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ON THE COVER Toronto FC fans love their team. So much so that they're willing to pose on an empty BMO Field on a really hot day during the middle of a work week in full TFC fan regalia. Is it fanatical? Yes. Is it awesome? You bet. And so are some of their crazy stories of their more frenzied fan moments (see p. 31). Photographer Nigel Dickson shot the cover image and fan portraits, and if you'd like to see more of his work, check out the ROM exhibit Canadian Content: Portraits by Nigel Dickson, running until Jan. 3, 2010.



Feats of death-defying marketing

Break out the locally grown, modestly priced bubbly: it's celebration time. We kick off *strategy's* glory season trifecta with Brands of the Year, a tougher race than usual, thanks to the recession.

In our search for the brands whose long-term marketing broke through to create deep connections, a clearly defined persona and culminated in top-of-mind status, we came up with a strong field of candidates. But the crap economy knocked many off the podium.

When the debate wound down, the four that made it through the nomination and feedback stages hail from banking, sports and two ends of the media spectrum.

In the media microcosm corner, Strombo made the A-list. The CBC host has become so widely and highly regarded since he packed his Much VJ bags and trotted the few blocks over to the pubcaster's studios that he can be considered a brand in his own right – and *The Hour* gets more than its fair share of hot guests and buzz for a show outside the U.S. or Quebec, where media is more geared to cultivating the celebrity brand.

On the macro side of media, Corus caught our eye for many of the same reasons P&G took overall brand of the year last year: institutionalized research fuelling consumer-insight driven brand development in tandem with a focus on maximizing channels and a commitment to innovation. Phew. Plus, they do some darn slick branding for women of all demos and kids (see p. 36 for the latest on *Scaredy Squirrel*).

Veteran Quebec brand Desjardins earned its BOY interest for a long-term program to develop a more inclusive urban persona. It's also been making strides cracking the saturated and broker-centric Ontario market with its anti-establishment DTC insurance salvo.

Our overall brand of the year may seem like a bit of a wild card, but you only have to stare into the eyes of the fans on the cover to see why no one red-carded the win. After many had tried and failed to get Toronto onside for pro soccer, the TFC team nailed it with a multi-faceted out-reach-driven playbook that was very inclusive of diverse ethnicities and distinct soccer psychographics. The launch strategy is being used as a template now by other teams. Well played.

The Who profile this issue also acknowledges great brand building, literally. Fiona Stevenson and her CoverGirl team won Procter's Best Brand Building Award, which I had the pleasure of judging with P&G Canada president Tim Penner. Stevenson had the recession to deal with as she juggled consumer campaigns for numerous product launches, created custom aisle-stopping displays to level the retail playing field and influenced the influencers, from beauty editors and bloggers to in-store beauty advisors. Judging by the October *Glow's* Reader's Choice report, in which CoverGirl took the vast majority of picks, nothing got dropped.

The same can't be said for my recent performance at P&G's awards show. When the scheduled entertainment was a no-show, one of the garden party performers gamely subbed in. Picture a very small stage and a large man with a unicycle. Along with Penner and global brand building officer Marc Pritchard, I helped prop up the ridiculously tall contraption that the juggler clambered on. Unfortunately, it didn't end there. After sacrificing a new hairdo to test his blindfold, I was tasked with throwing ridiculously large knives up – way up – to him. I don't throw. Much scurrying to avoid falling blades ensued before he caught all three, then proceeded to juggle them, blindfolded, on the unicycle.

Which is not unlike the impossible feats many were called upon to perform this year, fighting the consumer-side recession impact, plus pressures from head office, while still bravely moving forward testing new grounds – all with less time and money. We look at how marketers and agencies are facing new challenges, specifically how they are tackling social media (see p. 24) and organizing for the digital revolution (see p. 17).

Stay tuned for more Best Of coverage with the Agency of the Year, Media Agency of the Year and B!G Awards reveal next month, and Marketer of the Year in December.

cheers, mm

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

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Truth be told, we do feel a little bad for our sales team, but we hope our apology pardons us from divulging what they'd like to tell you themselves.

That you can use our extensive range of newspapers, digital products, television networks, magazines, and printing and distribution channels to connect with nearly 10 million Canadians. And even a media planner caught without her handy calculator knows that's far more people than those competitors (the ones we can't mention) are in front of.

We could go on and tell that you our solutions aren't just integrated but that they're also innovative, flexible, and customizable. But that's just table stakes.

What makes all our products different is how involved Canadian consumers are with them. Unlike other media, average Canadians have made our products a routine part of their daily lives.

Right there our sales team might not be particularly overjoyed with our choice of words.

Let's face it, the word 'average' rarely appears in any sales presentation we've seen.

Instead, they'd want to tell you that in all but two or three markets, we are the dominant media of choice.

So your message has a better chance of appearing in front of more people. That way you find more buyers who are interested in what you're selling.

Of course, any of our sales people would also want to tell you (they do so like to impress) we have the largest newspaper network in the country. Period.

That means you can reach any audience, national or local, with any combination of our paid and free urban dailies and community newspapers.

And, if you want to reach a more specific audience, you might choose our digital network. It attracts eight million Canadians online each month, all segmented into target-specific profiles. Or use it to find a distinct audience through a particular vertical.

Our state-of-the-art print facilities produce flyers to support our community weekly distribution network. And that results in flyers delivered from coast to coast. Combine that with our network of weeklies and dailies and our digital product, and you can understand how we hit those 10 million Canadians.

Finally, our sales team would tell you that on a regional level, we publish popular magazines and operate local television networks.

So when you're considering national media networks, you may want to choose the one that puts your message in front of more Canadians more often.

Contact our sales team at qmisales.ca to see their much-abbreviated presentation.

But in an effort to avoid adding insult to injury, we'd ask that you don't remind them how much you already know about Quebecor Media.



A good thing well done

This year, as in each of the previous 23 years, the NABS charity golf tournament featured a who's who of the Canadian advertising and marketing industry. Indeed, on a picture-perfect day at the Club at Bond Head, just a hair north of Toronto, people of influence gave generously to the tune of nearly \$100,000. Good thing, too. This year, the NABS Helpline will likely see an 80% increase in calls over 2008 – not surprising given the widespread carnage the economy has wrought. So from all us at *strategy*, a personal thanks to the folks who gave, and to NABS for continuing to support and enrich our industry.

Laas Turnbull, Executive VP, Brunico Communications
Publisher, *strategy*, *Media in Canada*, *stimulant*

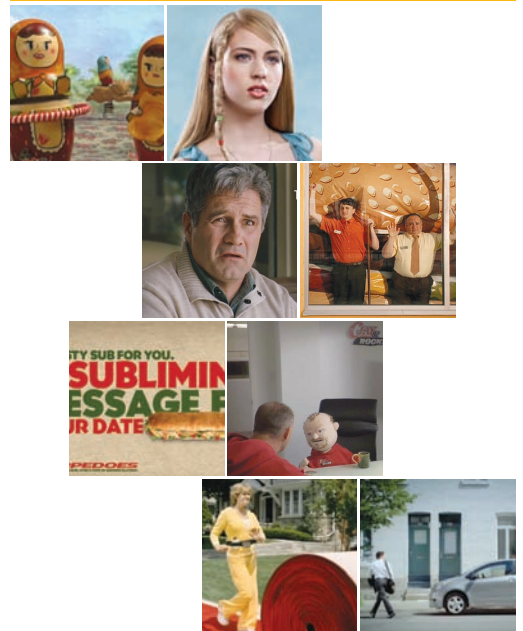


Left to right: Henry Chang of ADT Securities gets a feel for greens; part of the winning Rogers Sportsnet team (North Course), Dave Arthur and Chris Martin; the South Course winners: Microsoft Canada director of consumer and online Lei Chiba and Rory Capern, director of business development at Microsoft Advertising.

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CREATIVE AGENCIES



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THE SCORE DRAFT PICK: **GILLETTE**

BY JONATHAN PAUL & KATIE BAILEY

Gillette is calling up some fresh-faced rookie sports reporters to the big leagues. *Gillette Drafted: The Search for Canada's Next Sportscaster* is a new short-form show that premiered on The Score last month. It's the brainchild of Gillette parent co Procter & Gamble and media AOR MediaCom, who pitched the idea to Score Media.

"Gillette has had more than 100 years of collaboration with high-profile sports. Programs like the Gillette Champions and a partnership with WWE champion John Cena are just a few," says Pamela Baillie, P&G Beauty and Grooming ER manager. "Combining that sports legacy with the idea that Gillette's grooming products help men be well-kept, well-groomed and confident in real-life scenarios, hosting a reality-based sports program was a natural fit."

Targeting males 18 to 49, *Drafted* follows a group of wannabe sportscasters as they compete for a coveted one-year contract with Score Media to become a multi-platform sportscaster. A one-year spokesperson stint with Gillette is also part of the prize package.

The contestants audition in the first three weeks and are narrowed down to a group of five finalists who go head-to-head in a series of elimination-style challenges, with the winner announced on Dec. 11.

Gillette's exclusive sponsorship includes prizing, a "graffiti wall" studio backdrop, ads on *Drafted.ca* and product integration as contestants freshen up before stepping in front of the HD camera.

The show features a unique eight-minute daily format, designed to fit in The Score's nightly highlight-based programming. With daily and weekend repeats, *Drafted* will air over 40 times a week. "We created smaller, packaged doses of reality TV more suitable to the target's viewing habits," explains Stephany Lynch, director, sales and promotions, The Score.

The media buy includes OOH, radio tags and promos, daily and commuter print ads and TV spots. *Drafted* will also be plugged across Score Media's own web, radio and on-air properties.

COUPLAND GETS A CRUSH ON iTUNES

BY CAREY TOANE

Random House teamed up with Crush and iTunes to promote Douglas Coupland's latest book, *Generation A*, to the dismay of letter Js everywhere.

To understand the previous sentence, you must a) be Coupland's biggest fan or b) have watched the three video podcasts exclusively available on iTunes in Canada, the U.S. and the U.K. for the first two weeks of September.

Gary Thomas, creative director at Toronto-based Crush, says that, as with the animations they made in 2007 for Coupland's last novel, *The Gum Thief*, his team took the book as the creative starting point. One of the *Gen A* videos features an unrehearsed Coupland in an airtight room (actually his house in B.C.) answering interview questions posed by a disembodied voice. The Q&A is



interspersed with faux ads for a pharmaceutical drug called Solon and promos for the Channel 3 news team – all clues to the story. As for the other two videos, one tells the story of the news team's gruesome end, and one sees the world through the Curlew-coloured glasses of paint chips. A trailer for the podcasts released on YouTube has Coupland naming J as "the most evil letter."

The publisher credits the strategy with driving early successes for the book, which went on sale in stores the same day the videos launched. "Let's put it this way: Coupland went on the *Maclean's* bestseller list [on Sept. 14], and on [Sept. 12] he went on the Canadian *Globe and Mail* bestseller list," says Sharon Klein, deputy director, publicity, Random House. "And none of my media [interviews and other promotions] had run yet." The videos were subsequently released on YouTube and the Random House website on Sept. 15.

AD TYPES GO BUCCANEERS ON THE BIG SCREEN

Four ad execs and one client survive a plane crash....No, it's not a bad joke, it's the feature film debut for Bill Keenan, CD at GroundZero Marketing Communications in Toronto. *Eating Buccaneers* follows the stranded execs – led by Peter Keleghan (*The Newsroom*) – as they try to survive on a single box of Buccaneer chocolate bars without clawing each others' eyes out.

"I've worked at a lot of shops, and I thought, how well do you really know the people you work with? What would happen if you [were] plucked out of your comfort zone and put in a place where you're



not very comfortable?" says Keenan, who started out at Saffer Cravit & Freedman in the '80s and went on to work for MacLaren and Scali, McCabe, Sloves between screenwriting gigs and freelance stints at Harrod & Mirlin, JWT and

Y&R. He is known for the long-running radio campaign, "It was a rainy night in Pizzaville..."

Keenan won't say who served as inspiration for the characters, but prefers to describe them as archetypes. "Even though the movie is about advertising people, [it] would appeal to anyone who's worked in an office." *Eating Buccaneers* is distributed by Kinoshm, and premieres in Toronto on Oct. 16. www.eatingbuccaneers.com **CT**

[WHAT'S NEXT] FUJI AND SAMSUNG 3D-IFY TIFF

BY JONATHAN PAUL



A third dimension was added to the festivities at the Toronto International Film Festival this year via the 3D Film Festival. Presented by Samsung and a bevy of other sponsors, the second-annual North American and European tour kicked off at the starfest. At "The 3D

Lounge Toronto," flicks played on Samsung 3D plasma TVs powered by XPAND 3D shutter glasses and infrared emitters. In a world first, Fuji used its 3D digital camera system to snap guests in a 3D press wall. Later the lounge became – what else? – a party for the premiere of *The Hole*, presented by Bold Films and Molson.

"What would happen if you were plucked out of your comfort zone?"

Brilliant!

BY KATIE BAILEY



BANFF GOES NUTS WITH CRASHER SQUIRREL

For the past two years, Banff Lake Louise Tourism (BLLT) has been building a social media presence, including weekly videos, a blog, Facebook page and Twitter profile. So when a curious squirrel popped into a holiday snapshot at Lake Minnewanka in Banff, AB, the org was well poised to ride the viral media wave that ensued.

After the photo was submitted to *National Geographic's* website, people started Photoshopping the rodent into their own pics. Within hours, BLLT leveraged its website and social media properties, creating a YouTube video, an @Banff_Squirrel identity on Twitter, a Facebook page and an SEM campaign.

"You think that you're doing a lot of things that aren't grabbing, but you're getting ready for that one thing that does," says Lori Bayne, communications director, BLLT.

With Toronto and Vancouver-based Radar DDB, the social media push was combined with traditional media. Crasher Squirrel was added to existing regional billboards, squirrel-themed Banff stickers were sent to retail partners and BLLT commissioned a squirrel pendant with a local jeweller. Blogging was continuous on The Real Banff National Park blog, and arrangements were made to have the squirrel "crash" other websites around the world. The story was featured on CNN, CBC and a variety of other international networks.

BLLT estimates the campaign, which has reached over 80 million people, is worth \$3 million in print, TV and online media value. It was mentioned in 301 blogs in North America and generated over 5,000 Twitter mentions and 659 Facebook posts. Countries reached include Canada (36%), the U.S. (29%), the U.K. (8.4%), Australia (3.2%) and Germany (2.9%).

Bayne feels the campaign reached the goal of promoting Banff, and pegs the entire "crasher" spend at under \$5,000.



RONA EXPANDS ITS REALITY

There's another thing that Rona will be building in English Canada starting this month besides houses: a television fan base.

My Rona Home, hosted by CMT's Elissa Lansdell, premieres Oct. 4 on Citytv. Filmed in Calgary and consisting of 10 hour-long episodes, the show features two families racing against the clock to see who can best design, construct and decorate a brand new home.

"The show is a way to not only get exposure for the brand, but also to do tremendous product placement," explains Pierre L'Heureux, VP branding and sponsorship at Rona. "For us it's a 360 degree approach, but also a call to action."

Viewers will follow the families as they are matched with experts to complete their rooms, ultimately resulting in one of the first LEED (Leadership in Energy and Environmental Design) houses seen on TV.

Produced by Montreal-based Zone3, *My Rona Home* has run for seven years in Quebec, where it has garnered over a million viewers weekly and multiple French Gemini Awards. Rogers and Citytv have been plugging the English Canadian version across their various properties, while Rona conducts in-store promotions to attract viewers.

"It's certainly a very high-profile vehicle for the brand here in Quebec, so we hope that it's going to do the same in English Canada," says L'Heureux. **JP**

WATER COOLER

ASKING CANADIANS



It seems these days that if you're not in tune with the world of social media, you might as well be living in a shack in the desert. While these sites can be entertaining and useful, they can also eat up your spare time and put the kibosh on your privacy. And now there are more social media sites than ever, with new ones popping up every day (or so it would seem). So when your grandma adds you as a friend on Facebook, is it too much? Are you sick of being urged to visit your friend's cat's MySpace page? Which social media site should cease and desist?

Which social media site would you like to see go away?

Twitter	33.8%
Facebook	30.9%
MySpace	15.5%
Flickr	10%
LinkedIn	9.7%

This poll of 1,000 Canadians was conducted by the AskingCanadians™ online panel from Sept. 10 to 15, 2009. AskingCanadians™ is owned and operated by Delvinia Data Collection. www.delvinia.com

QUAKER'S OAT POWER HELPS HUMANS GO

BY KATIE BAILEY & CAREY TOANE



PepsiCo Canada has adopted a repositioning of its Quaker brand to bring its portfolio of grain oat products together under one umbrella. The "Go Humans Go" campaign, the first of its kind in the brand's 130-year history, targets Canadian women with an interest in wellness, positioning oats as a superfood.

"In the past we marketed under individual categories, so we felt that a much more powerful and relevant way to go to market in 2009 was to bring that together for all of Quaker," says Kathryn Matheson, VP of marketing, Quaker/PepsiCo Canada. "It allows us to showcase and highlight a central message, which is the nutrition of Quaker products as well as the power of the oat."

The campaign also marks the brand's first foray into digital advertising, with a rich-media page takeover launched on Todaysparent.com and the sponsorship of a mobile application for the Weather Network's School Forecast.

The move to mobile was a natural choice given the theme, says Matheson. "We thought it was a good fit with on-the-go Canadians, Quaker's target consumer," she explains. "A lot of parents particularly are using new techniques to get things like weather [forecasts] so that they can plan for their families."

Print and television creative launched last month. The print campaign launched in the September issues of *Canadian Living*, *Maclean's*, *Chatelaine* and *Canadian Family*. The 30-second spot titled "Trampoline" was adapted by PepsiCo AOR BBDO Toronto from a U.S. version.



Vital Signs

Star-studded campaign pumps up heart health awareness



Heart disease and stroke is the leading cause of death for Canadian women, but because it has been perceived as “a man’s disease,” many women haven’t made the lifestyle changes that could save their lives.

That’s why **Heart and Stroke Foundation** of B.C. & Yukon President and CEO Bobbe Wood championed this issue and secured the national organization’s support to bring **The Heart Truth** campaign to Canada to change public awareness of women’s risk for heart disease and stroke.

“The Heart Truth campaign has helped women across Canada take charge of their heart health, to recognize risk factors like high cholesterol and high blood pressure, to talk to their doctors and, ultimately, reduce the number of women who die from heart disease and stroke,” says Wood.

Working with Vancouver communications firm **Karyo Edelman**, and **Edelman** offices in Toronto and Montreal, the Heart and Stroke Foundation developed an integrated PR-led campaign – The Heart Truth – that challenges people’s gender assumptions about heart disease while personalizing the issue.

The Heart Truth campaign leverages women’s strong personal networks and desire to share issues close to their hearts to spread the core campaign message to friends, colleagues and families.

The Heart Truth launched in February 2008, reaching out to women and healthcare providers through a national media relations campaign, public outreach, the establishment of a leadership council of Canadian female powerbrokers, television and radio PSAs,

LEFT: The Heart and Stroke Foundation attracted Canadian celebrities including Supermodel Monika Schnarre for The Heart Truth Fashion Show during Fashion week in Toronto.



BACKSTAGE AT THE HEART TRUTH FASHION SHOW: (left) Canadian music icon Sass Jordan and Heart and Stroke Foundation of B.C. & Yukon president and CEO Bobbe Wood; (right) E! host Arisa Cox and Laureen Harper, wife of Prime Minister Stephen Harper.

print ads and an interactive campaign website (thehearttruth.ca) featuring a risk assessment quiz, life-saving information on warning signs of heart disease and stroke, a Community Action Kit and weekly lifestyle recommendations.

National media relations outreach for The Heart Truth has focused on a star-studded signature event, The Heart Truth Fashion Show, at Fashion Week in Toronto. This annual event shines the spotlight on Canadian celebrities and top fashion designers who join forces to bring the campaign symbol, the Red Dress, to life on the runway.

Engaging sponsors and regional Heart and Stroke offices has enabled the Heart and Stroke Foundation to achieve spectacular results with a relatively modest campaign budget. In the campaign’s first year awareness of heart disease and stroke as Canadian women’s leading cause of death rose by an unprecedented 11 per cent among women. In less than two years, more than 585 news stories garnered about 120 million earned-media impressions and print advertising netted more than 50 million paid-media impressions. More than 322,000 pieces of collateral have been distributed to

the public and healthcare professionals, and more than 1.37 million Red Dress pins have been worn proudly in support of the campaign.

The Heart Truth sponsors are integral to the campaign’s success, each offering a unique contribution. Founding sponsor **Becel** was inspired to distribute Red Dress pins on-pack and create the Becel Love Your Heart Benefit Concert in support of The Heart Truth. The concert featured big-ticket performers such as Diana Krall and Chantal Kreviazuk and was simulcast to more than 100 theatres across Canada.

Other sponsor activities include: **Shoppers Drug Mart** distributing brochures and pharmacists educating 70,000 women on their risks and how to reduce them; **Pfizer Canada Inc.** field reps connecting with healthcare professionals and encouraging them to talk with female patients about heart health; **Ocean Spray** offering on-pack Red Dress pins and an online campaign; **Rogers Consumer Publishing** providing ad space in their publications, including *Chatelaine*; **Dempster’s** creating an online presence and print ads; and the **Providence Heart + Lung Institute** at St. Paul’s Hospital planning a health forum in Vancouver.

— Courtesy of the Heart and Stroke Foundation



Through savvy use of in-store display, making the most of online and taking makeup to the streets, Fiona Stevenson helps CoverGirl stand out

BY EMILY WEXLER



Bio

Born: Ottawa, ON., Nov. 2, 1977

Raised: mainly in Toronto after a brief stint in Edmonton

Hobbies: travel, improv theatre, sketch comedy, creative writing, spending as much time as possible being active outdoors

Status: married as of last summer

Education: degree in psychology from Queen's University

Career: was recruited by P&G in her fourth year at Queen's. She started at the company in 2000 as assistant brand manager on family care, which included the transition of the Royale brand to Charmin. Stevenson was promoted after a year and a half to brand manager on feminine care, working on Always and Tampax. Then in 2003 she took an international assignment in Geneva, Switzerland where she spent two years on pet care. She's been in her current position for about two years.

P&G'S COVERGIRL BLASTS THE COMPETITION

Fiona Stevenson is a natural on stage, at least according to the attendees of this year's Procter & Gamble internal awards, an event she hosted. "Hosting was a great experience. Normally we hire external emcees and the team asked me this year if I wanted to do it. It was an instant 'yes' because I love doing that kind of stuff," says the category brand manager on cosmetics, who got to make use of her background in improv comedy.

But her night got even more exciting when she and her CoverGirl marketing teammates Rob Payne (who has since moved on to Pantene) and Laura Gray won the Best Brand Building award, beating out Pampers and Actonel. "That was a surprise," says Stevenson. "My jaw just dropped and I was very excited."

While she wasn't expecting the award, the CoverGirl team had proved they deserved it – making the most of consumer insights to turn the business around.

In 2003, Shoppers Drug Mart began introducing beauty boutiques to its stores – separate sections that feature prestige brands like Lancôme and Clinique previously only available in department and specialty stores. Today there are about 250 of these boutiques in Shoppers across the country. The prestige brands now represent about a 26 dollar share of cosmetics sold in Shoppers stores – the size of CoverGirl and L'Oréal combined. And



A member of the Shade Brigade helps a consumer pick her colour.

CoverGirl found its market share starting to decline.

"Brand loyalty has never been high in cosmetics," Stevenson says. "If you think 20 or even 10 years ago, when we had a new innovation, everyone would hear about it. It

was a lot less fragmented of a market, whereas now there's hundreds of brands shouting. How do you really stand out in that environment?"

That was the challenge – stand out from the prestige brands, as well as from mass competition like Maybelline. In 2006/07, the CoverGirl team (which Stevenson joined in October '07) embarked on a brand-building mission to turn the share around. That year, dollar sales increased 10% and share grew by a full share point, followed by 0.3 points in 07/08 and 0.2 in 08/09 – not too shabby considering all of CoverGirl's competition in the mass set has lost share this year. This past year, CoverGirl's dollar share was 17.2.

So how did they do it? Consumer research revealed that shade selection was a factor – it's easy at department stores where testers are available, but not so easy when consumers are on their own in the drugstore aisles. So a special hand-held shade selector was created and given to the drugstore beauty advisors who were taught how to help consumers pick their shades of foundation.

The tool was also used by a team called the Shade Brigade who hit the streets in Toronto, Vancouver, Montreal and Calgary for the first time last fall and then again this summer, highlighting some of the newer products. It was brought to life with Saatchi & Saatchi Toronto, which handles CoverGirl's Canadian-born programs (most creative, such as print and TV, comes out of the U.S. and Grey New York).

"The idea behind the Shade Brigade is we have a street team that goes around to high-traffic areas where our target is present and actually matches them on the spot," explains Stevenson. The consumer is then given a coupon with their shade circled on it so they can go to a drugstore and pick out their match. It resulted in great feedback from program participants, as well as an increase in the number of deep interactions and positive share results, with CoverGirl foundation up 0.6 share points in the past year.

Another insight gleaned from research was that mascara represented an opportunity to lure prestige users over to the mass side. When

THREE QUESTIONS

1. If you could have a superpower, what would it be?

I absolutely love to travel, so if I could fly very quickly, or snap my fingers and be somewhere else, I would go to a different place every weekend. As it is, I travel as much as I can.

2. What's the last thing you do before you go to sleep at night?

Facebook – that's so embarrassing. That's probably when I log on and write a bunch of obnoxious things on people's walls and see what people are up to. I wish it were something cooler.

3. What was the most exciting thing you've ever done?

Last year I hiked to Machu Picchu, so I did the five day trek and it was exciting because there were 15 people from all different countries.



The email newsletter features Canadian content like *Top Model* winner Meaghan Waller.

one of CoverGirl's latest innovations, Lashblast mascara, was launched in January 2008, Stevenson and her team supported a heavy media push (that used print and TV creative from the U.S.) with a big focus on eye-catching Canadian-created in-store displays.

"Fiona extended the life of our Lashblast product news with secondary placement outside of the cosmetics wall, on displays, on clip strips and at checkout, and with wave after wave of new innovative ways to more fully leverage the idea," explains Tim Penner, president of P&G.

In-store display also included huge images of Drew Barrymore (the product's spokesperson), and featured the mascara's brush, which was a unique selling point.

"Lashblast shot to number one in its first three months in market and has held that position," says Penner. "The results were almost double our expectation."

Part of the Lashblast strategy – and one of Stevenson's strengths, according to Penner – was leveraging the core campaign across multiple touchpoints. This, of course, includes online.

With so many consumers in the online space, this was an area CoverGirl was lacking in Canada. Three years ago, there was no Canadian-specific CoverGirl website, so to remedy that, Covergirl.ca was created. The site doesn't just borrow U.S. material, it featured local contests, info about sampling events and other news. The interactive site also allows visitors to determine the right colours for them. Hits on the site have increased 23% in the past year, with unique visitors up 47%.

As a complement to the site, a newsletter is also sent out to a large database of consumers, also featuring Canadian content, like the recent winner of *Canada's Next Top Model* who won a P&G contract. (CoverGirl was the

focus of a segment on the show, and Saatchi's SVP/CD Helen Pak was a guest judge.)

Another important way of reaching consumers, according to Stevenson, is to reach out to key influencers – specifically beauty editors and bloggers. "They're getting so much stuff crossing their desks, so how do we really stand out and be different and really bring alive the benefit of the particular initiative to them?" she says. "We do events for our biggest launches, we'll do very high-quality mailers that really break through."

Instead of just sending products and information, the CoverGirl team sent kits with a creative and personalized edge. One kit, created to promote TruBlend Microminerals last fall, focused on spokesperson Barrymore and featured "Drew's favourite things" that included not only cosmetics, but also the actress' favourite children's book and a list of other items she likes.

Prior to last winter's launch of Eyelights mascara, a product that is made to complement specific eye colours, kits were



Stand-out displays stopped traffic in the makeup aisle.

sent to editors and bloggers based on their own eye colour, which had been researched in advance. Stevenson says it's standing out, "not just for the sake of it, but bringing alive the unique benefit of that particular initiative." And results are being delivered: "We've really

been winning there, a huge proportion of P&G health and beauty PR impressions are on CoverGirl...We've got a huge share of voice."

While the major creative comes from the U.S., Stevenson says the part of her job she loves is taking that material, applying consumer insights, and creating unique Canadian programs based on them.

Perhaps part of her success in doing so stems from her background in psychology. "Immediately when I first start on a brand [I ask] how do I get inside the consumer's head, learn as much about her as possible, really immerse myself in her and her world and then design based on those insights?" she says. "So I really appreciate those local insights. I'm always looking for [what] else we can do to make something feel Canadian. Not just feel Canadian for the sake of it but to truly be Canadian." ■

OUTSTANDING NEW CAMPAIGNS

BY JONATHAN PAUL



BC DAIRY THINKS MILK IS FOR THE WEAK

advertiser: **BC Dairy Foundation**
agency: **DDB Canada, Vancouver**
CDs: **Dean Lee, Cosmo Campbell**
copywriter: **Kevin Rathgeber**
AD: **Colin Hart**
agency producers: **Ryan McCormick, Trish Beck**
account director: **Brett MacFarlane**

Have you ever had days where you feel more lethargic than usual and say to yourself, "Man, I wish I had chair legs built into the back of my pants?" If so, then you're in luck because the BC Dairy Foundation just happens to be selling such an invention online. Really.

"Chair pants" are just one of many products featured as part of a promotional campaign that launched at the end of September, revolving around online store Theweakshop.com. It extends out of focus groups that BC Dairy and its AOR, DDB Vancouver, conducted in December to gauge the reaction to its "Must Drink More Milk" campaign targeting teens. They were asked to talk about how milk fits into the overall context of what they're looking forward to about their lives.

"They told us that they see a long-term benefit of healthy bones, but they didn't realize the immediate benefit of what milk provides for them, which is energy," explains Liz Gurszky, director of communication and market development for the BC Dairy Foundation.

The concept came out of the insight that there are a lot of bona fide products in the marketplace – like the Slap Chop, often featured in infomercials – for things you could easily do on your own, like chopping vegetables. The inventions on Theweakshop.com, created with the help of Vancouver-based industrial designer Robert Johnston, aim to provide immediate help to those plagued by lethargy. You can actually buy things like "the wallet walker," "the food lift," "the downhill treadmill" and "the support hat." Every purchase comes with a coupon for a two-litre carton of milk.

"The challenge is to make the advertising interesting enough, and talk to teens about health in a language they're going to relate to. Part of that is using sarcastic humour," explains Dean Lee, CD at DDB Vancouver.

Thus, the creative, which includes product infomercials on the site, online pre-roll, print ads and transit shelter ads, is all done in the same cheesy promotional style as products like the Snuggie (the blanket with sleeves). Two pop-up stores selling Weak Shop products are set to launch midway through October in Vancouver. All proceeds from product sales will go directly to a B.C.-based youth and sports charity.



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SUBARU
subaru.ca

SUBARU SPELLS LEGACY R-E-S-P-E-C-T

As Rodney Dangerfield used to point out so succinctly, sometimes it's hard to get a little respect. Especially when you drive a run-of-the-mill four-door sedan that's the butt of friends' jokes. Subaru Canada is hoping to show Canadians that respect can come easy with a newly redesigned Subaru Legacy.

"The Japanese mid-size sedan segment has been referred to as a bank vault with high levels of loyalty and the Subaru Legacy carrying little to no consideration," says Geoff Craig, director of advertising, Subaru Canada. "We needed something which would truly break through and clearly position our product as a cut above the rest."

So the campaign, which was developed by DDB Toronto and launched in September, depicts the vehicle as one that demands deference from humans, feathered friends and sprinklers alike. It plays off the insight that though other sedans are undoubtedly smart purchases, they may not get rid of the nagging feeling that you might not be driving the coolest car around. And that's something friends take notice of...behind your back.

"That gave birth to the overall notion of a car that offers many of those positive attributes, but also has something a little bit extra, [so] others will look at you twice and say, 'good on you for driving a more dynamic vehicle,'" says Andrew Simon, SVP and CD at DDB.

The effort includes TV, print, online banners, DM, POS and a social media component on Autotrader, Craigslist and Flickr, as well as an online execution at Drivelikenooother.com. Developed by DDB and Pirate Radio, it uses a new "hypersonic" recording technique based on binaural audio. Mimicking the human hearing experience, the technology provides the listener with a 3D audio virtual test drive.

"At the end of the day, that's what any good car communication is trying to do, bring you as close as possible to the experience [of driving the car] itself," says Simon.



advertiser: **Subaru Canada**
agency: **DDB Canada, Toronto**
CD: **Andrew Simon**
AD/creative lead: **Todd Mackie**
copywriter/creative lead: **Denise Rossetto**
account: **Michael Davidson, Geoff Taylor,**
Jeff Huether, Brian Tod



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SURVIVING THE SOCIAL REVOLUTION

BY EMILY WEXLER

PANELISTS



Rob Assimakopoulos
SVP marketing and commercial assets, Canadian Football League



Geoff Craig
former VP and GM brand building, Unilever Canada



Cynthia Fleming
COO, Carat Canada



Adam Froman
president, Delvinia Interactive



Jill Nykolation
president, Juniper Park



Jeff Parent
VP sales and marketing, Nissan Canada



Bruce Philp
managing partner, GWP Brand Engineering



Joan McArthur
partner, 27 Marbles Training

MODERATOR

Marketers are spending more on social media – 23% planned to increase their spend this year (according to a Com.motion poll) – while only 4% planned to increase spend on TV. Yet according to a U.S. survey by Heidrick & Struggles, only 16% of marketers are “very satisfied” with their ability to respond quickly to new opportunities in digital media. They were also largely unsatisfied with their agency relationship – working with a myriad number of agency partners on the strategy side, from agencies of record to media partners to various digital shops. We brought our panel of experts together to discuss topics ranging from “Is social media all that and a bag of chips?” to the best ways that marketing departments and their partners can organize and work quickly and effectively in the digital space.

McArthur: Lee Clow said technology has provided the next creative revolution. It really is about the art of using new media in ways to connect the brand and the consumer. So is it really a revolution?

Philp: I think there’s a great danger in the assumption that something new will replace the past. If we set aside the technological distinction between television and the web, the process we’ve always been engaged in begins with creating desire in a consumer and ends with a transaction.

The difference is that before the web, we lost control of it at the beginning: the consumer was on his own from the time we created desire to the time the transaction took place. The web has empowered consumers to complete that process with the benefit of knowledge and peer support, and we get invited in, if we play nice, to continue to influence that process right to the end. That’s what’s really changed. The fact that they go from this cathode ray tube to that cathode ray tube is irrelevant.



The CFL has revamped its digital properties to bring the fans closer to the brand and build stronger relationships. Read more about it on p. 24.

The analogy I like is, imagine that every brand is now an unending election campaign, and you have some control over your message and your platform and what your candidate wears, and you have no control at all over what the audience is going to say or how the press covers your story or what issue might arise during the campaign. And then you hope for the best and you play the game in [real time].

McArthur: Is this trend so seductive that people are walking away from traditional media faster than they should be?



materially change the product, I, the shopper, am going to go to the shelf like I did last week, like I will next week, I'm going to scan the products, I'm going to look for my favourite. My favourite might have improved itself or it might have taken a little bit of price off, and that's great; I'll take it because I'm a creature of habit. I've got 30,000 choices to make, and I have a life. I don't have time to engage in your little stunt, detergent X.

So sometimes marketers might best recognize that in their brand and in their shoppers and say, you know what, viral seems nice, digital activation seems nice, why don't

cost-effective compared to experimenting with a traditional form of media. However, that's only half of the issue. What you're starting when you get into this is a dialogue. And you're not allowed to stop the dialogue. You have the responsibility to talk to them and solve their problems when they happen, and forever.

Assimakopoulos: It's like any normal human relationship: it's a commitment, and that means you actually have to give something back. No relationship will last if the conversation is surface-level, 'hey, how are you today? Great.' No, it's, 'Do you have anything



Apple and Cadbury's great TV creative went viral naturally, begging the question: should the focus be on being risqué or being entertaining?

Craig: There's certainly risk in that it's allegedly cost-effective. The key is to take a step back. It still comes down to the overall landscape of where things are going, and then how we address it. I don't think it's as simple as moving from here to there. Experimentation can be dangerous, but controlled experimentation is part of a greater strategy.

Froman: It's really about the audience and the individual and a relevant experience. [Agencies] are struggling to work together [with clients] to do what's most relevant when their businesses are built on a certain model. So if you've got the guy pushing advertising, the clients say, 'I want something viral,' and all of a sudden, everyone's on Twitter. That's not what it's about. It's about being open minded to how [to reach] that audience who you're trying to create that relationship with.

Assimakopoulos: The mistake I see a lot of people making is to say 'make this viral,' and the challenge I would throw back to the client is, 'make this good.' Make your product better so that people are going to want to share. A campaign can go viral because you've got a really unique piece of communication, but if you're not following up with something innovative, it was all for nothing.

If you look at the shopper's experience fundamentally, unless you put some ridiculously crazy new ingredient in that would

You look at Cadbury Gorilla or 'I'm a Mac, I'm a PC' and they decide, 'I'm going to go mass and influence and persuade, and then I'll go viral anyway.' So are people coming at this a little backwards?

you just throw a coupon out there? You know what I mean?

McArthur: Is there a mob mentality where you start to get away from experimentation and into diminishing returns?

Fleming: It seems like when a brand decides to do something really entertaining, [they say] 'well let's put that out on viral, and maybe we can be a little bit more risqué.' Yet you look at Cadbury 'Gorilla' or 'I'm a Mac, I'm a PC' and they decide, 'I'm going to go mass and influence and persuade, and then I'll go viral anyway.' So are people coming at this a little backwards?

Parent: This is a unique time because if every client had [the budget] they wanted, we'd all spend more everywhere. There's an internal discussion going on that this is a good time to experiment because [social media's] relatively

else for me? Because I supposedly have this relationship with your brand.'

Philp: Once that channel's open it never closes, and the two ugly realities of social media in particular are that you are dead if you're not authentic, and if you're not capable of being authentic, stay away. And the second is, the currency of social media is not money, it's time.

Craig: If we are going to participate, then let's realize it has great strategic implications, not the least of which is that we should probably restructure our entire marketing organization to do this right and in the long term, so you go out there when you have a very clear purpose for your brand and you've framed the conversation. Does that go outside the playground? Absolutely, but a lot of it will happen there. This is a big strategic play, not a tactical play.

Froman: It's a tough time for marketers right now because they're getting pulled by every widget and opportunity. We work with big clients and their internal structures are not made to be collaborative, and that's a fundamental challenge. The latest one I'm tackling is between marketers and research departments, and how you bridge that gap between providing measurability and insight at the pace at which they're adopting technology when the research side says, no, this is our methodology, and by the time you get any data, you're two quarters down. Nowadays you can get data to make a decision almost in real time during a campaign and tweak, but they're not set up for that.

Parent: It's not a marketing department issue, it's a business issue. We have a business plan process that is five years long; we're looking for investment in products that are going to come out five years from now that have to be bumped up against marketing budgets. Now that's ridiculous. Everyone knows it's fiction. The business has got to change, but at the same time, agencies have to change. Because these big agencies are not set up for this.

Fleming: [Clients] have multiple partners all coming to them with this idea over here and a digital idea over there, and there's the need to listen to all of them in case they miss something. They're looking for us to change and come to them with a point of contact, to manage that on their behalf. I think that we in Canada are perfectly poised for that, because I look at our counterparts in the U.S. and talk about big and siloed, it's ridiculous.

I come from the old full-service model so I'm working with people who have never experienced that, and I was trying to explain to the kids, hey, it's full-service again. We as an industry have to offer everything.

Froman: But it's a people business. About three years ago we tried to shift from a traditional model to more of a pod model with teams, and we're switching back because people can't work together – they have their own ways of thinking about things and they get stuck in them. It's very difficult to get people to change.

Craig: There's a leadership void. Because when you actually have strong leadership that says, 'no we're going here, this is how we'll experiment, this is how we will not experiment,' then you make the troops fall in line. Maybe you'll lose out a little bit on the random successes, but everyone is happier and everyone understands the rules of the game.

Unilever's "Wig Out" viral video for Sunsilk by Capital C was an early Canadian YouTube sensation and spawned a contest with MuchMusic, as well as a rush to replicate its success.

Philp: I wonder whether any agency in any sector has a hope of actually providing the service that they claim to provide right now. From a consumer perspective, the decisions that they make about what our brands stand for are based on observation of all of that brand's behaviour – everything that it does, PR, news stories, stock prices, labour strife, internet presence, social media buzz, advertising. They're not taking every spoonful that we feed them in isolation. So that means that a brand is established by the total behaviour of the corporation behind it. At the end of the day, the CEO is the brand manager now and that's inescapable.

Parent: That's actually true. I think one of the things that people struggle with now is that they've lost the theme. It's still about your brand, whether that's on Twitter or Facebook or CBC or on boards at a hockey game, and it has to always be about your brand as you coordinate what agencies do; it's got to be in service of what you mean to people.

McArthur: And they're calling the shots on your brand.

Parent: They're always calling the shots. So if they buy soap and they put it in the trunk of their car and the soap explodes all over their food, they're going to hate that soap. That's part of the brand experience. That's just as valid to them as a cool TV commercial. And we lose track of that, we channel ourselves down to say, 'I'm going to need this in this

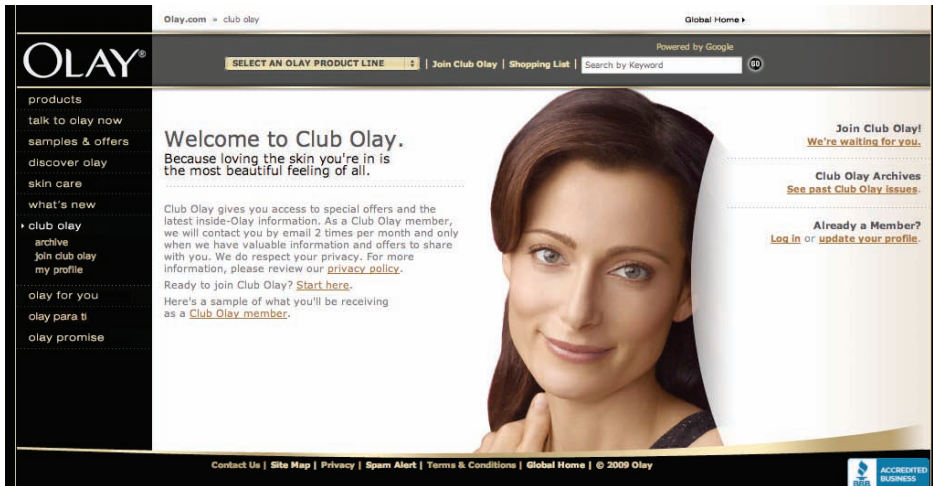
space and this space,' but the consumers consume all spaces.

McArthur: Theoretically, you could have [several of you], all around this table doing pieces of [Jeff's] brand. So who manages it?

Froman: It depends on what's needed at the time. If it's a discussion about the brand [image] that wouldn't be me, but the minute you start talking about the digital experience, we live it. It's all about what your capability is, and then being really open minded to the expertise that comes around the table. The client has to decide, 'We need you to take the lead at this moment.'

Fleming: In the real world you need an experienced marketer at the table when those ideas are presented or discussed because otherwise it's like – sorry to say – working with creative types, where there's this great idea and they're in love with it. I remember battles from a planner's perspective; 'is that digital on strategy? Is it really relevant?' And I find people who have experience in terms of the brand are far more capable in managing that than perhaps someone who's responsible for just bringing forward the idea.

Philp: We find this dealing with people in the digital space, and it exhausts me feeling like I've got to compete. I want their help, but if you come from a vertical that's deep and you're young and you're filled with a sense of what's



Brands such as Olay, which has a crystal clear mission, make staying on strategy easier amid myriad partners pitching ideas.

possible, that's the contribution I want you to make, but you're not in a position to tell me what a brand is.

Assimakopoulos: The owner of the brand is the brand manager. Agencies sadly do change, digital agencies change, consultants change. The owner has to be the brand manager. Steve Jobs did not give his Apple brand to his ad agency; he established firmly the culture of the Apple brand to his communications partners and said, 'make my communications look like me, and if it does not look like me, I don't care what art school your creative guy comes from, this is my brand.'

McArthur: Jeff, tell us about the partnering scenario on your social media-only Cube launch, for example.

Parent: TBWA is our agency of record, we have Tam-Tam in Montreal, we have Kubik, Marketing Store. I have all these guys in once a year and we go over the business plan. Not everyone's comfortable with that process. But that's what we do, because we need all those agencies. [Then] I get a phone call one day from Capital C and Tony Chapman. So I gave him an hour, and it was a really good hour, and we thought it was a different way to go, so we went that way, and we told [TBWA] we're going this way. And they had a problem with it, I won't kid you. But you have to sit in the sober reality and make that choice. It was us deciding what the best way to execute against that opportunity was.

Craig: This is leadership again, and that's a great story because I think the people who show up in the room have to have a clear understanding of the rules of engagement.

They may not like it, but as long as they understand, then it's fair.

Assimakopoulos: The only time it doesn't work is if your brand does not have a well-established strategy. So again, it's incumbent on the brand manager to make sure that they know which direction they're going so they can really sift through those ideas and say, 'okay, your idea seems most on strategy.' Really tough environment for agencies, I acknowledge that.

Fleming: I'm kind of curious about Unilever, how long does a brand manager live on a product?

Craig: [About] two years.

Fleming: Is that enough time to do and be capable of what you're suggesting?

Assimakopoulos: In the auto industry, brand managers lasted several years. In packaged goods, in beer, brand managers were a two- to three-year gig. But if an organization is stable, you'll have an established network of managers and holders of these brands.

Philp: Procter was good at institutionalizing their brands, specifically because they rotated brand managers every few years.

That sense of mission is actually key. I worked on Procter brands nearly 20 years ago, Ivory and Olay as it happened, and both of those brands had crystal clear missions, they knew exactly why they existed. So it didn't matter how many clowns from Madison Avenue you brought into the room, you could still put that piece of paper down in front of them and say, 'is what you're showing me doing

that? Because if it isn't, you can leave.' And it was nearly that blunt.

Assimakopoulos: Right, and this is key: you design continuity into your marketing organization so that you don't have entire upheavals of brand owners and all you've got left is paper and ideas.

Maddever: Rob, you just recently did a digital strategy shift. Who did you work with, and in what kind of relationship?

Assimakopoulos: It's interesting because the CFL had fairly significant turnover at the commissioner and the CMO level. We were lucky – and this contradicts what I said earlier – because I work with Bensimon Byrne. I worked with these guys a lot of my career. They were the continuity on the business in the face of turnover in the CFL. The intellectual capital was not lost; in fact [they] did a wonderful job of modernizing the brand and extracting the truths of the brand through research and consumer insight. Together we iterated this strategy about what is at the heart of why people love this league, the truths the previous guys had established.

Parent: You guys say the brand lives with the client; I think it lives at the agency. Clients are worried about making cars, getting them off the dealer lots. The agency has the ability to kind of sit back and really get the brand, understand the customer. Now the client is responsible for hearing great ideas from other agencies, and say, 'yeah, that fits I'll use it,' but it doesn't negate the need for a lead agency. If you want a powerful brand you have to have a lead agency that's got the voice and can take the creative that needs to happen in all the channels.

Philp: I think the missing piece of the story is that the agency community surrendered this voluntarily. Since the early '90s the focus in lots of agencies has been on the ad, the ad, the ad. And that phenomenon has driven six-figure award show budgets and a ridiculous salary inflation in creative departments and on and on and on, and it eventually took entire organizations' eye off the ball. In my view, 15 years ago, no structure in marketing communications was better suited to brand stewardship than an ad agency because strategy was so important and because there was a craft called account management and because creative was meant to serve a brand rather than a puppet show that was more interesting than a brand. So into that void have rushed people in the digital space or anyone else with an entrepreneurial idea.

Craig: It still comes down to people within an organization and it always does. I think everybody has to own the damn thing. If you're not then what are you doing sitting around my table? There's always somebody who just gets it and cares.

Parent: From the client side, you want to have these backbench bomb-throwing guys come in disrupting what you think is true. And half the time you're going to throw him out of your office, and half the time you're going to say, 'that's a great idea.' And that's okay, it keeps the agency on their toes, whether or not they'd be willing to admit it.

Fleming: We're in pitch mode constantly, and I say pitch mode just because it's a mentality. If we're presenting an annual plan, it's not an annual plan, we're pitching every minute of the day. If God forbid there are five other people in the room, you've got to be in there pitching on a regular basis.

Maddever: So we talked about the strategic side and who owns that, but who is manually steering the ongoing digital relationship with the consumer?

Philp: From an agency point of view, where it gets interesting is the business model because you're talking about the most junior people working on stuff.

Here's the ugly truth: the typical mid-sized agency in this country makes 14, 15 points of margin. I'm going to hire someone and pay them a six-figure salary to be a creative person and then I'm going to come up with a billable rate, and I'm going to turn around and ask the client to pay that. The client will pay that if he only needs that guy twice a year to write an ad, but if he needs that guy for 20 hours a week to keep him on Facebook or Twitter, they're not going to pay that. And so the economic underpinnings of agency bids are in for a serious ass-kicking.

It was bad enough when commissions went the way of the dodo, the real storm is coming where they're going to want value 24/7 and we can't afford to do it with the cost structure we're living with right now.

Assimakopoulos: At the CFL, we have a digital media network, and in order to preserve our visitors and our page views, we need to give them stuff. We can't have the marketer send the brief through an agency. Not just when it's a media context but when it's a CRM context, you've got to invest.

So the big question is not necessarily are we going to do this, but are we prepared to invest in it and is there a return on that investment?

Don't try to do half a media thing. Don't launch one site with a couple films that people are only going to visit once, then abandon; you're not going to get your money back. You've got to think all the way through that process, five years down the road.

Craig: It comes back to strategy. Social by definition means people are talking about it, and that moves seamlessly online and offline. If you're successful they're going to talk about it offline. And you have to figure out how to feed the beast.

Nykoliati: Social media is social first and foremost, it's not commercial, and we as businesses, we're commercial first.

Assimakopoulos: So where do commercial people get off talking about social media?

From the client side, **you want to have these backbench bomb-throwing guys come in disrupting what you think is true.**

And half the time you're going to throw him out, and half the time you're going to say, 'that's a great idea.'

Philp: Of the people who are active in social media in the U.S., about 80% want brands to be engaged in that space. Remember that your interaction with a brand in social media is completely voluntary.

Fleming: Speaking about that non-paid space and on the social media front, people have to acknowledge [that] once you start engaging with people at that level, it's not the millions of impressions, it's 5,000 people, maybe 10,000. What's that worth to me, to talk to those people? We also have to take a look at the realities of engagement in terms of the numbers relative to the investment.

Parent: It's really up to the consumer how they're going to engage in our brand. You want to be part of the community because commerce may result, but it can't be the reason you're there. It's like the guy that tries to sell you life insurance at the cocktail party. I don't think people want us there 24/7; they want us to have the ability to be there. It's designing your way into their life so you're part of it, and then when it comes time to make the next purchase decision, you're familiar. That's what you want.

Craig: The gist of it is about connection. It has to have meaning to them, whether it's ideas or goals or actions. Therefore if you're going to play in that space as a brand, you can sell harder than you think you can. You have to offer something that's meaningful from a messaging perspective or don't even go there.

Parent: We struggled with this recently, we were talking about the purchase cycle of automobiles and how we're relating to people – what are we going to tell them? Are we going to give them funny games or something to do? And one of the guys in my office said, 'how about if we just answer the questions they ask?'

Nykoliati: Someone emailed me saying, 'I want to create a CRM program for toilet paper.' Why would I do that? I really do think

it's just a value equation. What value do I want to bring? Am I making your life better? And from there the frequency of how often I need to do that will work itself out.

Maddever: Do people underestimate the cost?

Nykoliati: I think they absolutely do.

Parent: You've got to reallocate the resources you already have. Certainly the people on the phone [doing customer service] are not necessarily the people who have the skill set to create the kind of community we want. The other thing that I find interesting and empowering about social media is, you don't necessarily need to have as many people on your side as you think, because the answers are being crowd-sourced all around you.

Philp: Where it gets interesting is that conversation is observed not only in real time but well afterwards. Google is getting so good at indexing content now, they're indexing Tweets. And why that's important is that if I start to interact with a brand, I'm going to see everything you want me to and I'm going to see everything you had nothing to do with.



Dove made huge waves in the viral world with its “Evolution” video by Ogilvy, but sparked discussion on the disconnect between the “real beauty” message and the one sent by fellow Unilever brand Axe, proving “taking licks” is the cover charge for social media, so “get your brand in order.”

Parent: I think what social media means is everyone is going to take their share. Apple takes their licks just like everybody else does, and you’ve got to be an adult in this game. You can’t be insecure about yourself. You are what you are, even if you do everything you know is right, somebody is going to take a piece.

Nykoliation: The consumer is part of the medium now, it’s official, whether you invite them to be or not. So for me it keeps coming back to, get your brand in order. This new world makes everyone’s game higher. The bar is higher, you’re exposed, you can be called out, you better be good.

McArthur: In the U.S., even though there are lots of big multinationals having trouble getting with the program, there’s also Goodby, Fallon, Droga and Crispin – it’s all collaboration. They bring in specialists but put them all at the table. At Goodby, everybody gets briefed at once, no siloes and best idea wins from whatever discipline, and everyone figures out their piece of it. There are a few agencies in town getting it. I talked to a guy in New York at Ogilvy One and said, ‘Where’s this going?’ and he said, ‘[the agency side] is all going to collapse.’

Parent: The way agencies have been built in the recent past, in the last 15 years, there’s a lot to suggest they [will collapse]. More and more big companies are insourcing bigger and

bigger parts of their marketing operations; Hyundai does it in the States, Toyota does it worldwide except the States.

There’s been major upheaval in some of the big categories – Anheuser-Busch got sold and that was a huge issue for their agencies, and on the auto side, GM is under tremendous pressure on agency margins. Mega-agencies have creative teams around the globe for one huge global company – Pepsi, Nissan, etc. They start to make their own weather until it’s, ‘Oh my God, there’s 800 people worldwide working on this business,’ and somebody on the [client] side says, ‘did you realize how much we’re paying these guys? Aren’t we supposed to do some of this ourselves?’

It does collapse on itself where you say, ‘I want a relationship with your agency but I don’t want a relationship with the people you deem in your agency are my people,’ I want you to come in and do the shootout, and I want them all together and let’s see who wins. I do think that on the client side the expense is huge to support what is essentially another marketing department.

Fleming: I think there’s a massive lack of understanding of the effort and resources behind the work that’s being paid for, certainly on my end because we offer a range of services. My core service is media management and execution and the margins there don’t exist, there aren’t any.

The model is broken and has to change, because there’s no way companies can offer it this way moving forward. But what I see is a lot of pressure on the global client side for one idea that’s created by a team in whatever geography, that’s taken across the globe... Large clients are looking for efficiency: ‘why do I have to pay for somebody in five countries, I’ll just pay one country and you’ll serve it all up.’

Craig: Given the change that’s going on in the ecosystem of marketing, and if you roll in some of Richard Florida’s ideas, should you be looking for a whole new group of people to manage brands, assuming you have that infrastructure to work within? So is this now a time for dramatic change?

Philp: You can see the marketing communications industry deconstructing itself and disintegrating, and you can see that there’s no systemic support for the idea that brand stewardship can exist outside the marketer.

I actually think that when history gets written about the time we’re in right now, this revolution, that it will be recorded as the era in which marketers had their brands handed back to them for better or worse, the stewardship passed back to the marketer. ■

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CONSUMER MEDIA: THE ART AND SCIENCE OF SOCIAL STORYSELLING

BY JONATHAN PAUL

Gone are the early, Wild West days of digital, where everything was new and everyone impulsive. We have entered a new age where digital is not only a legitimate tactic, but increasingly essential to the lives of brands. Here we look at how three brands are navigating the post-digital landscape, how they're using it and why.

ING Direct Canada: advocating advocacy



Above: Canadians can voice concerns about fees on Fairfees.ca. Below centre: president and CEO Peter Aceto's Twitter page.

Social media isn't known to be fertile ground for financial institutions, and that's what sets ING Direct Canada apart from its well-established and walled competitors. For the direct banker, the digital space is a good fit, especially given that it positions itself as a consumer advocacy brand against unfair banking fees.

"We wanted to create a level of awareness, insert some facts to get Canadians to think more about the fees they pay, and make sure they understood what a fair fee is, so get the conversation going," says Peter Aceto, president and CEO of ING Direct Canada. "We thought of social media as the best place for that conversation to happen."

So, working with Toronto-based GWP Brand Engineering, ING Direct launched a national social media campaign in May to educate and encourage Canadians to challenge unfair bank fees.

The effort included a full-page newspaper ad featuring a letter from Aceto that drove struggling money savers to Fairfees.ca, an interactive, online community where they watch a video message from Aceto, access information on bank fees, sign a petition addressed to the Minister of Finance,

participate in a poll and voice their feelings about unfair banking fees.

"The brand objective was to get people talking about this and ultimately mobilize consumers to try and make change for all institutions everywhere in the country," says Bruce Philp, president and managing partner at GWP Brand Engineering. "If this brand is going to position itself as an advocate it has a duty to stand up."

ING Direct also used Facebook through its Save Your Money fan page, and its YouTube channel at Youtube.com/superstarsaver to call Canadians to the cause, but it relied much more heavily on Twitter as a means of mobilizing frugal foot soldiers.

On top of plugging Fairfees.ca through Twitter.com/superstarsaver, ING Direct introduced "Fee Tweeter," making it the first bank in Canada to launch a Twitter application that tracks fees. By tweeting, users can compare the bank fees they've

received more than 87,000 visits, with 15,000 visits to the video page and 4,400 petition signatures. The "Fee Tweeter" app accumulated over 450 followers and over 500 fee tweets accounting for more than \$21,000 in user bank fees. ING Direct Canada's Twitter profile is up to 511 followers.

Aceto has also set about further personalizing the online conversation with customers with his own Twitter page, which has over 2,200 followers at Twitter.com/CEO_INGDirect, as well as his own blog. He's been using both to further the fair fees cause and talk to Canadians about other issues and even his pastimes.

"No one's ever written a tweet for me. They really come from my experiences during the day, things that are of particular interest to me," says Aceto. "I enjoy being a part of the conversation."

So much so that he helped bring the online conversation offline. Last month he hosted ING Direct Canada's first ever "Meet and Tweet" at the company's Vancouver location known as a café. Fiscally-minded community members and social media buffs gathered to talk about the use of social media in business, community building and traditional media, complete with Wi-Fi access and bar refreshments.

"They're talking about us, so I'd rather be there, or be a part of the conversation and set the record straight," says Aceto. "I think social media, how easy it is for people to speak and talk, will demand that corporations be more open, honest and transparent."



accrued, and share their thoughts.

"We're learning that there's tremendous [advantage to] being engaged in this space, because there is this small number of people [who have control] over the behaviour of entire marketplaces," says Philp.

Since launching, ING Direct's fair fees movement has seen much success. From May to September, Fairfees.ca

The Canadian Football League: being the brand



Above: CFL's digital property where fans can vote for All-Star balloting. Below centre: the redesigned CFL.ca.

Back in 2007, the Canadian Football League did some soul-searching and unearthed three core brand truths that have come to define its positioning: affordability, authenticity and accessibility. From that, the league's current tagline and brand identity, "This is Our League," was born.

This year, the CFL's been revamping its digital properties and marrying the online and in-stadium worlds, working with strategic partner Toronto-based Bensimon Byrne and digital agency MRX in order to deepen its brand and help fans to live it and own it.

"The whole aspect of our behaviour this year is to amplify people's sense of belonging by making them a part of it, bringing the brand closer to them," explains Rob Assimakopoulos, SVP marketing and commercial assets at the CFL.

In July, the launch of the redesigned flagship website CFL.ca formed a new digital network that places CFL team websites under one banner. Features include a new big-screen video player, more in-depth video content – like extended game highlight packages and feature-length interviews with players, coaches and GMs – news blogs from writers, fans and players and links for fans to distribute content to their online social networks.

In August, CFL.ca's unique visitors logged in at 501,538, up from 371,713 the same time last year. Visits were up 33.3%, and page views up 20.3% during the same time frame.

Users can also contribute their own content and comment on big stories, and the redesign also includes a live Twitter feed that lets users see tweets that pertain to the CFL.

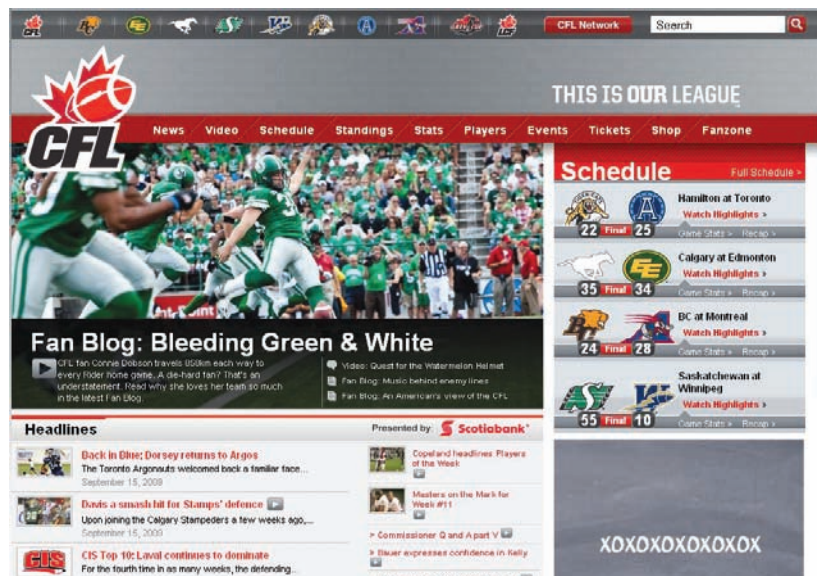
"Part of our content strategy is to walk that line a bit more," says Jamie Dykstra, manager of communications at the CFL. "We want opinion on our site. We would never allow someone to disparage the league or attack one of our officials, but at the same time we want their real comments there."

The on-site Twitter feed complements the CFL's presence on the social media website. Twitter.com/CFLca has a following of 3,100 people and, among other things, interacts with fans during games. The league's also made a foray into Facebook with a profile and fan page, but it's been more involved in the Twitter space, "mainly because we have these live events," explains Dykstra. "I think Facebook is more used to set up a live event, but when you're in it, Twitter is a better social platform to engage fans."

calls in May to fans across the country to thank them for supporting the CFL – an initiative that he announced on Twitter and which garnered significant online feedback – he hosted a pizza lunch in his office for 15 bloggers who post content on fan pages and the league's website.

"The commissioner outreach is part of the bigger things that we're doing," explains Assimakopoulos. "There's a move to turn to the digital space for transparency [which] endears you to people. So having the commissioner not sit high on his perch [is part of that]."

It's also an example of how the CFL is successfully marrying the online and offline worlds in a series of new initiatives. Back in February, the league invited fans to propose rule changes – a first in the league's history – by submitting them via email or web.



And the CFL has made Twitter interactions with its fans a personal endeavour indeed. On top of its own feed, league commissioner Mark Cohon also has a profile at Twitter.com/canadiancommish, giving fans direct access to the man in charge. When one of his 512 followers sends him a tweet, he usually replies.

"You're getting a lot more instant interaction with your fans and instant opinions," says Cohon.

The commissioner also extended his online accessibility into the offline world. On top of making personal phone

Another new digital initiative is a property set up to allow fans to vote for All-Star balloting at CFLallstars.com. It's also close to announcing an unprecedented fan engagement project in one of its biggest properties, the Pepsi Max Grey Cup Halftime Show.

"For us it's got to be a series of firsts for this to be meaningful to people," says Assimakopoulos, "plus, just a steady stream of fan-facing behaviour."

Nissan Hypercube: a convincing social test drive



Car brands tend to approach the introduction of their new vehicles by bowing large campaigns that rely on traditional media. Nissan Canada decided that it would use the launch of its Cube model in Canada – a car that elicits often polarizing emotions, according to the company – as an opportunity to take the road less travelled, using social media as the sole promotional platform.

“There’s this very homogenous launch plan for almost everything else in the automotive category,” says Jeff Parent, VP sales and marketing for Nissan Canada. “We felt that this was an opportunity for us to say, ‘we’ve got a chance to learn something different about marketing cars.’”

The result was the creation of Nissan’s Hypercube contest, an initiative developed with Toronto-based Capital C, and one that provided new challenges for the brand.

“I think Cube probably consumed more of our time than a usual launch, but that [was because] it was a new way of doing business,” explains Parent.

Nissan and Capital C both had teams of dedicated people that worked to keep communication going, which was no easy task based on the level of engagement that occurred, but it wasn’t the major hurdle.

“The biggest challenge was convincing some of our stakeholders within the Nissan global organization that the idea had merit,” says Parent. “I think they’re convinced of that now.”

Launched in February with a website, Hypercube.ca, the initiative used Facebook, MySpace and Twitter to reach out to Canada’s creatively inclined – the ideal target demo for the vehicle, and the group that Nissan

hoped would ultimately define the Cube’s brand image.

“Instead of telling people what this car was, we asked people who we thought would be predisposed to liking [it] what it should be,” explains Parent. “We wanted to harness the creative minds in Canada to an idea and see what they could come up with.”

DJs, skateboarders, graffiti artists and the like, all well connected online via their own social networks, were invited to vie for the chance to audition to win one of 50 blue Cubes. In April, 1,000 selected entrants were narrowed down to a group of 500 that then took part in a six-week audition process.

They rallied support within their communities, online and off, competing against each other by showcasing their creative talents through their own blogs, web pages, Twitter accounts and Facebook profiles, as well as through Hypercube.ca.

“We thought these people were connected, but the extent to which they were was stunning,” says Parent. “We increased our awareness among our target demographic within three weeks by 87%, and that was without one speck of advertising in the traditional sense.”

In June, the Cubes were awarded to the winners during events in Toronto, Vancouver and Montreal by a panel of independent judges that made their decisions based on uniqueness, creativity, personality, enthusiasm, survey responses and peer voting.

Creative canvases submitted by contestants were viewed about 1.4 million times; over 250,000 votes were cast; and from the time the contest kicked-off until it ended, Hypercube.ca tallied more than 117,000 unique visitors from 147 countries.

The winners are also currently blogging about their experiences with their new Cubes for the next year at Cubecommunity.ca.

“From a brand perspective, social media makes us more aware that consumers determine what our brand is,” says Parent. “The best we can hope to do is influence that and become a part of the conversation.”

Though the Hypercube campaign was a huge success at face value, the conversation surrounding it fell victim to naysayers. Contending

with disappointment, some unlucky Hypercube contestants who went home without a vehicle took issue with the judging process. They vented their gripes through the same social networks that had worked well for Nissan during the contest, to garner attention.

Nissan is looking to the silver lining.

“The negative feedback is always going to be there whether you’re on social media or not,” says Parent. “What social media allows you to do is be part of the conversation and make it right. We can’t please everybody, but we’ll try to address everyone’s concerns constructively and honestly, and hope that everyone who has a positive experience tells everybody else about it.”



Above and top left: Cube contestant canvases on Hypercube.ca.

The next step for Nissan is to figure out how to proceed with marketing the Cube.

“Is there ever an appropriate time for me to put this car on television now?” muses Parent. “Or did I burn that bridge because we went social media at the beginning? I think that’s an interesting marketing issue for anybody who goes in this direction. What percentage is online and what percentage goes traditional, and is there a place where you switch off and on?”

He believes that the Cube experience has left Nissan with some good tools to start figuring that out.

“I think we learned enough to know that these strategies work, and that we can, and in fact must, make them a part of our marketing mix.” ■



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BRANDS OF THE YEAR



That's Entertainment

For *strategy's* brands of the year, we look for brands that have built a strong identity over time, thanks to smart business planning, clear vision and of course, brilliant marketing. We compiled a list that fits the criteria and asked industry experts to weigh in, eventually narrowing down to a select few.

This year was a little different. Some brands that normally thrive found themselves struggling, while others that previously went unnoticed pushed through the clutter and made themselves heard.

When times are tough, people look for distraction. It's fitting, then, that three of our four brands of the year fit in the entertainment category – Toronto FC, Corus and *The Hour's* George Stroumboulopoulos. The fourth, perhaps equally fitting given the economic climate and its success in rising above it, is a financial institution, Desjardins.

Our overall winner, TFC, launched with a bang a few years back and, thanks to some crafty brand-building strategies, shows no signs of slowing down. Need proof? Simply go to a game and feel the energy in the air, or ride the Toronto subway an hour before game time and count the red jerseys – now that's how you spread a brand message, old-school style.



BRANDS OF THE YEAR

Frenzied fans fuel **Toronto FC**

BY JONATHAN PAUL



Toronto FC has scored some serious points since being officially introduced as the city's newest pro sports franchise in 2006. Although it may have yet to establish itself as a bona fide winner in Major League Soccer (MLS), it's irreproachably achieved that status in the eyes of Toronto soccer fans. They come to watch home games in droves.

Since day one, the stands at BMO Field, a 20,000-seat soccer-specific stadium built just for the squad, have teemed with exuberant fans, chanting, even beating drums as they madly wave red team scarves in the air. TFC's inaugural season saw 14,000 season tickets sold (two tickets per name), increasing to 16,000 in years two and three. The waiting list ballooned from 5,000 people in year one to 10,000 in year two and 16,000 this year.

When they set out to launch the brand, the team at Maple Leaf Sports and Entertainment (MLSE) behind TFC knew that winning over Torontonians wouldn't be a cakewalk. The city's saturated with well-established sports franchises, and its soccer fan base, though robust, is mostly fractured by differing ethnicities and team loyalties.

"We knew that there are thousands of people getting up on Saturday morning and watching European soccer. It was important that we didn't try and replace that for them," explains Paul Beirne, senior director of business operations for Toronto FC. "We wanted to be their local soccer club. You might be a Liverpool supporter sitting beside an Everton supporter, but you could share your love for Toronto FC and enjoy your mutual distaste for each other's teams."

That's how the slogan "All for One" was born, the rallying cry that MLSE, its internal agency Vision and original branding partner, Toronto-based design shop AmoebaCorp (Taxi 2 came on board as AOR in year two), used to entice hardcore soccer fans of all backgrounds from across the city.

Promotions really began with speaking directly to fans. TFC held pub crawls across the city where patrons could discuss the potential for a successful pro soccer team in Toronto with the team's head coach, players and staff. They even had the chance to vote to finalize the team name.

"Listening to our supporters was something that is core to this brand," says Beirne. "The launch was all about access. It was about going out to football fans on their turf."

Advertising was created with a gritty "of the people" feel, drawing from ethnic street art and handmade signs to establish a grassroots aesthetic, and featuring TFC's logo and tagline printed in English, French, Spanish, Italian, Portuguese and Mandarin. It permeated throughout Toronto's multicultural neighbourhoods via print, OOH executions, streetcar wraps and bumper stickers.

"Celebrating the love of the sport and the fact that you have a place you can go and actually enjoy this game live, that's where we found fertile ground for our brand positioning," says Rick Amaral, designer and strategist at AmoebaCorp.

To create an authentic fan experience, they drew from football leagues around the world like Italy's Serie A league, Spain's La Liga and most notably the English Premier League. For example, TFC is a football club – hence "FC," not soccer.

Most teams in those leagues come out of athletic associations, so TFC's name and look harken back to those origins. Their logo is classic and crest-like. The team's primary colour, red, often represents champions in the sport. Membership cards were given out with season ticket purchases, and ticket prices were set to ensure the brand's accessibility, ranging between \$23 and \$70.

And there are no mascots or cheerleaders. "Something we tried to avoid was the Disneyfying of the sport for North America – taking a property from the rest of the world and changing it to make it palatable for our audience," explains Mikey Richardson, co-CD and partner at AmoebaCorp.

The in-stadium atmosphere is also tailored to exude a sense of authenticity. The food served during games is not just hot dogs and pretzels, but also international fare. One popular initiative involved attaching TFC scarves to tickets to the team's first home game of the inaugural season so fans could sport them in the stands, which is a regular spectacle at matches overseas.

"This came out of an insight that Rick had as a fan of the game, and has turned into a huge trend for them," says Richardson. "There are [now] companies knocking them off and selling them in the parking lot."

The team has reinforced the club's connection to the international football world by arranging friendlies with reputable international squads. Most recently, a match against star-studded La

TFC Fun Facts

At every single home game in the 24th minute, TFC fans sing a song to (now retired) player Danny Dichio, who scored the team's first-ever goal in the 24th minute of the fifth game of their inaugural season. Search "Toronto FC first goal ever" on YouTube to see the foamy seat cushion frenzy that resulted.

Here's some possible campaign fodder: TFC is looking to replace the turf at BMO Field with real grass.

TFC also likes to grow its own talent. It has a youth soccer academy that looks to attract the best talent in Ontario to its under-16 and under-18 teams.



Liga juggernaut Real Madrid set the fans at BMO Field, and all of Toronto, ablaze with football frenzy. TFC also successfully leveraged corporate partners early on to enrich the experience, like title sponsor BMO Financial Group, a stakeholder in the stadium whose name adorns all of TFC's gear, and Carlsberg, which has its own open patio at one side of the pitch.

"When people, especially football fans, think of Carlsberg, they align it with football because they're on [Liverpool FC] jerseys and others," says Beirne. "It was important for us to be aligned with a football-authentic beer brand, and it was important for them to own soccer in Toronto."

Deals with media partners like Sportsnet and CBC (which is airing the 2010 FIFA World Cup), the *Toronto Sun* and MLSE's own assets like Leafs TV, Raptors TV and the recently acquired Gol TV, have allowed TFC to extend their offering to fans at home. Given a modest marketing budget, TFC has also relied on them to activate the brand in market since its launch campaign.

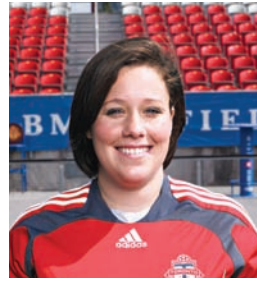
Adidas, another major partner, is behind TFC apparel. On top of MLSE's in-house merchandise stores at BMO Field and the Air Canada Centre, TFC apparel is sold in Adidas and related stores. The team currently leads MLS jersey sales.

Corporations have recognized the team as a cash crop, and quickly lined up to don TFC red. Since starting with 18 corporate partners in the 2007 expansion season, TFC now boasts around 40. The team experienced revenue growth of 25%



Name: **George Watters** Age: **57** Profession: **self-employed**
Neighbourhood: **Whitby**

What is the craziest thing you have done in the name of TFC? At the All-Star game last year, and also at an L.A. Galaxy game, I dressed up as the King, Elvis, in a white jumpsuit with all the trimmings. My daughter Elizabeth sat with me in our two front row season tickets [seats] for the L.A. game, and my son Scott sat with me at the All-Star game – I made the highlight reel on Sportsnet. For the L.A. game and the All-Star game I was interviewed at half-time by CV2 [a segment on TFC TV]. We travelled to both games in a white stretch limo with all the family and a few close friends.



Name: **Sarah Pittard** Age: **30** Profession: **lawyer**
Neighbourhood: **The Beach**

What is the craziest thing you have done in the name of TFC? I have definitely had some great times warming up for the games at the local pubs, but haven't done anything too crazy (haven't been tasered as far as I remember). I did inscribe our wedding date and names on the TFC Fan Wall as a wedding gift to my husband. We also had a Toronto-themed wedding, and the TFC was definitely part of that. Guests signed a TFC ball, and one of the tables was named BMO Field.



Name: **Bobbi Guy** Age: **41** Profession: **DJ/promoter**
Neighbourhood: **Little Italy**

What drew you to become a fan of TFC? I was brought up in a football family. My uncle Tommy Docherty was manager of Manchester United, Chelsea and Scotland amongst others. Some of my cousins played for Wolves and Man. City, but I never reached the pro stage. I became a fan as soon as I heard the rumour of a club starting here.



Name: **Tom Drilios** Age: **32** Profession: **customer service representative**
Neighbourhood: **Greektown**

What is the craziest thing you have done in the name of TFC? A month ago, I attended the open practice for Real Madrid. I wanted to get a look at this star-studded team. Well, I lasted all of five minutes. I fell over the leg of a barricade and got a bloody nose for my troubles. I guess you could say I spilled a little blood for the team. The nose is fine now. But that is the length I will go to for Toronto FC. And I have left my own mark on BMO Field.

from '07 to '08 and 10% from '08 to '09. It's sold out of inventory but is trying to find more.

"There's certainly more appetite," says Beirne. "We expect continued growth for the next several years."

The brand's success in creating an authentic experience has even seen other teams borrowing from its playbook. TFC lent its business plan as a template to Seattle Sounders FC, who played their first MLS game this year, as well as Philadelphia Union, which will play its first game in 2010.

All in all, it's really the fanatical joy and sense of camaraderie that Toronto soccer fans of diverse

backgrounds share that's been the team's secret sauce. With consistent sellout crowds and a growing number of independent supporter groups like the Red Patch Boys and Tribal Rhythm Nation propping up the atmosphere, in year three its safe to say that TFC's momentum is showing no signs of slowing down.

"I envision an expanded BMO Field, I envision a dynasty, if you will," says Beirne. "I think we have an opportunity within our league to create a team that can not just win one year, but can be very competitive on a perennial basis."



Above: bumper stickers appealed to ethnically-diverse neighbourhoods.

Man of The Hour

BY EMILY WEXLER



Far left: *The Hour's* late night talk show status is the focal point of this season's campaign. Left and below: George grills Mulroney and Ramsay.



"I always say to him that it felt like I was dating again," says Jennifer Dettman, executive producer of CBC's *The Hour*. "I would phone and every day I would come in and say, 'Did he call me?'" He, of course, is George Stroumboulopoulos, the man around whom the late night talk show was built and the person that Dettman tenaciously pursued, knowing that he could not only carry his own show, but expand an already loyal following. Dettman had seen him as a VJ on MuchMusic, but it was an interview he did with Peter Mansbridge that proved to her he could talk more than music, and do it well.

The Hour debuted on CBC Newsworld in January 2005, featuring a broad range of interview subjects, from movie stars to politicians, as well as analysis of news and current events – all done with the insight and edge that has made Strombo (as he's typically known) a true household name.

"We had this guy who was smart, who could really connect with people, who would tell us the way that it was and had a really genuine voice, so the key with him was don't get in his way, build the show around him – everything, the set, the graphics, the format of the show," explains Dettman.

In a recent poll commissioned by *Reader's Digest* to determine the most trusted Canadians, George was named number 11 out of 100 prominent figures. Perhaps more telling was that, although he didn't quite crack the top 10, he was the only mug on the cover.

"When people talk to George, it's taxi drivers and people in fancy restaurants – it's the whole range," says Julie Bristow, executive director of factual entertainment at CBC. "He's got a bit of that

touchstone that everybody seems to know who he is. And I think it's because his brand goes beyond a late night slot on CBC TV."

The strategy of letting George be George worked. The year after its debut, *The Hour* graduated from 8 p.m. on Newsworld to 11 p.m. on CBC Television (it continues to be broadcast on Newsworld as well), with the hopes of broadening

We had this guy who was smart, who could really connect with people, who would tell us the way that it was and had a really genuine voice, **so the key with him was don't get in his way**

CBC's main audience to include George's young fans. While the core of the show remained the same, it became more of an entertainment entity.

"The idea was to say, 'let's put a stake in the sand in late night,'" says Bristow. "We really started focusing on getting stars into the chair with George and doing longer interviews than we

had done before." They also built a new set and invited a live studio audience to the 4:30 p.m. taping of the show to "make it an event," according to Bristow.

It has all led to a viewership that continues to grow. The show reaches 1.5 million viewers per week on average (with viewership up 13% since its main network debut), but when you factor in online presence, the numbers are much higher. *The Hour's* website on CBC.ca garnered 3.9 million page views in the '08/09 season. "It's one of the most heavily trafficked shows on the site," says Bristow, "and recently the show surpassed 10 million views on its YouTube channel." *The Hour* is also consistently on the Top Podcasts list on the iTunes Music Store.

Despite George's youth appeal, the show does over-perform among 35 to 49 year olds, with 36% of its audience in '08/09 in that demo.

"In a world saturated with clutter, promises and superlatives, George is an oasis for the viewer to visit," comments brand guru Tony Chapman, founder of Toronto-based Capital C. "He is authentic; his consideration is for the story, not his camera angle or a demonstration of his intellect or performance abilities. We need to do whatever we can to keep him. [He's] our Bill Maher or Jon Stewart."

When it comes to promoting the show, it's no surprise that creative features George prominently. When *The Hour* debuted on CBC Television, the tagline was "The world served straight up."

"It was very much about, who is this guy and what is it about him?" says Mary-Jo Osborn, creative



Weeknights at 11
cbc.ca/thehour
CBC

director, advertising and media, marketing communications at CBC. "So that authenticity, that real curiosity – you want to hear what he has to say."

The following year, the focus was shifted slightly to highlight the celebrity guests. Under the tagline, "This is the place, this is *The Hour*," the campaign featured the images of the famous folks who had been interviewed by Strombo.

Last year, that idea was developed further with the "Red Chair" campaign under the main tagline "Where the A-List come to talk." The campaign kicked off in true celebrity style. It so happened that the season premiere of the show coincided with the Toronto International Film Festival, so to target festival-goers, publicists and talent, TSAs were placed in strategic locations with taglines such as "Even your entourage can't make you feel this comfortable" and "Haven't talked to George? Quick, fire your publicist."

Advertising is primarily created in-house (M2 Universal handles the buy), and has been featured on media including CBC properties as well as U.S. cable in Canada (such as CNN and A&E), radio, print, online and OOH.

While the show has always had advertisers and sponsors, *The Hour* has begun to delve into more integrated brand partnerships to great success. Last season, the show teamed up with Cisco's "One Million Acts of Green" program, with George encouraging viewers to commit acts of green and register them online.

"I think because George has credibility, George is very down to earth, George is a connector, we were able to accomplish in less than three months what we thought we might be able to

accomplish in a year," says Bristow. After achieving one million acts in less than 100 days, they continued to promote the program on the show and ended up with 1,788,979 acts of green after one season. More brand partnerships are planned for the future.



Above: Strombo gets Tom Cruise in the hot seat (a.k.a. the red chair). Left: clever TSAs were placed around town during TIFF.

And what does the man himself think of his strong brand identity? "I don't think of myself as a brand," says Strombo. "At *The Hour*, we just try to be good company and tell people about their world that day. If people connect with what we do then I guess we're doing something right."



GOOOOOOOOOOALL!!! TFC!!! TFC!!! AMØBACORP.

Desjardins: a caisse for the people

BY CAREY TOANE



The story is well known: Alphonse Desjardins was working as a French-language stenographer in the House of Commons when he was moved by a report of a man who paid \$5,000 interest on a loan of \$150. The former journalist and civil servant went on to establish the Caisse Populaire de Lévis in 1900 to serve working-class Quebecois. It was the start of the co-operative movement in North America.

The latest branding effort from Quebec's largest financial institution – 5.8 million Quebecers are “member-owners” – takes Desjardins Financial Group back to its roots while asserting itself as more relevant than ever. Launched this spring, “Portraits” features Alphonse’s story, told through the eyes of an art student. “Today,” she says, “we call that sustainable development.”

While 2009 won’t go down in anyone’s books as a good year for FIs, Desjardins has weathered the storm better than most, reporting surplus earnings of \$455 million in the first six months of 2009, up \$50 million from the same period last year. They’re still number one in terms of market share in the province, with 39% of residential mortgages and 43.1% of personal savings. *Corporate Knights*

named DFG one of the 50 best corporate citizens in Canada, while internationally it was recognized as one of the 50 safest FIs in the world in 2009 (along with the Canadian Big Five) by *Global Finance*.

It’s been a long road to this point: the consolidation of the brand began in 2001, when 11 regional caisse federations united under a single, national federation representing the 513 autonomous caisses in Quebec and Ontario. The Group also encompasses the life insurance business Desjardins Financial Securities, the P&C brand Desjardins General Insurance Group (GIG) and brokerage and venture capital interests.

Since then, “integration” has become Desjardins’ marketing mantra. Beginning in 2003, all of the subsidiaries came together under a single unifying brand identity that established Desjardins as the dominant element or motherbrand. “All the components were working before on their own logos and own graphic standards and nominal ways to express themselves,” says director of advertising, consumer banking, Lucie Bouthillette. “As a consequence we had a lack of impact in our communications, and also a lack of perception for Desjardins as a major financial group.”

The second step was aligning external communications, for which Desjardins formed a branding committee representing marketing units at all levels of the organization. One of the first orders of business was to enlist a single agency, Montreal- and Quebec City-based Lg2, to handle all mass media advertising (POS material is created individually at the caisse level). Lg2 developed the double-CASSIE-winning “*Ceci n’est pas une banque*/This is not a bank” platform, which launched in the summer of 2003.

“The challenge with a FI is, not only do you have institutional communication, but you have a lot of product advertising – be it for RRSPs, mortgages – and then you have the subsidiaries, and it’s really a challenge to develop a platform that speaks to all of them,” says Lg2 strategic planner Julie Dubé. “Not only did we want to communicate that Desjardins was integrated, but we wanted to differentiate it from banks, because in past years it had communicated too much like a bank.”

The branding committee established a set of guidelines for a distinct tone of voice that would work across all product lines. “All our communications are based on the person, finally, and always express proximity and [state] the benefits very clearly,” says Bouthillette.

In 2006, Desjardins took that distinction one step further with the “Names” platform, launching an outdoor execution in Montreal that replaced the “Desjardins” in the logo with the member’s last name. No product, no call to action and very little clue as to the marketer – beyond the ubiquitous green square. But the message was clear: the brand is its members.

And, crucially for a brand with a strong rural Francophone association looking to appeal to a more urban, multicultural audience – it’s the only FSP in over 600 villages in Quebec – “Names” incorporated people from a variety of backgrounds and ethnicities. Since then the platform has supported upwards of 15 campaigns for various products and promotions, including a savings push in 2008 that scored a perfect 100% brand awareness.

Early Canadian banking facts

The first Canadian currency

Atypical to First Nations barter systems, the Ojibway used copper as currency. The Haidas also considered copper an indicator of status and wealth, and used it in shields and other special objects.

The first Canadian credit card

In the 1680s, motivated by a lack of hard currency in circulation, playing cards were used as a method of promissory payment in New France.

The first Canadian Tire money

During the war of 1812, merchants issued tokens in lieu of coins, some of which included a discount with purchase.

The first bank (still standing)

The Bank of Montreal received a charter in 1822. It would appoint the first female director of a Canadian chartered bank a mere 145 years later.

The first crash (you thought 2009 was bad)

After issuing its own currency for 29 years, the Newfoundland bank crashes and has to join the Canadian system, which then introduces the dollar.

"A mortgage [is] pretty much a parity product," says Taxi Montreal VP/GM Yves Blain, whose father sat on the board of his local Caisse Populaire. "So it becomes all about the personality, the connection. It's not that their brand is so dramatically better than another bank; it's that their deeply rooted relationships [with Quebecers] have been actualized and made more contemporary."

Outside Quebec, Desjardins' profile could not have been more different. Seeking to raise

in an Anglophone accent (think "rhymes with Wes-gardens"). The PR and sponsorship strategy extends to university football with the Desjardins Vanier Cup, and arts and entertainment with the presenting sponsorship of Cirque du Soleil's Canadian tour for 2009 to 2011.

Starting in March 2008, Desjardins ventured into the broker-dominated Ontario insurance market with its direct-to-consumer product via a TV, radio and outdoor campaign. "Zeppelin" and "Wheels"

for. We were starting from scratch."

Ontario DFS activities included a "Meet the experts" advertorial series and "Be Well," a health-focused site developed with the *Globe and Mail*. This month, a new feedback site, *Shapingourdestiny.com*, invites members to give input on the future of the brand as part of global Cooperation Week.

Since before the first sponsorship dollar was invested in 2003, the total awareness in Ontario



Above: "Portraits" features Alphonse Desjardins and members from all backgrounds. Opposite: "Wheels" introduced Desjardins' insurance business to English Canada.

awareness in Ontario and the rest of the country, "Who the heck is Desjardins?" first bowed with the brand's Rogers Cup sponsorship in 2004, poking fun by intentionally mispronouncing the name

drove home the notion that "we didn't invent insurance, but we sure improved it," says Alexis Rubin, strategic planner at Lg2. "There was no strong knowledge of the brand and what it stands

has more than doubled, says Andre Forgues, director, communications and institutional advertising. "We're very pleased with the result, even though there's still a lot of work to do."

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Corus gets women

BY KATIE BAILEY

What do women want? It's an age-old question, asked by fathers, boyfriends, husbands and, more famously, by the chauvinistic ad exec played by Mel Gibson in 2000's *What Women Want*. He solved the riddle by reading women's minds after a freak hair-dryer accident – a simple, albeit fantastical, solution to a classic advertising dilemma.

At around the same time, a newly launched media and entertainment company in Toronto was asking itself that very same question. In 2000, Corus Entertainment was still a small



Above: *Scream* became *Dusk* to appeal to a broader audience. Below right: *Viva* has the mature female demo covered.

company recently spun off from its parent, Shaw Communications, but its vision was big: to become an international player in the broadcast media game. Finding out the answer to what makes women tick was one of the first goals the company gave itself, having decided that the women's speciality TV market held much promise for growth, as did radio consolidation.

It was in this decision that Corus' comprehensive approach to brand building was launched. They acquired the Women's Television Network (WTN) in 2001, and immediately set out to rebrand it into something fresh. It was not simply an exercise to find a new logo. The decision was to take a "rifle-like" approach to targeting the market, says Corus president and CEO John Cassaday, and it started with turning WTN into *W*.

The marketing department did focus group research to find out everything they could about what viewers liked and didn't like about the network. They wanted to relaunch with new content and a fresh new look and, not finding inspiration in the TV world, decided to look outside of it, says Susan Schaefer, VP marketing, television, Corus Entertainment.

"In creating *W*, we looked around the world for other women's networks, and we didn't really see anything that inspired us," she explains. "So that's where we looked to brands like Target. They took a brand that was dowdy, tired and almost K-Mart-like and they reinvented it to be fun and contemporary, but accessible. It became *Target*. We thought if we could *Target* WTN into *W* Network then we could really accomplish our goal."

What emerged out of the rebranding exercise was not only a sassy new women's brand precision-targeted at the 24-to-54 demographic, but a library of information about women and a strategy that would inform future rebrands and acquisitions.

The research done for the *W* launch evolved into the *Her Report* in 2004, and became a series of reports examining different aspects of women's lives and preferences. The *Her* findings have influenced everything from ad campaigns on the network to the creation of *Cosmopolitan TV* in 2008 and most recently *Viva* in 2009.

These three brands are designed to dovetail with one another demographically, and the advertising for each reflects that: *W* is for busy working moms and careerists who need a break from the everyday grind; *Cosmo* is for the sassier girl in the 18-to-49 demo, with an edgier attitude to entertainment; *Viva* is meant for the boomer woman, 35 to 64, a demo research indicated was going to be very attractive to advertisers as the decade winds to a close.

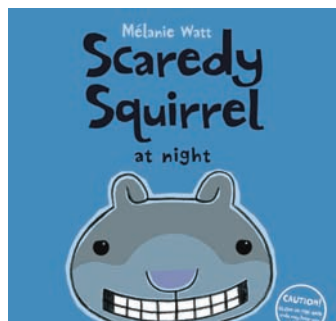
How each brand is positioned is directly related to its place in the demo pyramid, says Schaefer.

"When we launched *Viva*, we made sure that *Cosmo*, *W* and *Viva* were positioned very differently. We went through an exercise where we talked about what would be the perfect movie on these networks? Who is a *Cosmo* woman versus a *Viva* woman versus a *W* woman? We talked about if a celebrity could represent the network, who that would be if we could just pick one. It might be Sienna Miller on *Cosmo* or Sandra Bullock on *W*."

The company is especially proud of *Viva*, as its rebrand was not only all-encompassing – the channel was formerly CLT, Canadian Learning Television – but intensively researched through months of interviews with a panel of Canadian women.

Research seems to be a great point of pride with Corus. It's also a major touchpoint with their advertisers. Through sites such as *Corusknowswomen.com*, which promotes the findings of *Her Reports*, and the kids-side version, *The YTV Observer*, the company constantly communicates their research to help inform brand-specific campaigns. A good example of this was the *Dare Simple Pleasures* campaign "Reinventing the Cookie," in which TV spots were created to match programming that highlighted the theme of personal re-invention.

As the company grows, so too has the focus on building brands that complement one another. The kids brands are a thriving example of this: *YTV*, *Treehouse*, *Discovery Kids*, *Teletoon*/



One scared squirrel poised to take on the world

If *Scaredy Squirrel* knew what Corus Entertainment had in store for him, he'd probably never leave his nut tree again.

Scaredy, you see, is both a Canadian publishing success story, with 525,000 copies of his book sold in 16 languages around the world, and a squirrel that's scared of everything. Of bees, of being bitten by Godzilla, of germs and of going to the beach.

Little does he know, he's a brave little case study of what Corus can do when it puts its multimedia branding strategy to the test. Although John Cassaday, president and CEO of Corus, admits that it's still early days for *Scaredy*, the award-winning book series that launched in 2006 is the kind of franchise-building launch pad that Corus hopes will fuel its international digital rights management ambitions, via a joint effort between Kids Can Press and Nelvana Enterprises.

Currently on *Scaredy's* to-do list: more books by Melanie Watt, a television series, animated shorts and an international merchandising program. It's a lot for a squirrel who's scared to even leave his house, but Corus is betting his brand is robust enough for the task.



Above: W Network offers a break to working moms and careerists. Right: Cosmo TV targets the sassier ladies.

Teletoon Retro (with Astral Media) on TV, Qubo (a cross-border alliance between Corus, Scholastic, ION Media Networks and NBC Universal), Nelvana animation studio and Kids Can Press publishing.

Even brands that don't immediately look like they can fit into the framework can. Just last month, Corus rebranded the scary-movie network Scream into Dusk after ratings indicated they could get more female viewership. Thus, Dusk was born with more female-friendly suspense, mystery and paranormal-themed programming and a sexy, vampy new image that fits with trends like *Twilight*.

The focus on speciality looks to have been a good strategic move. Statistics Canada reported this July that speciality TV revenues were up 6.5% compared to a 1.8% decline in conventional.

But TV is not the only place Corus is pushing innovation in branding and content. A deal this May saw Corus and iTunes (in concert with U.S.-based Emmet Communications) create customized iTunes playlists from 11 Corus radio station websites, the first deal of its kind for a Canadian broadcaster. And the Alan Cross-hosted Explore Music website was given a mobile makeover this year, linking up with Viigo.

Cross-platform media initiatives will be vital to success, says Cassaday. A state-of-the-art digital rights management system will be a centrepiece of the new Corus waterfront HQ in Toronto, scheduled for completion in December. It represents a move onto the international stage for Corus, and will allow it to further exploit its current properties.

Corus' kids properties are ripe for growth internationally, with the new Kids Can Press *Scaredy Squirrel*/book property (see sidebar on p.36) on the verge of launching into a multimedia franchise and TV shows such as the anime-inspired *Bakugan*, which has already shown great promise in its first two years, says Cassaday. "To be able to help lead the creation of a brand like [*Bakugan*]

globally just further establishes our credentials," he adds.

As Corus expands internationally – building on the cross-border success of properties such as the multi-platform brand Qubo – being able to rely on the careful cultivation of each platform will become even more important. That's where



the discipline in building each brand comes into play, which Schaefer thinks has been an important component of Corus' success.

"Strong brands have integrity: the programming, the voice of the network, the on-air image, what the website offers. So we put incredible effort in to make sure that everything holds together and supports that brand."

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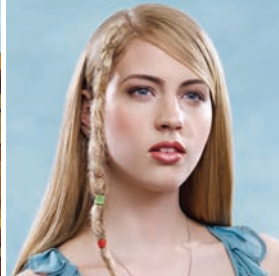
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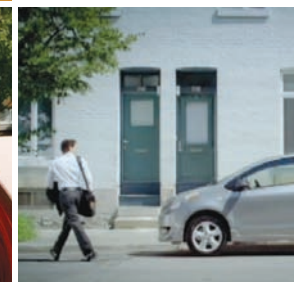
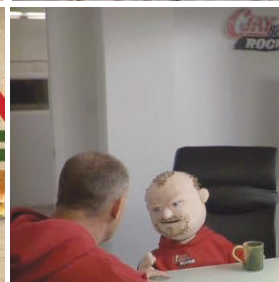
CREATIVE AGENCIES

Survival of the fittest

Canada's top agencies are thriving in tough times



To participate in this supplement, agencies had to meet one or more of the following criteria: 1) it must have been shortlisted for the Agency of the Year competition in the past three years, or 2) placed in the top 20 of Strategy's 2009 Creative Report Card (published in February 2009), or 3) won either the Best of Show at the ACE Awards, Anvil Awards, Lotus Awards, Ice Awards or the Grand Prix Créa in the past two years.



Recession? What recession?

Canada's top ad agencies are defying the downturn and generating positive results for clients amidst the economic turmoil. While nothing is business as usual anymore, that doesn't mean negative results are a given. Smart companies are overhauling their strategies and learning how to think outside the box, and enlisting help from savvy ad agencies that "get" the new environment.

As budgets everywhere shrink, creativity and innovation are more important than ever. Just look at Tourism Queensland's "The Best Job in the World" campaign. It cost very little to put together, yet it made headlines around

the world and, of course, cleaned up at Cannes. As the definition of advertising becomes less narrow, smart advertisers are taking note and learning how to punch beyond their weight.

Many Canadian agencies are ahead of the curve when it comes to non-traditional ad efforts. Trigger has managed to seed a new word into local vernacular for Alberta Recycling, and Karo has redefined what a bank branch should look like for ATB Financial. GJP's campaign for Carlsberg prompted a consumer to pay for his own Carlsberg billboard, and Extreme Group got a call from NASA about using one of its WSB campaigns. DDB

figured out how to leverage the goofy camera-hogging Rocky Mountain squirrel for the Canadian Tourism Commission, while TAXI created a new sport, cheese rolling, for the Dairy Farmers of Canada. Meanwhile, Rethink designed the staff uniforms for Sobeys, and bleublancrouge helped Toyota become the number one car company in Quebec for the first time in history by challenging automotive category conventions.

So, in spite of economic doom and gloom and shrinking marketing budgets, Canadian marketers are in good hands thanks to the country's talent-rich agency pool.

DDB CANADA

IMPACTFUL CREATIVE

At the end of the day, it's not the staid, tried-and-true formulas that are going to deliver impactful results. It's the work that breaks the mould that's really going to make a difference.

"Creativity is still the most powerful force in business," says Frank Palmer, chairman and CEO of DDB Canada. "When clients let us do great creative, it really does change their business."

Take the Canadian Tourism Commission (CTC), for example. When DDB began to accelerate awareness for the CTC and help it champion Canadian tourism, Canada rated

"Locals Know" campaign as one of the "Top 10 Travel Campaigns in the World."

DDB's social media division, Radar DDB, has played a significant role in getting the CTC noticed. For President Obama's inaugural visit to Canada, Radar DDB knew the whole world would be watching. The team quickly shot and posted videos onto YouTube featuring Canadians welcoming the President to help showcase Canada as a travel destination. The videos garnered international attention on CNN, The Huffington Post, Colbert Nation and other outlets.

In 48 hours the placements resulted in 350 comments, 120,000 views and 6,000 hours of brand attention.

"You have to be very fast to recognize and take advantage of social media opportunities," says Palmer. "Radar DDB ensures clients' brands are in-market 24/7, targeting the best prospects and taking advantage of communications opportunities as they happen."

DDB's innovative thinking has also helped the BC Dairy Foundation increase milk sales by three per cent. "That's pretty amazing, considering milk was on a decline when we picked up the account," says Palmer. "Seven million more litres of milk are sold each year now. That's a lot of milk."

The agency made milk top-of-mind for youth with campaigns



Right: Subaru: Print campaign for 2010 Subaru Legacy
Above: BC Dairy Foundation spot

number 12 on the FutureBrand's Country Index. Today, Canada has moved up 10 spots to take the #2 position. And, Forbes magazine has named the recent

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like this year's "Must Drink More Milk," featuring zany videos like "Back Alley Puppet Fight" and "Smack Talking Goldfish."

While a Smack Talking Goldfish may sound unusual, it has nothing on the Sumo Carwash DDB came up with for Subaru. A TV spot featuring sexy Sumos soaping down a Subaru Forester definitely got people's attention. It wasn't just entertaining, though. It got results: Subaru Forester sales have been steadily increasing for the past 18 months.

Building on this success, DDB jut launched a campaign for the 2010 Subaru Legacy based on the idea that the Legacy is a "sedan that commands respect."

DDB's reputation for finding bold, creative solutions is well earned. The agency has grown from Vancouver and built its

Toronto and Edmonton offices into creative powerhouses.

"DDB is the most consistently creative agency in Canada," says Palmer. "We've a long record of creative excellence in three markets."

That record is unmatched. In the history of Strategy's Creative Report Card, DDB is the most highly awarded creative agency. And, in the history of Strategy's Agency of the Year competition, DDB is the most awarded agency in Canada: 11 podium finishes in 18 years, including four Agency of the Year titles.

"We fully believe in the power of creativity to touch hearts, change minds and build brands," adds Palmer. "It's why we exist as an agency – to create surprising and original ideas that deliver tangible results." •

KARO

TRANSFORMING BRAND THINKING

Ever experienced a bank with a concierge, a Dream Centre and free Starbucks coffee? Probably not. But based on the results Calgary-based agency Karo has been getting for ATB Financial, you could be seeing more of them.

“‘Campaign’ is such a narrow definition of branding,” says Chris Bedford, Karo’s president and CEO. His agency, which also has a Vancouver office, takes a 360-degree approach to business problems, creating solutions that reach beyond advertising’s traditional realm. “We look at the brand from a holistic perspective.”

Karo has helped ATB Financial transform three Calgary branches to a more personal,

and teller counters. Instead, a concierge greets customers and shows them to the Dream Centre, where they can enjoy a coffee, browse magazines or use the free WiFi while waiting. Feedback from both customers and staff has been extremely positive. Says Bedford, “ATB has truly reinvented the retail banking experience in Canada.”

Karo also eschewed the norm for ConocoPhillips. When the oil and gas company asked Karo to develop recruitment ad templates, the agency said yes, but they could also take an entirely different approach. “They were intrigued by the fact that we responded the way we did,” says Bedford.

To help ConocoPhillips



retail-focused approach. “The high-level business strategy was attracting and retaining both more customers and employees,” says Bedford. “We tackled that by creating a whole new physical environment.”

So, gone are the lineups

recruit at university job fairs, Karo created “Phil,” an informal version of the brand. The multi-level campaign used teasers such as posters that read “Phil — friend with benefits.” At the fairs, recent hires, wearing “I’m with Phil” T-shirts, handed



Above: There’s only one day to Reggae. Left: ATB Financial and Karo Group reinvent retail banking.

out music cards driving prospects to the microsite, workwithphil.com. This non-traditional effort was a resounding success: ConocoPhillips more than doubled the number of recruits over the year before.

Committed to giving back to its community, Karo applies the same industry-leading thought to its non-profit work. “We always find a variety of ways to give our time,” says Bedford. Through Karo Kaus, it donates creative services grants worth \$50,000 each to two charities annually. And for the Calgary International Reggae Festival, Karo created a campaign that avoided the expected colours and images, broadening the

brand to speak to the Reggae soul in everybody.

“Meeting the customer on their terms and truly exciting them is critical to any brand’s success,” says Bedford. More than ever, you must find innovative ideas that will transform your brand in the market. And that’s exactly what Karo does.” •

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TAXI

NIMBLE, NOT BEHOLDEN

In the midst of the worst economic downturn since the Great Depression, TAXI motored along smoothly, picking up new business from coast to coast. "We've had an amazing year," says Steve Mykolyn, TAXI's Toronto-based CCO. And, while businesses across the globe hunkered down, TAXI expanded with a new office in Amsterdam.

The agency won 1-800-GOT-JUNK? in Vancouver, Heineken in Toronto, Hydro-Québec and Microsoft in Montreal, and TAXI 2 landed Yellow Pages and Burger King. So why is everyone so anxious to flag down TAXI now? "Simply put, we have a proven record of results for our clients," says Mykolyn.



This past year, TAXI also continued to find unexpected solutions for business problems. For example, to whip up interest for the Dairy Farmers of Canada, TAXI introduced a new sport: cheese rolling. The first event in Whistler a year ago attracted 5,000 people. This year, that number has increased by 50%. "We see it getting

a great, real-world framework for showing their products in action," says Mykolyn. "That was a big highlight for us."

Meanwhile, the Reitmans campaign, "Designed for Real Life," echoed economic realities. "It couldn't be more appropriate for the times," says Mykolyn. "Reitmans trumps haute couture."

And, of course, there's the recent campaign for VIAGRA, which picked up one of only 16 Gold Lions for television at Cannes this year. This was the third Gold Lion TAXI has won for VIAGRA in the past four years. This would be a major success for any brand in any country, but with the challenges posed by the regulatory limits on drug advertising in Canada, it's quite an achievement.

In between dreaming up new sports and working on iconic brands, TAXI has been building a formidable digital engine. "Our internal digital capacity has expanded fivefold," says Mykolyn. In addition to recently being named digital AOR for TELUS, the agency

also does digital work for Microsoft, Burger King, MINI, Koodo Mobile, and others. TAXI also created two homegrown digital projects: ECOBOT, which lets people monitor their carbon footprints, and FoodContentAlerts.com for people to manage their food allergies online.

"We love flexing our creative muscles and coming up with new ways to solve things," says Mykolyn. "It's very satisfying."

Keeping focused on the road can be tough at the best of times, let alone during an economic meltdown. "Unquestionably, our continued success is due to the results-oriented work we do for our clients," says Rob Guenette, CEO, "but it is combined with the effort we put into managing the agency itself. For the sixth year in a row, TAXI has earned a place in the *Financial Post's* 50 Best Managed Companies in Canada, an accomplishment that reflects our ability to map out the path we're on and diligently work our way through even the toughest of times." •

Right: Final men's heat of the 1st Annual Canadian Cheese Rolling Festival in Whistler, BC.

Below: When couples can no longer be intimate, they fill the void with other activities. Mercifully, VIAGRA puts a stop to this.



bigger and bigger. We may even petition to have it added to the Olympics," jokes Mykolyn.

The agency also faced a daunting challenge in following up the successful "Aisle Signs" campaign for Canadian Tire. The result was an idea that truly resonated with Canadians – "For Days Like Today." "It's

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RETHINK

A DIFFERENT MODEL

Challenging times call for a new kind of agency. “With the one-two punch of the recession and failing media models, business-as-usual just won’t cut it,” says Chris Staples, founding partner of Rethink.

Founded in 1999, the Vancouver-based shop has always done things differently—starting with its structure. Unlike many agencies, interactive advertising and design are fully integrated, not housed in separate divisions or silos.

“Instead of dealing with several companies, we have one team,” says Staples. “Clients get a single account manager who understands advertising, online and design. That saves time and money.”

Rethink is also involved with its clients in areas far beyond advertising. For Bell’s Solo Mobile brand, they’ve done packaging and Facebook apps. For A&W, they’ve created virtually everything from their website to their coffee mugs. For Sobeys and Mr. Lube, they even designed the staff uniforms and POS materials.

How is the agency able to service its roster of accounts from Vancouver—many of them headquartered in Toronto, and several requiring advertising in Quebec?

“We’re in Toronto on average three times a month,” says partner Tom Shepansky.

“Which is probably how often most clients meet with their agencies face-to-face these days. Even with travel costs we can make it work, since our overhead is up to 30 percent lower in Vancouver.”

The agency also employs a full-time Francophone account manager in Montreal.

Low overhead is the reason the agency is able to offer clients more dedicated talent on their accounts. “Our furniture is by Ikea and our carpet is Astroturf,” Shepansky says. “With the money we save, we’re able to have one of the highest



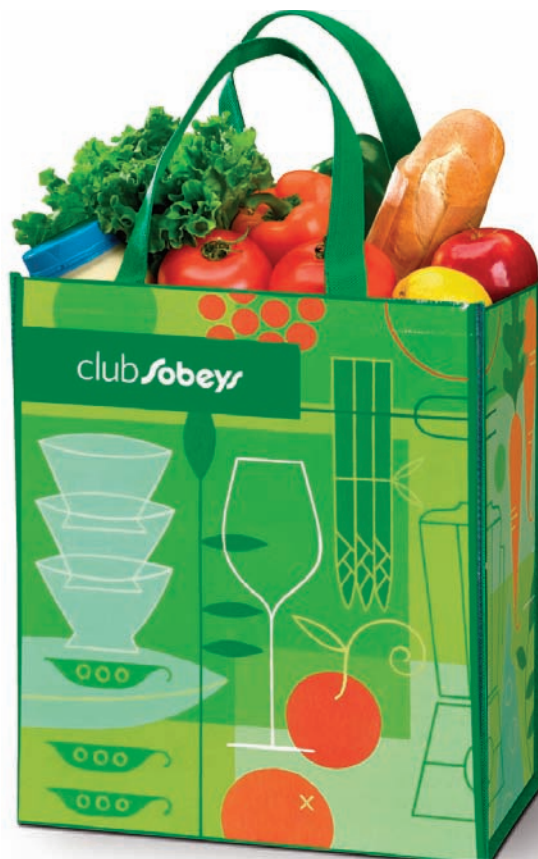
ratio of writers, art directors and designers of any agency in Canada. That means our team can deliver great work in a responsive manner.

Rethink’s creative team has long dominated the stage nationally. In fact, Strategy has ranked the agency as the top creative shop for two of the last three years.

Even with its high creative rankings, you won’t find a single

award on display at Rethink’s downtown Vancouver offices. “If you do work that gets talked about, you’ll get results—and win awards,” Staples says. “A&W wouldn’t keep us around for 10 years if we weren’t obsessed with results.”

Just how obsessed can be seen in the agency’s unique pay-for-performance plan, called the Rethink Rebate. Once a client hires Rethink and negotiates a fee, up to five percent is set aside and must be earned based on criteria set by the client. “It’s not a bonus—it’s a huge chunk of our profit at risk,” says Staples. “We know at the end of day it’s not about PR or awards—it’s about getting results and making our clients look very, very good in the process.” •



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Right: Rethink creates everything from A&W’s TV ads, to its website and coffee mugs. Below: Rethink created a graphic language for Sobeys that lives on bags, websites, flyers—and even on staff uniforms.

EXTREME GROUP

SIMPLY INTUITIVE

Remove the bullshit is the motto that Extreme Group took with them to its Toronto office from its Halifax roots.

"We have to forget about reacting to a changing world and start changing the world," says Paul LeBlanc, Extreme's Toronto-based CEO. "Because it's hard to change the world, many people don't bother trying, so that's where we see opportunity."

The agency has successfully transplanted its famously collaborative but intensely focused East Coast culture into its Toronto office, which has been busily working on accounts like Quiznos, Grand & Toy, RIM, P&G and Marriott Hotels this past year.

"We have a very collaborative approach to whatever we do," says Shawn King, Extreme's VP/Creative Director. "We have



Above: One of two print ads for the launch of the 13" Torpedo sub. Left: A personal shopping program designed to make you look good.



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conversations rather than presentations."

Despite its decidedly simple and common sense based approach, Extreme received a call from NASA earlier this year. The rocket scientists were interested in picking up the agency's campaign for the Workers' Compensation Board of Nova Scotia. "That was an amazing compliment," says Andrew Doyle, Extreme's President. "Our process is

designed to let simple ideas shine through. It's nice that NASA got it and even more important that a great client allowed us to tell a simple and relevant story."

NASA isn't the only U.S.-based entity that has noticed Extreme's WCB work. This past summer, the American Association of State Compensation and Insurance Funds (AASCIF) named it the Best in Show at its Communications Awards, beating out campaigns from around North America. The winning campaign featured a neglected ladder, lonely bucket and forgotten nail lashing out to show that taking care of the little things matters in any workplace.

On a less serious note, Extreme also tapped the elusive young adult demographic with its launch campaign for Torpedoes, a new line of 13-inch subs from Quiznos. Cheeky ads played with the concept of size, with slogans like "Makes up in length what others have in girth."

"Quiznos wanted it to be fun," explains King. Extreme took that direction to the radio spots, too, which played on the idea that

Quiznos was offering such a great deal on the Torpedoes that it had to rent out part of its radio ad space because it couldn't afford a whole spot. "Renters" of the space included both screw and fireworks companies.

On the other end of the spectrum, Extreme recently rolled out a campaign for Sherway Gardens' personal shopping program. The high-end mall offers a shopping service to wealthy clients. Extreme came up with the concept, "Relax, we'll make you look good." with executions featuring people lounging around in formal wear.

While scoring multiple account wins, racking up award show hardware and receiving calls from rocket scientists, Extreme remains committed to simplicity. "It's hard to keep things simple," says LeBlanc. "But our success has proven that it's an approach that gets results." •

TRIGGER

SOMETHING TO TALK ABOUT

It's not enough to talk to the masses. The trick is becoming part of the conversation.

Calgary-based Trigger has mastered the art of integrating brands into culture. This year alone, the agency has managed to seed new words into the local vernacular, create

investments."

Trigger created a contest called "Fresh-er-vention" earlier this year to promote Kelowna's Orchard Park Shopping Centre, the biggest mall between Calgary and Vancouver. The Okanagan region is notoriously difficult to reach because of limited



ABCRC (Alberta Beverage Container Recycling Corporation) "Tosser" spot

a comedic running storyline for a radio morning show, and get a client's contest results announced on the radio without paying for airtime.

"We produce relevant consumer connections to activate real-time consumer interest, says Scott Stewart, Trigger's director of communications planning. "Understanding consumer engagement and the most relevant communication intercepts is our economy and how we deliver true value on our clients' advertising

local media outlets. So, Trigger leveraged Facebook Connect and prompted locals to nominate friends for a "Fresh-er-vention," a fashion makeover of sorts. They could upload photos of their wayward friends, and the winner received a \$5,000 gift certificate from the mall. Trigger was one of the first marketing companies to use Facebook Connect, which is free. The added benefit is that it self-propagates through networks of friends.

"This went viral very fast," says Patrick Doyle, creative



Astral Media Radio CJAY 92 "Little Gerry" spot

director. The local radio station took note, covered the contest regularly and announced the winner on-air. The campaign ultimately reached one in ten Okanagan residents, and mall sales increased significantly.

Trigger had similar success weaving its way into pop culture when it developed a campaign for Calgary radio station CJAY 92's morning show, starring Gerry Forbes. Trigger created "Little Gerry," a mischievous ventriloquist dummy-type doppelganger of the popular host. Little Gerry provided an interesting new personality to feature in TV commercials, and became part of the morning show's content. Little Gerry would phone in from places like Las Vegas to brag about all the havoc he wreaked. He immediately developed a fan following, and made appearances around the city.

The agency also managed to get people talking about recycling beverage containers for its Alberta Beverage Container Recycling Corporation client. It created a campaign around the slogan "Don't be a Tosser," aimed at young men, identified as key offenders when it comes to not recycling.

"Tosser became a derogatory word for people who refuse to recycle," says Doyle. "We created a language that this tribe could embrace as their own and be used in putting pressure on their peers to return their empties." The effort clearly resonated with the target: bottle return rates are now up.

Marketers have taken note of Trigger's ability to get results. This past year, Chinook Centre, Servus Credit Union and Canada Brokerlink have all joined Trigger's roster. "Our new clients appreciate our ability to create deeper relationships between brands and consumers," says Larry Bannerman, Trigger's president.

Bannerman attributes part of the agency's success to its culture of idea people, and team members truly understanding their clients' brands and the most compelling ways of connecting with consumers. •

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GJP ADVERTISING & DESIGN

MAXIMIZING MEDIA

Having a consumer pay for a billboard with your brand on it is practically unheard of. But that's exactly what happened during a recent Carlsberg campaign by Toronto-based GJP Advertising & Design.

The agency wanted the beer brand to do something non-traditional to stand out,

positioning, Probably the Best Beer in the World. The winner won a trip to Las Vegas with his buddy. Most entrants uploaded online videos, but one took it to another level by buying billboard space.

"Consumers believe in the brand so much they put their own money on the line," says Alan Gee, partner/ chief creative



trends. Right now, it's offering a session called "Cannes 2009: The Year Advertising Died."

"This year, the major trend was the massive shift away from traditional advertising," explains Gee. "We spend a lot of time on in-house education." Busy clients appreciate the opportunity to drink in all of the key points in one sitting.

While GJP is in tune with where advertising is going, at the same time it has firm roots in traditional channels like TV. It recently rolled out four 30-second TV spots for Fallsview Casino in Niagara Falls. The ads play on the concept that "the feeling lives with you." One execution features a woman power-walking on a rolling red carpet. "It's very different from what its competitors are doing," says Gee.

GJP recently picked up the Ontario Ministry of Agriculture, Food and Rural Affairs (OMAFRA) account, which includes Foodland Ontario. "We're doing a multi-faceted campaign," says Gee. It includes efforts that show Ontario-grown food being

served in restaurants as part of a "Savour Ontario" initiative.

GJP has been busy cleaning up at awards shows lately. They have taken home, among others, a Design Lion from Cannes and hardware from the D&AD Awards and the ADCC Awards. "We've garnered our fair share of awards in the past 12 months," says Gee. "Our creative director Lisa Greenberg is now being asked to judge all over the world. She gets a lot of kudos for her ability and talent." •



Right: Carlsberg Beer: Our recent Best Mate competition
Above: Fallsview Casino: Feeling Important on the red carpet

so it orchestrated an online-driven contest called "The Carlsberg Probably the Best Mate Competition," prompting consumers to demonstrate why they should be declared the greatest friend, or Best Mate. The contest's premise was derived from Carlsberg's global

officer at GJP. The contest generated so much buzz that the agency is exploring how it could be rolled out into other global markets.

GJP pays close attention to trends in media and advertising, and felt confident that an online-driven consumer-generated approach would be the best way to reach Carlsberg's young male target. "Beer has been traditionally so TV-dominated," says Gee. "We do a lot of social media seeding."

The agency holds frequent seminars for clients to bring them up to speed about industry

GJP ADVERTISING & DESIGN

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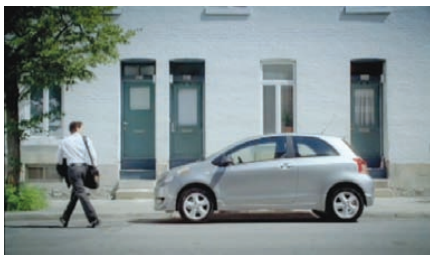
BLEUBLANCROUGE

LEVERAGING INSIGHTS

To put it mildly, this hasn't been a great year for the automotive, newspaper and banking industries. So why did The Montreal Gazette, Toyota and Laurentian Bank all experience record-breaking growth?

The common thread that links all three companies is Montreal-based bleublancrouge. The agency's keen ability to tap into consumer insights and resonate with people on an emotional level has clearly helped its clients.

Take Toyota, for instance. bleublancrouge came up with a concept dubbed "Ecolonomics," that tapped into the desires to be both environmentally and fiscally responsible. Several executions played on the "Rather Clever" tagline, featuring drivers using



Above: An innovative message and campaign that helped Toyota break sales records in 2008-2009. Right: A visual depiction of some of the words that matter most during an election - and best in show at INMA.

their Toyotas responsibly. For example, one TV spot depicts a man named David leaving his Toyota Yaris at home, choosing instead to save gas money and walk to his destination.

"Showing a car driving through some mountains isn't going to make anyone feel smart about buying a car," says Gaétan Namouric, bleublancrouge's executive VP & creative director. "What we're saying is if you really need a car, buy a Toyota. If

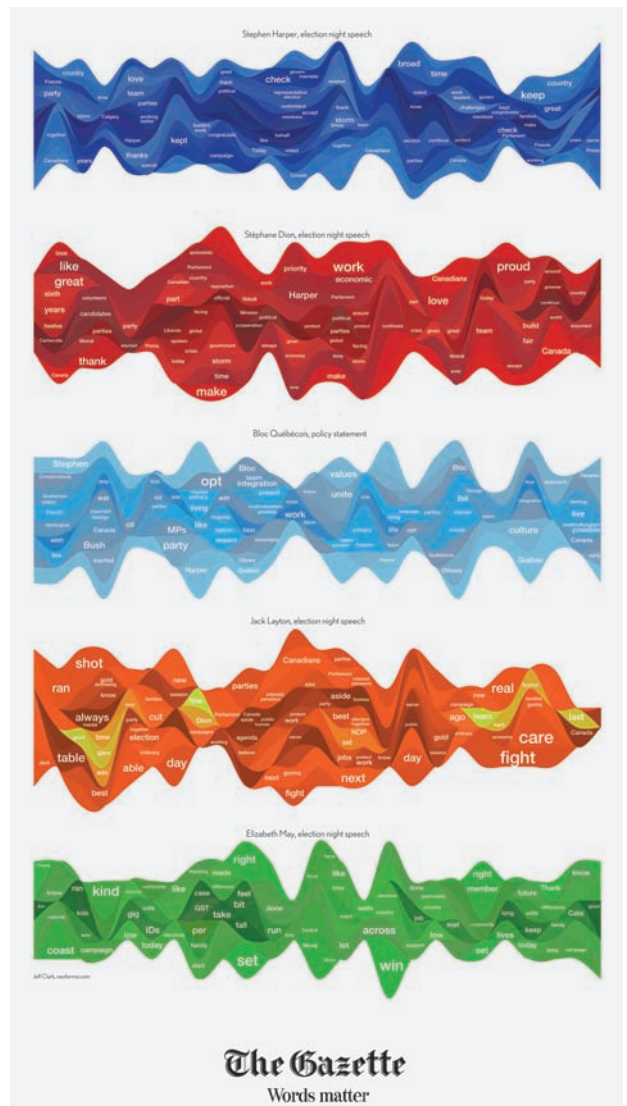
you don't really need a car to get somewhere, take the bus."

Clearly, the concept hit home with consumers. Toyota became number one in the Quebec market for the first time in history, and sales were up a record-breaking 20% in the spring.

bleublancrouge has also been working its magic for the beleaguered newspaper industry, via its campaigns for The Montreal Gazette. It updated the long-standing "Words Matter" platform by tying it to current events. One TV spot juxtaposed speech footage of Martin Luther King Jr. and President Barack Obama.

The Gazette's single-copy sales went up throughout the year, and the International Newsmedia Marketing Association named the campaign Best in Show, beating out big names like The New York Times. "It's a big honour to have an industry say 'your campaign is helping us sell newspapers,'" says Namouric.

The recent economic turbulence has rendered most banks quite unpopular, to say the least. Yet Laurentian Bank saw unprecedented growth, thanks to a little help from bleublancrouge. The agency positioned the smaller bank as a valuable partner in life-altering decisions like home buying. Many ads depicted happy, smiling children - a welcome distraction from the doom and gloom dominating the media surrounding them.



The Gazette
Words matter

The campaign resonated with consumers, and Laurentian Bank saw the best year in its 160-year history.

bleublancrouge thrives on constantly seeking creative outlets. During this past Earth Hour, it hosted an event that encouraged people to create something in the dark - from songs to paintings to poems. "We said 'enough electrical energy, we need creative energy,'" says Namouric.

Despite its strong roots in Quebec, bleublancrouge is an agency without boundaries.

It developed the motto and communications vision for the Vancouver 2010 Olympic Winter Games account, and plans to continue to expand its reach. "The possibilities are limitless," says Namouric. "We want to be everywhere." •

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BY TONY CHAPMAN & KEN WONG

RENEGADE CMO: PICK A LETTER FROM A TO Z

THE ENTREPRENEUR & THE ACADEMIC

In this series, Queen's prof Ken Wong and Capital C CEO Tony Chapman tackle marketing challenges. This month they focus on the department store dilemma – specifically Zellers' undifferentiated woes

Tony: Richard Baker, the real estate tycoon that bought Hudson's Bay Company and Zellers last year, said in an Aug. 27 *Globe and Mail* article that profits will double in 2009 – a remarkable result achieved from \$300 million worth of cost cutting rather than increased sales.

I see this as a Band-Aid on a festering sore. I can't think of one organization that has achieved sustainable growth through cost cutting. Sustainability can only come through positioning your offering in a meaningful way and ensuring that all of your efforts – merchandise, marketing, operations, store design, loyalty programs, real estate – are calibrated accordingly. Take Zellers, for example. In my opinion they have lost their way. I have no idea what they stand for.

Ken: Zellers used to shout "the lowest price is the law" and backed it up (for a while). Then they claimed one of the best toy departments in Canada and backed it up (for a while). Then came the aborted integration with the Bay (that muddled both formats) and the death stroke: when costs were cut to survive the lagging sales and the toy centre among others fell victim.

It isn't complex to resolve: pick a theme and deliver. And never forget the constants in retailing – clean the store, keep the shelves stocked and tidy and die before you let promoted items go out of stock.

I was encouraged when they said they'd upgrade women's clothing and launched the new Alfred Sung Pure line at a value price point. But now, how does cost reduction fix these problems? Hey Zellers, pick a card, any card, but pick one. Oh, and by the way, make it just one!

Tony: The problem is that most retailers fight the same direct strategy and invariably look to price as the tie breaker – a difficult proposition to claim, let alone achieve, when your primary competitor is Walmart. Zellers has to adopt a new strategy. Target did it with an indirect strategy – change the criteria by which the consumer buys. They did it by democratizing style.

Ken: Yes. Some people sell what they want, while the best ask "What problem will we solve?" before they decide what to sell. They need to focus on someone around whom they can make decisions. Here's an interesting exercise: if Zellers was a person, what TV program would they watch? What magazine? Having trouble deciding an answer? No wonder they keep flitting around.



An ad for Zellers' toy department from the "Everything from A to Z" campaign.

Tony: You are calling for Zellers to create a persona, and through it uncover powerful consumer and shopper insights that can lead to a platform that the consumer wants to buy. Insights are the lifeblood of any brand and their only hope in uncovering profitable white space.

Ken: Yes, in old-school vocabulary, a "brand" with some relevance. But this is not a problem solved by rethinking what they stand for. There's enormous potential for them to show how they support that position. Quick, what is Zeller's private label called? Can anyone find an online presence for them? And I cannot believe the folks at Sung are happy about seeing their brand name portrayed in a very dated flyer. It's almost as though they weren't watching the competition.

Tony: I think they are preoccupied by one competitor. They are hoping for differentiation through selection

– the "Everything from A to Z" campaign – but is this meaningful to the consumer who in this economy is moving to under-consumption and simplification?

If I was their CMO I might take my cue from dollar stores, Winners and Costco, three retailers that have managed to compete against the lower price retailers by understanding the magnetic appeal of offering their consumer a daily treasure hunt: "Look what I found." To deliver on this strategy, they need to offer the consumer a range of everyday goods and services, value priced, but their focus should be to draw the consumers attention to daily treasures – whether they be limited editions, brands available exclusively at Zellers or too-good-to-believe, today-only pricing – treasures that will get the consumer talking and, more importantly, visiting Zellers more often.

Ken Wong is a career academic at Queen's School of Business and a consultant at Toronto-based Level 5. Tony Chapman is an entrepreneur/career brand guru and founder of Toronto-based indie agency Capital C.



BY JOHN FARQUHAR

MARKETING TO THE UNDEAD

I thought I'd watch a little television this week and see how marketers see me, someone over 50. Apparently I'm dying, in constant pain, infertile, incontinent, undersexed and over-pollinated.

According to the diagnosis of the marketing industry, I don't have long to live. So let me get this out in a hurry.

You guys are some seriously confused puppies. All these pathetic, alienating portrayals of the collective boomer group will not serve you well. We're either the butt of the jokes or ignored all together. And as for this endless fascination with youth, well, you guys have to grow up.

Why? Let's start with this delusional pursuit of youth. Last time I checked, the purpose of marketing was to get the largest amount of money from the largest number of people as frequently as possible. Those under 30 are the most susceptible to the vicissitudes of this recession. They have the highest jobless rate. They have the lowest discretionary income. And they are understandably hoarding what little they have left.

And the boomers? We've got the money. The over-50s comprise about 40% of the population and are responsible for a total personal income figure of approximately \$388 billion out of a Canadian total of \$974 billion (PMB).



We've paid off our mortgages. There are no more daycare bills. In fact, the kids are out of the house and we've got cash burning a hole in our Hugo Boss jeans.

But of course, as conventional wisdom goes, we're not going to spend it on your product. Boomers have made their choices. We've chosen the brands we'll stick to for

life. Everyone knows that. So why spend money getting us to change when we never will?

Wrong again. A recent Roper ASW study shows that consumers in their 20s and 30s are actually more averse to trying new brands than those in their 50s. Give us better quality. Give us something more interesting and we'll effortlessly change brands.

Boomers are the original experimenters. Remember President's Choice? This is the generation that rejected supermarket brands en masse in favour of better, more interesting Memories Of Dave Nichol offerings.

Boomers were the original brand experimentation consumers. They went from American cars to Japanese cars to German cars and now Korean cars. The fact that more hybrid cars are sold to 50+ consumers proves that boomers are as ready today for a new idea as they ever were.

"I'm a Pontiac guy and always will be," the guy said. Okay, who exactly is that guy? He no longer exists. Dead as Pontiac.

And we buy a lot of cars. Boomers are estimated to buy on average another nine cars before we shuffle off this mortal coil. Look at our driveways. We even buy them two at a time.

You've got a target group that's easy to reach: we still watch TV, we still read newspapers, and we listen to conventional radio. We spend a ton of time online and we're easy to find there. We're methodical in our decisions. We pay on time. And once more for effect, we've got the cash.

Who's driving that new Lexus convertible? Who's dining in the hottest restaurants? Who's flying full fare to Europe? Who's buying 3,000 square-foot condos? Who's decked out like Lance Armstrong and riding that exotic \$6,000 titanium/graphite alloy road bike? It's the guy with the grey hair.

But, you CEOs say, "In 30 years they'll all be dead and gone." 30 years? Really? REALLY? Dude, you're just trying to make it through the next two fiscal quarters.

Granted, we're in a recession. Stock portfolios and RRSPs have taken a major hit. The vast majority of those portfolios were held by boomers. So we're all a little bummed right now. But we know that money is coming back. How do we know? Because we've seen this before. And when it does come back, we will be the first ones spending and spending big. You are going to see a spending spree of Russian mobster proportions.

And who are we going to spend our money with? The people that haven't given a rat's ass about us? The people that portray us as doddering, hair-plugged, sad-ass, "it's-Patrick-and-he's-bought-life-insurance" doofuses? What do you think?

I'll leave you to mull on a cautionary tale from Monty Python's *The Search for the Holy Grail*: "Bring out your dead!" called the soldier pulling the wagon full of plague victims. "But I'm not dead yet!" said the older man as he's tossed on the pile of corpses by his stone-hearted son, "I'm actually feeling much better!"

I'm actually feeling pretty good myself. I think I'll go out and buy something.

John Farquhar is president and creative director of Toronto-based Wild Mouse Advertising. When he's not out shopping like an oligarch, he can be found at johnfarquhar@wildmouse.ca or 416-596-6873. You can read more of his musings at <http://wildmouse.ca/blog>

BOOMERTIME

Brands of the Year 2010

It's never too early to start looking for next year's top brands. So we asked **John St.** to help us find some nominees. Based on market research, sales projections and that guy on TV who yells stock tips, these are the brands they deemed worthy.

Donut Burger

Is it a donut? Is it a burger? Yes. Combining two of our fast-food obsessions, Donut Burger has the elusive too-late-for-breakfast, too-early-for-lunch market cornered. Could a Steak Pudding chain be far behind?



CelebrityLoofahs.com

Thanks to Perez, Twitter and MJ's inevitable Casket Tour, we predict celebrity obsession will reach an all-time high in 2010. Rather than rooting through your favourite celebrity's trash, you can bid on the loofah you want and have it delivered right to your door. (If you're really lucky, it'll still be wet.)



Earth Bars

This health food sensation contains no artificial flavours, sweeteners or preservatives. In fact, it contains nothing but...dirt. It takes "all-natural" to a whole new level. Flavours include Wildflower, Peat Moss and Larvae Surprise.

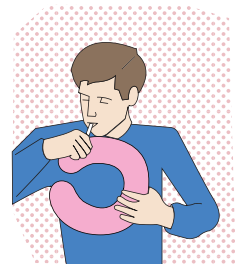


HavaSeat

Their tagline sums it up best:

HavaSeat — More Cushion for the Pushin'.

We predict stocks will soar on this inflatable miracle as its simplicity and convenience (just store it in your purse or pocket after use) will have it "pushin" up the sales charts.



Edible Bags



They may not be killing the environment, but keeping all those reusable bags is

definitely killing your feng shui. Enter the next step in environmentability – a tasty bag you eat after use. Chock full of protein and cotton, you'll be surprised how tasty functionality can be.

Information supplied by The Brand Coalition of North America, in conjunction with Brand Developers of Acton.

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that create big sales for big clients
or you're in big trouble.*



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