ltd. Account Director, Toronto
 - Harfield & Associates Senior Account Manager, Vancouver
 - Media Experts Multiple Positions, Toronto/Vancouver
 - Toronto Transit Commission Marketing Director, Toronto
 - Yellow Pages Group Sponsorship/Alliance Manager (1 year contract), Toronto
 - Tourism British Columbia Advertising Sales Manager, Vancouver



Wine with latitude

Who: Andrew Peller, winemaker, Grimsby, Ont.

What: Aisle 43, the rebrand of two of the 100 Andrew Peller retail wine stores in Ontario in July, with eight more locations to open in the next year. The name references both the grocery stores in which the shops are hosted and the latitude of Ontario's wine region, the same as Tuscany in Italy.

Revolutionary rationale: The democratization of an intimidating product. "The trick for us is to intercept host-store traffic, [and] our barriers to new users were largely that the stores were old-fashioned and intimidating," says Michelle Brisbois, marketing manager, retail at Andrew Peller. "The intent was to bring it down to earth."

Merchandising was also an issue, with products organized by brand. "There was a desire to organize the store in a way that's innate for the consumer," explains Brisbois. "It's what they want, not what we want."



Design insight: Trading in the wood and leather of the traditional wine store for a bright, cheery feel more integrated with a grocery store. "This is a pretty lively experience that suits the way that people are drinking wine these days," says Solange Rivard, CD at Toronto retail agency Perennial, who designed the stores.

The white palette with splashes of colour is inspired by the flavours found in wine. Bulkheads feature illuminated close-ups of fresh fruit to draw a connection with food. The bottles are backlit to emphasize colour and industry jargon is simplified, with products organized by colour and price. An automatic wine tasting unit lets consumers sample premium wines – the \$1 charge is deducted from the price if they buy – and features an interactive screen for finding food pairings and emailing recipes.



Cocktails by design

Who: Bacardi Canada, Brampton, Ont.

What: The O3 martini glass, designed by Gabriel Proulx, a recent design graduate from CEGEP du Vieux Montreal, the winner of this year's Canadian regional Bombay Sapphire Designer Glass Competition (DGC). Proulx will have the chance to intern at the studio of internationally renowned Canadian industrial designer Karim Rashid in New York City. He will join emerging designers from 26 countries around the world at the global finals in London this September to compete for a \$20,000 US grand prize and a role in the Designer Glass Exhibition world tour.

Revolutionary rationale: Bombay launched the professional design competition (in which Rashid was an early winner) seven years ago, and is now raising a glass to the mainstream, starting with up-and-coming design school students such as Proulx. While there aren't any concrete plans to open it up to consumers just yet, it's not out of the question down the road. "For consumers it's an inspiration piece," says Bacardi group brand manager Daniel Pilas, who worked with Optimum Public Relations, Blitz Direct Data & Promotions and Shift Global on the competition and campaign. "We're trying to push boundaries, for people to see cocktails and culture in a different light."

Design insight: The O3 glass keeps a martini cold after it's been poured, a design innovation that won over the judges. Glass design is an obvious connection for the brand, says Pilas. "The inspiration is inherent in the product itself. The blue bottle is very different from others, it's all about design and aesthetics, and so our natural element is the design world, which makes us unique in the category."

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HOLIDAY GIFT GUIDE

Gift cards are a phenomenon

that has really caught on in the Canadian marketplace, not just as prized consumer rewards but also as the preferred method of recognition for companies looking to motivate and retain employees and clients.

No longer thought of as the generic utility gift, recipients value the cards and prefer to personalize the incentive or reward by choosing it themselves rather than receiving cash or traditional gifts.

The appeal of gift cards as business incentives are their high-perceived value, reasonable cost, and ease of ordering and distribution. Companies also appreciate the ability to customize gift card programs to fit specific objectives and programs.



NATIONAL RETAILERS OFFER FLEXIBLE GIFT AND INCENTIVE PROGRAMS THAT ARE BIG ON SELECTION AND SERVICE

Gift cards provide the recipient an almost endless set of options for redemption and allow them to select the award that's most relevant for them.

Companies looking to reward their associates with a great selection of cool technology and service support turn to Future Shop for their gift and incentive programs and the flexible options the retailer has on offer. They can buy gift cards for their associates and clients or, if there's a specific technology they want, they can work with the commercial sales team and leverage the clout of the country's largest consumer electronic retailer to get the large volume of units that they'll need.

Anita Sehgal, director of Customer Experience for Future Shop, says the reason why companies think about Future Shop at holiday gift time is because they want to give their business associates gifts they know they'll use and get real enjoyment from. "Video gaming is one of the most exciting trends right now – and we offer a great selection of gaming and entertainment," she says. "Gift cards give customers the choice to go into Future Shop and spend their gift card on something that's really fun."

"We not only have a corporate sales division but our stores also offer really cool technology so if you want to give your client or employee a gift you know they'll use, choose Future Shop. It gives gift recipients an opportunity to interact with entertainment content or technology. Future Shop always has something interesting, great selection and great prices around fun categories like iPods, home theatre solutions, or laptops.

Moneris gift and loyalty programs: Boosting sales for retailers of all sizes

Moneris Solutions, Canada's largest credit and debit card payment processor, helps businesses of all sizes grow by providing innovative solutions for point-of-sale (POS), including gift card and loyalty programs. Gift card programs



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boost sales, increase customer loyalty and build brands. By investing in a Moneris gift card program, businesses can compete against the big guys by offering their customers gift card options, an important commodity, particularly at holiday time.

Gift cards present a cost-effective way for

retailers to attract new customers and increase profits since most gift card holders are likely to spend more than just the amount on the card.

Putting a gift card program in place is simple for retailers who already use a Moneris POS terminal for their debit and credit card transactions. From the time they preview their gift card online, Moneris can have them printed and sent to have the program up and running in a timely fashion.

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HOLIDAY GIFT GUIDE

"We also have a services division that can help people get their technology installed if they're buying a more complex solution. It's branded ConnectPro and we offer in-store and in-home services such as installation of home theatre, computer and mobile audio systems. So we offer customers a lot of options in terms of making sure their technology is working and connecting the way they want it to."

Future Shop gift cards enable recipients to choose their own reward. Cards can be loaded with any value and if the value of the card isn't fully used, the balance remains on the card and can be used later. There is no expiry date, no processing fee, shipping is free, and volume discounts are available. Cards can be redeemed online or at over 130 Future Shop stores across Canada. Card balances can be checked online at any time.

With the addition of ConnectPro service, which focuses on installation, repairs and setups, to the mix, companies can be assured that they're giving their employees a cool gift from Future Shop with a great services component tied to it as well.

Even with the immense selection of corporate gift solutions available today, Neal Brooks, Sears, business development manager, business to business, says Sears really stands out from the rest when it comes to gift and incentive programs.

"Sears is the most trusted name in retailing so I think it's just natural for people to turn to us, especially when they're thinking about gifts around holiday time. They know they can get something for everyone and it's all about choice. The gift card comes in every size, every colour and every shape— and it's redeemable at so many locations.

"But we're more than just gift cards. Sears can do a corporate solution, whether it's product for promotions, giveaways, or rewards. We can facilitate any of that. Everything from tools to clothing, from appliances to patio furniture – A to Z – we've got more than anybody else. We also have an extensive delivery network and with 90% of the population within 10 minutes of a Sears location, we can get it there easier, faster – and everybody will get better value."



WestJet gift certificates: Give them what they really want

Gift giving with WestJet doesn't have to break the budget. WestJet gift certificates can be purchased for any dollar amount and, whether you have \$10 or \$10,000 to spend, it all goes towards the purchase of any great WestJet flight. Companies making volume purchases of more than \$25,000 are eligible for incentives in the form of additional certificates.

Purchases can be made online at WestJet.com or by calling 1-877-WESTJET (1-877-937-8538). Purchasers can choose to have electronic certificates emailed or have the certificate mailed via regular post. Recipients can redeem WestJet certificates over the phone because each gift certificate carries a unique identifier as well as other security features that can be built in.

WestJet gift certificates are valid for two years from date of purchase.

This holiday season, don't get caught driving in circles in the parking lot or fighting crowds in the mall – give them what they really want, a WestJet gift certificate.

\$50

A thank you that works overtime.



Show your gratitude with the Cadillac Fairview shop! card – Canada's first multi-store, multi-mall gift card that your employees can use to reward themselves in more than 4,000 stores in 29 of the finest shopping centres across the country. Available in denominations from \$10 to \$500.

Give back with a card that has the flexibility to please – and the security to reward.

Visit www.shops.ca for full details and mall listings.





Sears does everything from designing a custom program to meet a company's specific needs for a reward program, or for promotions, contests and giveaways.

Brooks says, "We take advantage of Sears' huge buying power, Sears' trusted name, and we partner with companies to facilitate delivering what they need to their employees or to their customers."

Sears gift cards can be custom designed and logoed, and there are volume discounts for both cards and for merchandise. On top of that, Sears is launching a coupon program that will make a company's volume gift card purchase go even further. Each gift card will be sent out with a coupon book of savings and special offers.

Brooks says that travel is one of the most popular categories for gift card redemption and for corporate incentives.

"Sears has 106 travel offices across Canada so if they want to travel, it's easy for them to get to a travel location or to go to Sears Travel online. It's very easy, very convenient and there are so many ways for Canadians to access Sears."

TRAVEL INCENTIVES ARE TOPS AT INFLUENCING BEHAVIOUR

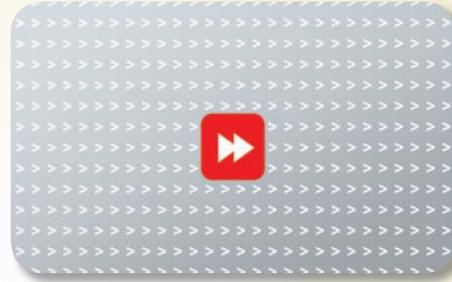
Travel is a growing area of the corporate gift and incentive industry as increasingly employers realize that a rejuvenated and refreshed employee is good for business. Travel is also one of the rewards most sought after by employees and consumers.

Michelle Noble, manager of Groups and Call Centres at WestJet, says the airline's incentive gift certificate business to date has already grown 35% over last year.

The best selection of cool gifts

Future Shop Gift Cards are the right choice for anyone on your list at holiday time or anytime. They are a great way to let clients know you value their business or to thank employees for a job well done.

Anita Sehgal, Future Shops, director of Customer Experience, says, "Why Future Shop at holiday time? We offer corporations and small businesses an opportunity to let clients choose what they want to spend their money on – and we really have the best selection and brands around cool gifts, whether iPods, home theatre solutions, or new laptops."



Whether your company has an existing incentive program or is developing one, the Future Shop Gift Card is an ideal addition. Gift cards let recipients choose their own reward and your company benefits through lower administrative costs and saved time. Volume discounts are available and there are no expiry dates, order processing fees or shipping costs. Future Shop gift cards are perfect for sales promotions, employee recognition, safety and wellness rewards, and fundraising initiatives.

Redeemable online and at over 130 Future Shop stores across Canada, recipients can check their gift card balance anytime online.

To find out more about Future Shops business-to-business gift card programs, call 1-866-721-GIFT or email giftcards@futureshop.com.

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15%

on over

1 million titles

INDIGO AT YOUR SERVICE OFFERS:

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SIGN UP TODAY AND SAVE!

Contact us by phone at **1-800-832-9124**

or by fax at **1-877-266-5146**

or by email at atyourservice@indigo.ca

Chapters

!ndigo



"Purchasers are distributing the gift certificates to employees for rewards, recognition or holiday gifting – but we've also had several program purchasers who use the gift certificates as incentives for consumers to buy their products. These large volume purchasers of more than \$25,000 also buy into a program that gives them incentives in the form of additional certificates.

"Recipients can then redeem the gift certificate right over the phone because each gift certificate has a unique identifier – and there are other security features built in to the certificates if required."

Gift certificates ordered online can be delivered via email within 48 hours. Delivery of hardcopy certificates is slightly longer if mailed through Canada Post.

Noble says, "More and more companies are realizing the importance of incenting their employees. With travel, it's also giving back to the business. Because incenting them with travel allows them to get away for a little R&R, and

we know that when employees come back, they're coming back to the workplace much more energized."

GIFT CARDS AND INCENTIVES ARE IMPORTANT MARKETING TOOLS

Gift cards can also be easily incorporated into point-tracking programs with stored-value cards in which award levels are tracked and awards issued almost instantaneously, be they part of a retailer's loyalty program or a company's incentive plan.

Behind every gift card program is a company like Moneris Solutions, Canada's largest credit and debit card payment processor. Up until now, it has mainly been large retailers that offer gift card and loyalty card programs but Moneris is



The Convenience of Cash. In a Reward Card.

AREA: Incentive and gift card programs that drive sales

AREA opened its doors in Toronto in 1995 as an incentive travel company. It has since evolved to become an integrated marketing, incentive and communications agency with a client-focused approach.

The Travel Group is AREA's Corporate Travel division specializing in custom-designed corporate incentive programs, meetings and product launches.

The Marketing Group is AREA's Marketing and Communications division that offers above and below the line creative marketing services and solutions that are media-neutral and strategy-driven.

Regardless of whether a marketer is planning a blockbuster incentive to some exotic, far-flung destination, developing a new brand, launching a website, or simply getting an ad in before deadline, AREA executes with a commitment to service and a flair for the creative.

In 2008 AREA launched Kudoz - a customer-designed card program which touts the benefits of cash in a reward card.

Increased holiday sales are within reach with gift cards.

Not just for big businesses anymore, gift cards are now available to businesses of all sizes. With a small investment, you can now compete with large national gift card programs and in turn, create huge returns.

Get set up with a gift card program in time for the holidays by calling Moneris at **1-866-466-5860** and you'll **receive 50+ free cards** with your order.

Visit www.moneris.com/giftcards to view all card designs and for more information on how gift cards can help build your business.





**Turn
results...**

**..into
rewards.**

The holidays are the perfect time to say thanks. After a year of great results from your employees, it's time to reward them with a wide selection of cool electronics.

Our gift cards are the perfect incentive solution with flexible denominations, no fees, and no expiration dates. Plus, we offer volume discounts with free and prompt shipping.



Get ready for the season today.

Call 1-866-721-GIFT (4438) or email
giftcards@futureshop.com.

▶ FUTURE SHOP ® MD





HOLIDAY GIFT GUIDE

changing that and leveling the playing field to allow all retailers using a Moneris point-of-sale (POS) terminal to compete in this very lucrative marketplace.

Santo Ligotti, director of channel marketing for Moneris, says gift cards are a must during the holiday season for retailers of all sizes because customers demand them.

"Gift cards increase sales, attract new customers and lets them compete against the big guys. On the loyalty card side, our retailers can build a customer database, track sales, and set up their own reward and recognition programs."

Retailers using a Moneris POS terminal already have the technology needed to adopt a gift card or loyalty program. The gift cards are reloadable and can be customized and previewed online by the merchant.

Ligotti says that, "over 47% of customers spend more than the initial face value

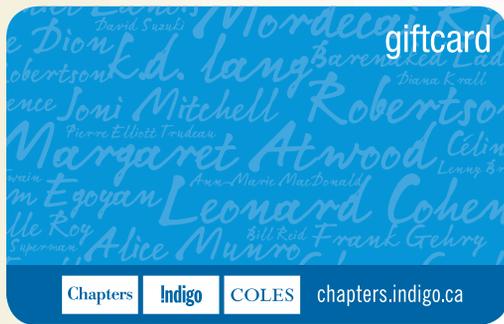
loaded on the gift card. It quickly adds up to a staggering sales advantage."

In today's convenience-driven world, gift cards are a great way to shop – and an even better way for retailers to increase sales and customer loyalty.

Companies with gift card and incentive programs in place for staff awards know how important they are in helping retain top employees, motivate and reward behaviours and accomplishments, and benefit the bottom line.

Toronto-based AREA Group, has a long history of designing incentive programs that increase sales, reward achievement and inspire loyalty.

Carmen Inglese, managing partner of AREA, says, "We have our own take on a gift card that comes from being more of an incentive company than a card company. Gift cards today limit the holder to the brand they're carrying, but



Chapters/Indigo Gift Cards: The perfect corporate gift

When you can't decide what to buy, choose the perfect corporate gift – Chapters/Indigo gift cards. Giving this gift card is a simple, effective way to motivate employees, and not only does the gift card program encourage your team to perform beyond expectations, it demonstrates your company's commitment to recognize excellent work and your employees' desire to make a positive impact.

With Chapters/Indigo gift cards, recipients have the flexibility to choose from a huge selection of book, movie and music titles, as well as from a wide range of gift and lifestyle products and toys.

Chapters/Indigo gift cards are available in any denomination and are redeemable at all Indigo, Chapters, Coles and World's Biggest Book Store locations across Canada or at chapters.indigo.ca. Cards and the presentation wrapper can be customized or co-branded if needed. A discount schedule is in place for bulk purchases of both the physical Indigo gift cards and the electronic option, Indigo online gift certificates.

Give the gift of travel.

Warm their hearts with a WestJet gift certificate, the perfect way to give that special someone a lift. Gift certificates* can be used to fly anywhere in the WestJet world, whether it's across Canada or to one of our sun destinations like Hawaii, Florida, Mexico and the Caribbean.

Book now at westjet.com or 1 800 538 5696.
Or call your travel agent.



WESTJET

BECAUSE OWNERS CARE

*WestJet gift certificates are not valid for WestJet Vacations or group bookings.



our card program gives the cardholder choice and flexibility, even allowing the user to withdraw cash."

Kudoz, the client-branded reward card created by AREA is a new evolution of card that allows the holder to use it wherever they wish. The Kudoz card offers the convenience of cash in a card. It can be tied directly to a travel incentive program or stand alone as a reloadable or pre-denominated reward card. And it reinforces the company's own brand every time it is used.

Inglese says, "When they pull the card from their wallet, the corporate brand reinforces the messages that they earned their company's recognition and have been given a reward which enables them to do whatever they want."

Another important consideration for corporations introducing a card program is accountability. As Inglese says, "With Kudoz, we can offer a managed solution with the ability to audit each card that is issued."

ONE SIZE FITS ALL: GIFT CARDS THAT HIT THE MARK FOR EVERYONE

A big problem for companies setting up gift and incentive programs is finding a gift that would appeal to everyone in a very diverse group; a one-size-fits-all solution.

Cadillac Fairview's shop! card® certainly meets those criteria. Recipients of the shop! card® can use it in 4000 different stores in any of 29 Cadillac Fairview malls across the country. You can't beat that for selection!

Susan Williams, director of national research and marketing for Cadillac Fairview, says that corporate sales of the shop! card® are growing because purchasers appreciate its flexibility.

"Unlike the past where corporations had to choose which store-specific card to give all their staff, they're finding that with the shop! card®, they have national coverage as well as selection and variety that covers everything from clothing, shoes, music, and electronics to food and drink.

"The shop! card® opens up a whole new gift giving box – so when you're giving it, you're giving someone a world of opportunity.

Williams points out that the shop! card® is a bank card so funds are protected and secure. In case of fraud or loss of card, if the receipt has been saved the card can easily be locked and replaced. Card recipients can also track their purchases and check card balances by calling a 1-800 number, online, or by visiting Guest Services in any of the malls.

When dealing with a mixed environment like an office or corporation, giving thoughtful gifts and incentives can be as easy as choosing Chapters/Indigo gift cards. Michael Smyth, director of Kiosk and Corporate Sales for Indigo Books & Music, says there really is something for everyone whether you choose to shop in the store or online. He says the Chapters/Indigo gift card is instantly recognizable – and always highly desirable and well appreciated.

"We have a very strong brand – everyone knows what Chapters/Indigo is. It doesn't matter if you're a reader. It doesn't matter if you like to go in and look at the gift and lifestyle products or toys we sell. Even if you just wanted to go in and pick up newspapers, magazines and coffee – there's something there that everybody can use this card for.

"There's just so much behind this card that it makes it very easy when looking for rewards and incentives to look at Chapters/Indigo and know it's going to appeal to everybody."

Gift cards are redeemable at all Indigo, Chapters, Coles and World's Biggest Book Store locations across Canada or at chapters.indigo.ca. Chapters/Indigo offers volume discounts and is very flexible when it comes to dollar amount, visual design and physical or electronic delivery.

CONCLUSION

Faced with today's competitive marketplace, more and more companies are looking to implement award and incentives programs to recognize excellence, increase effective teamwork, increase productivity or promote goal-oriented solutions. The key things to look for in an incentive program are ease-of-use, flexibility and choice.

Carmen Inglese of AREA sums it up nicely, "The holiday season is a great time to implement an incentive or gift card program to top off the year and introduce new initiatives. With the appropriate incentive card program, you can continue to recognize and reward achievement throughout the year." •

Cadillac Fairview shop! card®: The Security to give and the flexibility to receive



The Cadillac Fairview shop! card® is the perfect way to give employees and clients the gifts they've always wanted. With its national coverage, the shop! card® is

the ideal gift and incentive choice for businesses large and small. Thoughtful, tasteful and simple, the shop! card® lets people go on a spending spree at over 4,000 stores in 29 of the finest shopping centres across Canada. No other gift card offers this much flexibility – or this much selection.

The shop! card® is a bank card so funds are protected and its enhanced security features guard against loss or theft, making it easier to obtain replacement cards.

Every shop! card® comes in its own complimentary seasonally designed packaging. They can be purchased in denominations from \$10 to \$500 at Guest Services in any Cadillac Fairview shopping centre.

Card recipients can track their purchases and check card balances online, by phone at 1-800-755-8608, or at the mall's Guest Services kiosk.

Gift cards that give more, for less

Finding the right reward for everyone isn't easy. That's why Sears Gift Cards are the perfect way to reward employees, show appreciation to customers, mark special occasions, and generate new leads.

Neal Brooks, Sears, business development manager, business to business, says when people get something they value, the reward is more meaningful and more personal than other traditional gift items.

"The company can give out a Sears gift card with a nice thank-you letter so the person is personally rewarded and they again further personalize the gift because they'll take the card and get exactly what they want."

Sears gift cards are redeemable in any one of more than 400 Sears stores including Home, Outlet and Dealer Stores, at over 2,000 catalogue pickup locations and online at sears.ca. Recipients have easy access to online and catalogue shopping, endless travel options, and more than 400,000 different merchandise and service SKUs. There's something for everyone at Sears and, with the Sears rebate program, generous rebates are paid back on accumulated annual gift card purchases over \$25,000.

Sears gifts cards are available in any denomination from \$5 to \$500 and there are no expiry dates. We also offer a vast array of services from creating customized cards to fulfilment in bulk to your location or mailed out directly to your designated recipients on your letter head.

We also offer product fulfilment for contests, giveaways, incentives or rewards.

To find out more call 1-866-297-5306, searsincentives.ca or email, gftcert@sears.ca and give the gift of choice.





BY TONY CHAPMAN & KEN WONG

Election rally

This month the Renegade CMOs – Queen's prof Ken Wong and indie agency topper Tony Chapman – gird for election antics by challenging the ad industry to start its own campaign for Canada.

Tony: The pay's not very good, the media is obsessive, countless hours are spent screaming at each other in Parliament, but given an election is around the corner, it's time we do our civic duty. Let's see if we can influence the political agenda as it relates to the business of doing business.

My pet peeve is what appears to be a lack of strategy from the government. From my vantage point, they dole out cash to win seats, versus setting Canada up to compete for the long-term. Our manufacturing sector has been decimated, tourism is in decline, our population is aging as social costs spiral upward and our largest trading partner is barreling into a massive downturn. Ken, where is our blueprint?

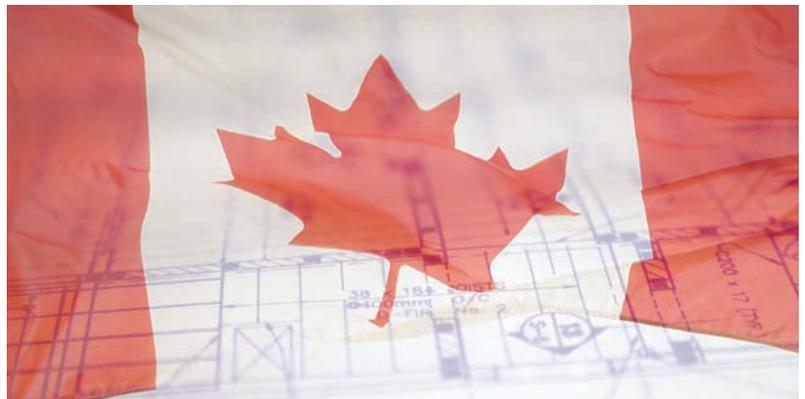
Ken: I liken it to companies that sacrifice longer-term brand development in favor of short-term promotions that are designed to plug leaks...and they justify it by claiming they have "more important things to do than worry about marketing." We all know what happens to those companies sooner or later. Still, people get the government they deserve, and if the primary objective of every government is to get re-elected and Canadians are prepared to have their votes bought with their own money, maybe we shouldn't expect more.

Tony: Let's look at Ontario. The federal and provincial governments have pledged over \$700 million to support the automotive industry. There is no question as to the importance of this sector to our economy, but are we simply throwing good money after bad? Do we have any hope of building a competitive advantage, given that they are manufacturing cars in India for under \$10,000? The more important question is, what kind of manufacturing can we build a sustainable advantage with?

Ken: I think the larger problem is that no one has articulated a blueprint, and Canadians have no sense of an alternative approach. Let's face it, if I were unemployed with a family to house and feed, I might be a lot less patient. So it's going to take a lot more than just a long-term economic plan.

Tony: There has never been a more urgent need to create a competitive strategy for Canada, one that identifies our niches, and a plan to exploit them. We

Ken: Tony, I see where you are going, and I agree with your economic analysis, but I'm not certain that the person on the street will understand the underlying issue or be able to conceive of something better. Lord knows we don't need another task force or commission to solicit input. So here's a novel idea: rather than spending countless dollars and effort lobbying the government for change, why doesn't the advertising and marketing community take its vision to the people? Why don't we make our case to the public for a new emphasis on



need a plan that first assesses the needs and strengths of all stakeholders – labour, government and business – and one that benchmarks the best of the best around the world. We then need to identify the markets where we can compete, and what will be required from all three parties to ensure our success.

Our future livelihood will not be earned by trying to compete with low-cost-labour countries, but by capitalizing on local opportunities, like our resource and agricultural sector, and by embarking into bold new areas where our geographic location, education and skill sets can best be leveraged. It's no easy task, but then neither is trying to manufacture a car in Canada for \$8,000.

technology and creative innovation? Why don't we talk about the British experience, remind people how many people our industry employs and ask if they'd like to see those folks suffer the same fate as the auto workers (and have their tax dollars spent on a bailout)? Why don't we encourage other industry associations to do the same, and generate some new clients in the process?

Ken Wong is a career academic at Queen's School of Business who wedges consulting between classes and speaking gigs. **Tony Chapman** is an entrepreneur/career brand guru and founder of Toronto-based agency Capital C. Both are legends (according to the Marketing Hall of Fame).



BY WILL NOVOSEDLIK

Saving Ockham's Razor

I think my favourite design principle of all time is Ockham's Razor. It is named after William of Ockham, the 14th-century Franciscan friar and rock star of high medieval philosophy who said, "Entities should not be multiplied without necessity."

Like a hit tune, the clever cleric's dictum has been covered in different ways by some of the smartest people in history, from Aristotle ("Nature operates in the shortest way possible") to Albert Einstein ("Everything should be made as simple as possible, but not simpler"). And, as if to use language itself as a means of making the point, Ludwig Mies van der Rohe – a designer – said, "Less is more." If there were 10 commandments of design, this would be one of them.

When it comes to brand experience, design principles are critical, and Ockham's Razor is right at the top of the list. Think about the last time your high-speed Internet went down. How many calls did you have to make before it got fixed? Talk about unnecessary multiplication.

Or take men's shaving. I feel like buying a razor now requires an engineering degree. I can't keep up with the technological advancements and the nuanced, feature-laden sub-branding. The more blades, the more layers of brand architecture. So when I go to the store to pick up a refill, I often grab the wrong one. Stopping to examine the various generations of branded blades just makes it worse: I get home and it's still the wrong one. Ockham's Razor? Not.

Chances are, the teams that design new shaving products focus completely on the shaving experience, which is as it should be. But couldn't they give a little thought to the experience of purchasing one of the blasted things?

Layer on top of that those totally frustrating and unforgiving product merchandisers – the ones that make noises when you open them up to get your razors. It's like a little burglar alarm going off. You immediately feel like a thief,

furtively glancing over your shoulder to see if you are being recorded on security cameras or pursued by armed guards.

Another design axiom inextricably linked to the quality of an experience is "Form follows function." Think of the Hummer. In its original role as a combat vehicle, its form proved to be very functional. It was a great success on the battlefield. As a consumer product, you might expect that its combat-ready ruggedness has no



function. Wrong. The reason you drive to the mall in a sexed-up military transport is to make yourself feel more powerful and commanding than anything else on the road. That is pure experience, and the design of the product is 100% responsible for it.

Brand experience design can take on an organizational role. FedEx wants you to feel absolutely certain that your package will reach its destination on time. They have designed their entire operation around that, from ordering to tracking to logistics.

WestJet wants you to feel taken care of and listened to, so it invites customers into the design process by asking them what they think about individual components of the overall experience, like cabin comfort or ticketing. And it hires people who are caring listeners.

A third saying associated with design but equally relevant to brand experience is

"God is in the details." Design is generally obsessed with detail, to the point of distraction. The same goes for brand experience. It is much more important to get the little day-to-day details consistently right than the more glamorous, above-the-line stuff.

Why? Customers are more likely to remember an annoying service deficiency or a complicated return policy than a funny commercial. The commercial is fantasy,

but the service experience is reality. One is free, but you have to pay for the other. Which one would you remember?

In his 2003 book, *Re-imagine!*, Tom Peters spends a lot of time proselytizing the importance of design as a strategic business tool. He says the same thing about experience. One of the points he makes is that both should be the provenance of not just the new product or marketing departments, but also the purchasing, training, finance and IT departments. In other words, the whole shebang.

I couldn't agree more.

Will Novosedlik is a partner at Chemistry, a brand management consultancy that integrates strategy and experience to drive competitive advantage for clients in North America and Europe. He can be reached at will@chemistrybranding.com.

WHAT'S IN A NAME?

BY MARY MADDEVER

You're chief creative officer of one of the world's top shops. You're credited with helping propel the agency onto the world stage. Heck, you're an equity partner. But then you quit and walk away. So what happens next? Well, rumours, speculation and a long, long list of potential names for your new shop. We checked in with ex-Taxi creative guru Zak Mroueh on the names that didn't make the cut and the industry rumours that never materialized.

Zak's shortlist of names:

LUV "Liked the positive vibe, but too soft."
M.O.T.H. "An acronym for 'Mroueh Or The Highway,' my nickname at Taxi."
BAD COP "Too negative, and didn't feel like a nice place to work."
HACK ADVERTISING "Thought I'd take the piss out of myself and the industry. Wasn't brave enough."
TEQUILA MONSTER "Named after the band I had in high school. Cool, but not right."
ZULU ALPHA KILO "Through serendipity, I credit my best friend's son and my wife with the inspiration for the name. Despite everyone telling me it would be 'too weird' for clients, I knew it was the one. It had a subtlety and a unique quality that felt right. My name was on the door, but in an understated manner. Incredibly, I was able to rationalize it in a way that felt almost eerily preordained. It kind of wrote itself."

SWAY "Some zig, others rethink, we 'sway?' Felt too close to two agencies I admire."

STORYZ INC. "Seriously considered it, but too obvious."

ZAK INC. "Not my style to be so overt. And besides, hundreds of 'Zak Inc.'s registered."

Z INC. "More subtle and a viable option, but taken."

Top five rumours about Zak's plans après Taxi:

1. ZAK IS STARTING A RESTAURANT. While it's true that Zak loves to cook (and Zulu Alpha Kilo's boardroom is a kitchen), it turned out to be the first of many false rumours.

2. ZAK IS TEAMING UP WITH PAUL LEBLANC. The Extreme Group president had set up shop in Toronto around the same time Zak left Taxi, but Mroueh/LeBlanc never materialized.

3. ZAK IS OPENING UP CRISPIN PORTER BOGUSKY/TORONTO. It's true that Chuck Porter had talked to Zak in Cannes last year. "You guys are the Crispin of Canada," he said. Zak cheekily replied, "You guys are the Taxi of the States." End of story.

4. ZAK IS WORKING FOR LEO. Turned out the last time Zak dropped his book off at Leo was in 1989, when he was trying to land a writing job under then-CD Tony Houghton.

5. ZAK IS STARTING HIS OWN SHOP. "I'm looking forward to a new AD-venture in 2008," he said in a press release last year. How much more obvious can you get? We have the winner!

MOTH

Luv LUV Luv Luv

TEQUILA MONSTER

MO Tequila Monster 100% AGAVE TEQUILA MONSTER

BAD COP BAD COP BAD COP

zulu alpha kilo

SWAY

SWAY

Hack Advertising h hack

STORYZ INC.

zak inc.

ZAK

HACK

HACK



Treat your PIN pad like cash. Fraud can impact your brand.

If your customer becomes a victim of debit card fraud, your brand's reputation suffers too. To help protect the both of you, implement these simple precautions in-store:

- Treat a PIN pad like cash. Criminals can use it to commit fraud.
- Keep them out of sight when not in use.
- Inspect your PIN pads regularly.
- Have sales staff remind customers to protect their PIN when entering it.



With Interac services, your customers' money is with them. Help make sure it doesn't end up with someone else. To find out more, talk to your loss prevention officer or Interac service provider, and visit interac.ca.

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