

strategy

bold vision **brand** new ideas

HOW SOCIAL R U?

RECONNECTING: FROM THE MANY TO THE ONE

ADIDAS PUTS ON ITS GAME FACE

THE NEW YOUTH MARKETING

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ON THE COVER The world is always watching to see what Adidas will come up with next. Whether it's street parties or *Star Wars*, the youth brand has clearly cornered the market on cool. So when Adidas revealed its new global campaign created by Sid Lee that leverages sports stars and celebrities (see p. 12), it seemed a natural fit for the cover of *strategy's* youth issue (even if we had to sign multiple NDAs). With a social media theme, this issue is all about connecting with teens, and no one does that quite like Adidas.

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Meet the new mass

Seems like the ad industry has been obsessed with digital and social media for a long time now. At first, the level of scrutiny surpassed the reality – flocks of theories, but not too much to show for it.

Canada's first taste of real success came with Dove's Evolution viral, which sparked a media frenzy that put Real Beauty on the map, then won two Grand Prix at Cannes in 2007. It's also been credited with starting a new era of branded content and the recognition of "earned media." Two years later, a little contest for the Best Job in the World swept most categories in Cannes, and like Evolution, made international headlines; Queensland Tourism's Trojan Horse of a contest "earned" segments promoting the travel agenda across the world.

Brands that hadn't been taking the ROI potential seriously, started to. And none too soon – since this youth demo has always had the interweb, a very different consumer is emerging.

Now most campaigns have digital and social components and we're seeing more digitally- and socially-led efforts from a wider swathe of brands.

Some are brilliant. More are not. A lot look good on paper, but when you actually try out the "first ever" gizmo aspects, they fall flat – they aren't fun and they're too much work for too little payback.

But for the audience that is drifting further away from the realm of cable TV and print media, digital and social media are the new mass and must be mastered. Fortunately, we're starting to see that happen, and brands that have been tinkering in this space are achieving a better balance, with campaigns that entertain across both traditional and digital platforms, and give more reward for less effort on the online side.

To that end, given that it's our annual youth marketing report, we took a social lens for most of the issue. We rounded up the latest crop of campaigns with a social component, we looked at how youth brands are using digital and social media, and we talked to youth about their online MO.

This generation of teens grew up with social media, and *strategy's* Emily Wexler sat down with the folks at Decode and a youth panel to explore how that shapes their outlook on advertising and brands (see p. 15). While much has changed, some things never will. Despite airing their every thought and action on social forums, teens still want to be covert on some fronts. One of our panelists said his mum was new to Facebook so asked him to add her as a friend, and he told her that he couldn't. And like many of their elders, they don't get Twitter.

Even brands talking to the youngest kids have embraced social media. Spin Master's hot property Bakugan is a transmedia native that's also on Twitter and Facebook, and they're using that formula to launch its newest soon-to-be-franchise Redakai (p. 29).

But despite all the activity in this arena, there's still lots of scope for more Canadian brands to take better advantage of the unique targeting and cost-effectiveness of digital and social marketing.

As with most things media- and marketing-related lately, it all comes down to content. Evolution and Best Job in the World were brilliantly conceived – the ideas and execution earned the brands A-list celeb treatment in mainstream media.

For brands about to embark on a social strategy, figure out what your talk value is. For Canadian Tire (p. 8), it's triggered by the insight that Canada's "joys and jobs" hinge on our seasons, and that the iconic retailer can play a role in those activities beyond just the functional, or as Rob Shields, SVP, marketing, describes the new positioning campaign and social media push, "This isn't going to be a spot that says, 'We've got weed eaters for \$19.99.'"

You may need to up your brand's content Q (rather than rely on the techy gimmicks that seem to be a fallback for some). Whoever can make theirs the most relevant and entertaining will win the most friends, and thereby influence the most people. AR assembly not necessarily required.

Cheers, mm

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

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PROS AND CONS IS IT
WORTH IT? (page 30)**



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EVEN MORE CANADIANS WILL BE SHARING THE NEWS. AND YOUR BRAND.

Metro launches April 4th in London and Winnipeg.

With two new Metros on the way, your brand will now reach consumers in nine major markets, representing 77% of the country's metropolitan areas.

Now that's news worth sharing.

The researchers stumbled on the bug-eyed critter while setting up camp after a long hike into a highly remote area of Ecuador—perhaps the most biologically diverse country in the world and home to volcanoes, Amazon forests and the Andes Mountains. The Ecuador's Federal Weather Bureau, was collecting materials for a campfire when she noticed the 22-inch creature dart between bushes.

According to reports, the animal is capable of contorting and expanding its body to take on dramatically different forms.

returning to its original shape it will. Scientists are excited because the creature's shape-shifting properties that has the scientific community excited.

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News worth sharing.

Honey bees on the decline.

Blow-drying your hair

The 'do' on the dryer. And why it might all be hot air (page 3)

A WORD FROM THE PUBLISHER

strategy
bold vision brand new ideas

April 2011, Volume 22, Issue 6
www.strategyonline.ca



Breaking down the barriers

Packed with more data points than a NASA flight plan, the 2011 Shopper Marketing Forum recently capped off its most successful edition yet welcoming over 300 delegates. With talk of a requirement for increased competitiveness at a fever pitch given the recent onslaught of U.S. retail giants, the industry is searching for gains from this burgeoning discipline.

In his keynote address, Dr. Brian Harris skilfully broke down the essential theory underpinning the creation of successful shopper marketing programs, and what rang through clearly was the need for manufacturers and retailers to understand how their customer and shopper segments intersect. At its root, this is where the superior returns are found and yet the vast majority of Canadian shopper marketing programs seem doomed to mediocrity because there is often neither the depth of relationship nor the inclination to share information at this level. It was certainly not lost on panelists of the "Target is Coming. What Should Canadian Retailers Do?" discussion that one of Target Corp.'s winning strategies has been its uncanny ability to differentiate and outperform through collaboration with its manufacturing partners.

On that note, it was refreshing to witness the likes of Kraft and P&G presenting to conference delegates their organizational approaches to shopper marketing, replete with information-rich case studies and proprietary methodology. Even further evidence of barriers melting away was the presence of Loblaw Companies' marketing leadership, on-hand for a rare partner collaboration session with agencies and manufacturers. It's not until the best successes and worst failures are analyzed, popularized and broadly understood that the industry as a whole can recognize and build upon the benefits of its own best practices. Given the broad participation from industry stakeholders at this year's conference it seems that we are well on our way.

We here at *strategy* would like to tip our hats to an exceptional advisory board consisting of co-chairs Jason Dubroy of Spider Marketing and Kraft Canada's Melissa Martin along with CIM's Mike Britton, P&G's Yael Grimmman and Campbell's Martin Rydlo for leading yet another breakthrough conference dedicated to the advancement of the Canadian shopper marketing community.

Next up for the *strategy* team is the 14th edition of Canada's top kids and teen marketing conference. Understanding Youth is set to take place on June 8 and if you're in the business of youth marketing or simply need to stay on top of what's next, you won't want to miss out.

Russell Goldstein
Executive publisher, *strategy*, *Media in Canada*, *stimulant*

UPCOMING EVENTS

June 8, 2011

understandingyouth

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May 2011

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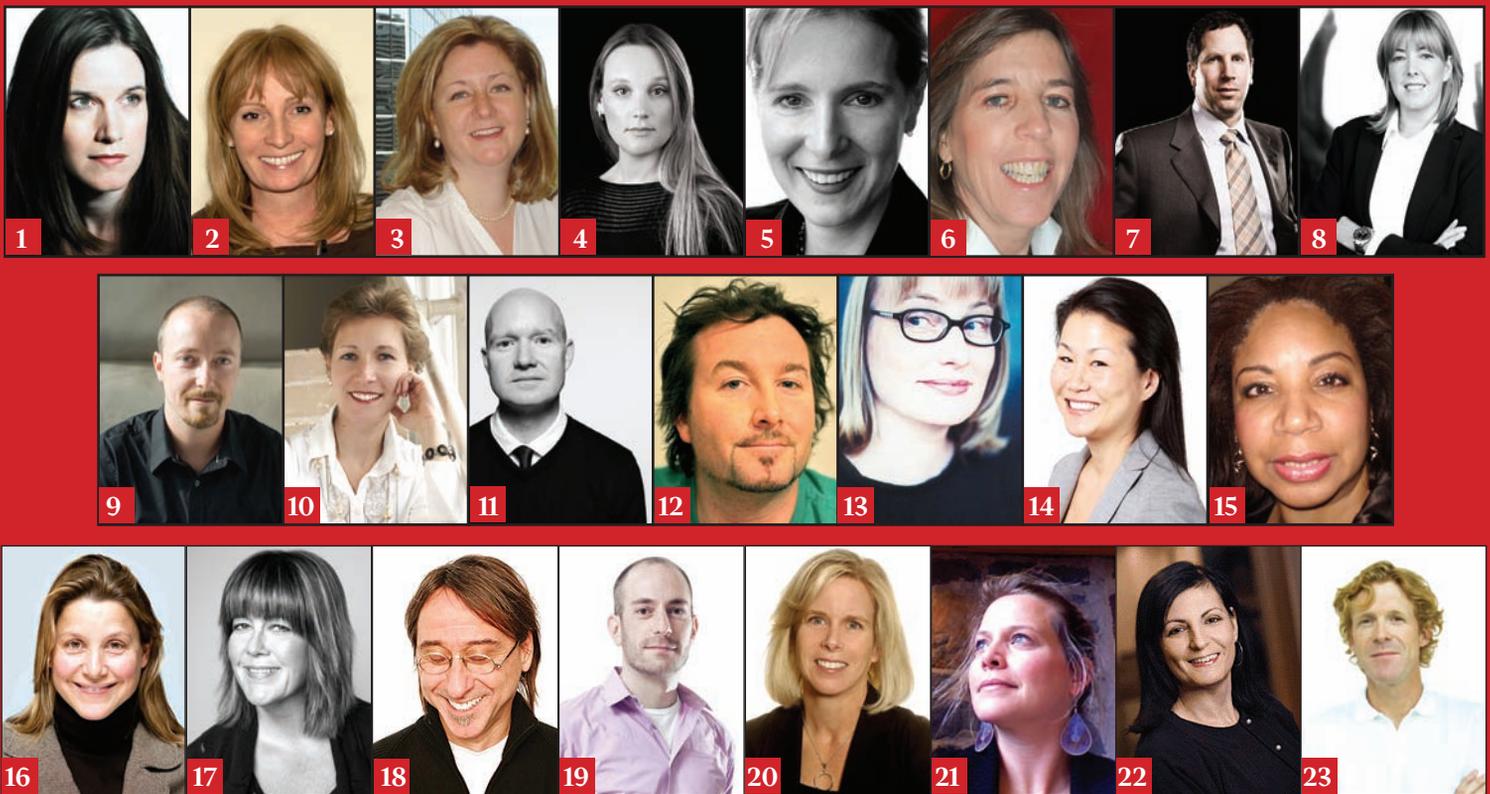
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Canada's Top Advertising Professionals selected to Judge The Globe's Young Lions Qualifying Competition

As Canada's official representative of the Cannes Lions International Festival of Creativity, The Globe and Mail is pleased to announce the selected juries for our 2011 Cannes Young Lions qualifying competition.

The **Print** jury will be moderated by Mary Maddever, VP, Editorial Director, Brunico Communications (13).

Dean Lee - Creative Director, DDB Canada (9)
 Ian MacKellar - Creative Director, Bensimon Byrne (11)
 Helen Pak - EVP Co-Executive Creative Director, Saatchi - Saatchi (14)
 Deborah Prenger - VP Creative, Dentsu, Canada (16)
 Jenny Smith - Creative Group Head, Target, St. John's (21)
 Angus Tucker - Co-creative Director and founding partner, john st. (23)

The **Film/Cyber** jury will also be moderated by Mary Maddever (13).

Heather Chambers - Creative Director, Leo Burnett (2)
 Jordan Doucette - Creative Director, Taxi Canada (4)
 Michèle Leduc - President - Chief Creative, ZIP Communications (8)
 Paul Maco - Co-founder, Studios Apollo, Montreal (12)
 Martin Shewchuck - EVP-ECD, JWT (18)
 Andrew Simon - Partner, CCO, Blammo Worldwide (19)

The **Media** jury will be moderated by Lauren Richards, CEO, Media Experts (17).

Tracy Bellamy - Managing Partner, MEC, Toronto (1)
 Susan Courtney - VP, Group Media Director, Starcom (3)
 Isabel Gingras - SVP, Managing Director, MPG Canada (5)
 Judy Goddard - Senior Media Advisor, Denneboom (6)
 Terry Horton - VP, Media Director, Cossette Media (7)
 Zoryana Loboyko - VP, Client Services Director, PHD (10)
 Karena Phidd - Group Director of Strategy, OMD Canada (15)
 Shelley Smit - EVP, Managing Director, UM (20)
 Ann Stewart - GM Managing Director, Exceleator Media (22)

"Sponsoring Canada's Young Lions allow us to champion and support Canada's rising creative prodigies, and be part of their journey to compete on the international stage," said Andrew Saunders, Vice President, Advertising Sales, The Globe and Mail.

Go to globelink.ca/younglions to learn more about the Young Lions competition and the juries.

CADBURY EGGS GOOGLE MAPS

BY KEVIN RITCHIE



Cadbury is taking aim at young social media influencers this Easter season with Returnofthegoo.ca, a microsite that lets users hurl its gooey Creme Eggs at street addresses

on Google Maps. The interactive, Flash-based game features a “Cad-apult” that viewers load with a Creme Egg and fire at a real-life street address. The candy rockets through the stratosphere, past the Rocky Mountains and Canada geese, before landing on an aerial street view of the intended target.

The target for the campaign is 18 to 34, with trendsetters in blogs and social media a particular focus.

“The objective is to start small and grow the fan base through organic growth,” says Michelle Lefler, manager of corporate affairs for Kraft Canada, Cadbury’s parent company. “We’re targeting influencers online that are really interested in this kind of marketing and creative execution; people that follow entertainment trends, gossip trends, what’s cool and what’s hot in their marketplace.”

Conceived by Taxi 2 in Toronto, with creative repurposed from a 2009 Saatchi & Saatchi London campaign, the site launched in mid-February. It’s supported by three television spots, banner ads and social media outreach that will last until Easter Sunday on April 25. Jungle Media handled media planning, MediaVest handled the buy and Los Angeles-based Denizen handled seeding. The site was created by New York-based digital production company B-Reel.

NEW YORK FRIES PUSHES POUTINE



New York Fries is seeking to capitalize on the growing popularity of poutine in English Canada with its first-ever radio campaign, featuring the voice of iconic Canadian actor Gordon Pinsent.

“Poutine has, over the last number of years, become one of the most popular foods in the country,” says New York Fries (NYF) president and founder Jay Gould. “We wanted to expand a little bit more into the meal category,” he adds. “I think many people still think of New York Fries as a snack.”

Over the past several months, the 26-year-old brand has begun emphasizing poutine, which represents more than 50% of its sales, with new menu items such as Butter Chicken Poutine.

It has also rebranded and redesigned 91 of its 150 locations as New York Fries Pouterie, with plans to eventually revamp the rest.

To get the word out, Toronto-based Juniper Park created four “Poutine Perfected” radio spots that launched in March. In each spot, Pinsent lists off each specialty poutine’s ingredients before likening the dining experience to other “high-end” activities, such as buying a pair of designer jeans for a kitten.

All stores serving the new items will receive promotional POS merchandise with the slogan, “Is it wrong to undress poutine with your eyes?” Media planning for the campaign was handled by Media Experts in Toronto. **KR**

CANADIAN TIRE BRINGS IT ON

BY MELITA KUBURAS



Whether we’re panicking about shovelling the driveway after a Snowmageddon or bragging about a trip to the cottage for the May two-four long weekend, as Canadians, our lives revolve around the seasons. Canadian Tire is working with

this consumer insight for a new brand positioning campaign that celebrates the “joys and jobs” of living in the north.

This month the retailer launched what Rob Shields, SVP, marketing at Canadian Tire, calls the most integrated marketing campaign ever undertaken by the brand. Created by Toronto-based Taxi with media by Mediacom, it includes 10 new TV spots and a slew of outdoor and online executions with the tagline “Bring it On.”

“Over the last couple of years, we’ve been getting much closer to our customer in terms of insights about them,” says Shields.

Based on consumer research including transactional information to understand shopping habits, and behavioural studies to find out about customers’ mode of thinking, the new campaign will “put up a mirror in front of Canadians and say, ‘Is this your life?’” Shields says.

For instance, a spring campaign will show common activities like bike riding and camping, “all sequenced perfectly when Canadians are starting to think about these things.” A social media campaign will encourage consumers to exchange tips and tricks on “how to get the most out of life” on CanadianTire.ca and the brand’s Facebook page.

“This isn’t going to be a spot that says, ‘We’ve got weed eaters for \$19.99! We’re talking about a pull strategy, which is, it’s spring, it’s life in Canada, it’s patio season, and we’ve got Canadians enjoying the patio and enjoying the product that we sell.’”

CCS GOES NATIONAL BY MELINDA MATTOS

The Canadian Cancer Society (CCS) is asking supporters to join the fight this April with its first-ever nationwide campaign for Daffodil Month, focused on six cancer stories from staff and volunteers.

"The cancer charity market is greater now than it ever was, with over 200 charities with cancer in their name," says Matt Sepkowski, national director of marketing, Canadian Cancer Society. "In order to remain the most recognized and authoritative voice on cancer in Canada, we must continue to differentiate ourselves and further leverage our strengths, which include our size, our commitment to funding excellent cancer research, our support services and our advocacy programs."

With creative by Armstrong Partnership in Toronto and Giant Ant in Vancouver, the ads (which include TV, radio, print and OOH) feature a personal testimonial followed by a call to "Join the fight. Wear a daffodil."

To that end, throughout April, CCS will also nationally debut daffodil lapel pins, distributed at retail partners such as Curves, First Choice Haircutters, Laura, T Booth Wireless and Wirelesswave. It's a program that was piloted last year in B.C. and the Yukon, and will now roll out across Canada, complementing the usual fresh flower sales campaign.

"They can be worn for the entire month," explains Sepkowski, "they are more visible within the community and are a great conversation starter."

The PVC pins (which include a stopper at the end, to prevent them dropping like poppies) were designed to closely resemble the daffodil in CCS's logo, Sepkowski says.

The weight of the campaign will vary from market to market, with the biggest pushes in Ontario (media planned by Toronto-based Mediacom) and B.C. (media by Vancouver-based Genesis Vizeum).



SKITTLES INVITES TOUCHING BY EMILY WEXLER

BY EMILY WEXLER



Wrigley's Skittles brand may be known for its "Taste the Rainbow" tagline, but this month it's inviting consumer to "Touch the Rainbow"...well almost.

The brand worked with BBDO Toronto to create a series of YouTube videos that viewers can "interact" with. They're asked to touch the screen, allowing their fingers to play a role in the stories, doing everything from fighting crime to hitchhiking, befriending cats and even going to war. Of course, the fingers don't actually control the story, it just appears as though they do.

With media handled by OMD, the videos will be disseminated through YouTube postings, blogger seeding and Skittles Facebook postings (the Skittles fan page has over 15 million fans, over 850,000 being Canadian). Also, a YouTube masthead will appear several times throughout the campaign. Naturally, Skittles is hoping for word of mouth and viral appeal to spread the vids.

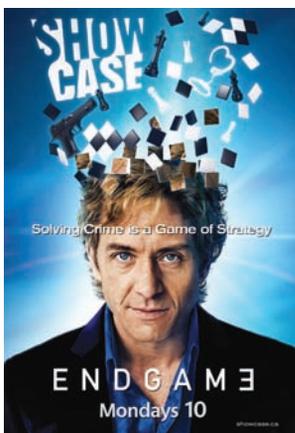
The videos will launch mid-month and run through early summer, but will remain online indefinitely afterwards. *With files from JP*

"It's spring, it's life in Canada, it's patio season"

Brilliant!

SHOWCASE CREATES DIGI MYSTERY

BY KEVIN RITCHIE & JONATHAN PAUL



If you want someone to watch TV these days, one strategy is to hook them online via Facebook. Using a 20-second online trailer, Showcase lured viewers into a crime-solving game as part of an experiential digital promotion for its new hour-long drama series, *Endgame*, which premiered March 14.

Since the show features a chess master named Arkady Balagan who solves mysteries, would-be detectives were invited to Showcase.ca/endgame to help Balagan solve a personally customized case that sees them rescue a friend from a kidnapper. The thing that makes it unique and compelling is that the game uses information drawn from the user's Facebook account, including pics and personal intel. The site, developed in collaboration with Secret Location in Toronto and Thunderbird Films in Vancouver, also offers behind-the-scenes footage, mini-games and full episodes.

To further entice viewers in Toronto, Showcase set up eight-foot-tall black and white king chess pieces in the city's downtown core that appeared as if they'd been murdered – one hanging from a noose, another stabbed.

The outdoor stunts began in March as part of a four-week campaign conceived and executed by the in-house teams at Shaw Media, Showcase's parent company. The media buy included "Solving Crime is a Game of Strategy" TSAs, expandable floating ads on MSN.ca and AOL.ca, ads in the *Toronto Star* and *Metro Toronto*, and an on-air promo on Showcase, Global and Shaw's specialty channels in mid-February. Showcase.ca/endgame is being promoted via lower-third tags during broadcasts, as well an on-air promo.

DOVE'S ONLINE SONG AND DANCE

BY EMILY WEXLER



In a Toronto film studio, a group of 14 women from across the country gathered, dressed in trenchcoats and galoshes, twirling umbrellas and dancing a choreographed number while artificial rain fell from above.

They were there to create an online video for Dove promoting Nourishing Oil Care, a line of shampoo, conditioner, leave-in and intensive treatment to combat frizz (hence the rain). It's the latest execution in keeping with Dove's strategy of using real women. These rain-soaked ladies weren't professional dancers, but rather were chosen in a way that reflects how many brands are communicating with their consumers – through social media.

Dove wanted to find gals who weren't shy and were ready to accept the challenge of "Singing in the Rain" so they chose women they'd gotten to know through Twitter and other social media, first engaging them online and then sending a traditional invitation in the mail.

"We know there's a new way of reaching consumers," says Alison Leung, director, brand building, hair care, Unilever Canada. "Ten years ago all you had to do was buy a TV ad, some print and you were done, but we know that [the consumer is] bombarded with different messages, and a lot of those messages happen to be about hair care so we're hoping we're going to develop a really interesting, fun, entertaining piece of content that we can now share to get the message about Nourishing Oil Care out there."

The women were taught a routine by choreographer Aakomon "AJ" Jones (who has worked with Madonna and Usher) and got to meet celeb hairstylist Mark Townsend, while being encouraged to tweet and share their experiences throughout the day. They uploaded images and talked about the Nourishing Oils products (which they had been using). Dove asked the ladies to use the hashtag #singingintherain so the brand could follow the conversation.

And, of course, they were able to share the fruit of their labour when it launched at the end of March. The video is being housed entirely online, at Dove.ca, as well as on Dove's Facebook page, and disseminated through bought and earned media. It's part of a larger traditional campaign that includes TV, print and PR.

Dove worked with Ogilvy on the creative, Mindshare for media and Harbinger for public relations. The campaign will run through 2011.

MANULIFE SEEKS DO-GOODERS

Manulife Financial and non-profit Volunteer Canada are encouraging people to do good through a new two-year digital push featuring a "good-ometer" and a matching tool.

Based on the concept "What do you want out of life?" online ads target youth, baby boomers, families and employer-supported volunteers. The ads tie in digital communications, with lines such as "How cool would it be to get this text?" with an image of a text message about volunteering. They drive to Getvolunteering.ca, which offers info, and visitors can link to Getinvolved.ca to be matched with a volunteer opportunity by the Manulife Matching Tool.

Manulife is also sponsoring the "Get Volunteering" Facebook page, honouring the 10th anniversary of the International Year of Volunteers and featuring an app to integrate the Matching Tool into the Facebook environment.



A Facebook app also invites Canadians to build a volunteer "good-ometer" to earn points for a \$25 donation to one of six charities, and Manulife and Volunteer Canada will donate up to \$10,000.

The campaign, which includes a TV spot, follows the release of the Manulife-commissioned "Bridging the Gap" study, which revealed significant gaps between the opportunities out there and the experiences volunteers are seeking.

Q Media Solutions developed the Matching Tool and Getinvolved.ca and, while Manifest Communications created Getvolunteering.ca, the Facebook app and TV spot. **EW**



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ADIDAS GOES ALL IN

BY JONATHAN PAUL

Adidas has put on its game face and is going "All In." In March the brand launched a new effort, "One Brand Anthem," that's bringing together its three lines of business (sports, style and street) into one massive global brand campaign, the first time it has done so.

Previous efforts have focused on telling the singular stories of its various pillars, like its "Impossible is Nothing" effort around its sports line and, more recently, its Adidas Originals lifestyle line's "Street Party." Thanks to those campaigns, Steve Ralph, president, Adidas Canada, says the brand is in a good position to tell its story in full.

"In the past we were trying to build credibility with the consumer," says Ralph. "We now have that credibility...It's given us the confidence to market Adidas as a brand, instead of separate [fashion and sports] brands."

The strategy, says Jeff Cooper, director, marketing and communications, Adidas Canada, is to reach out with this all-encompassing narrative and engage next generation youth (15- to 19-year-olds). The goal is to resonate with them across their various passion points, like sports, fashion, music, film and gaming, pulling those together with Adidas's sports, street and style lines in order to position Adidas as a really meaningful brand in their lives.

To help bring its three pillars together into one narrative, Adidas developed the positioning "For the love of the game, no matter the game, all sports, all interests, we put our heart into it," recognizing that with teens, love of the game is similar whether it's a function of street, style or sport. Whatever they're passionate about, they really go "All In," hence Adidas's new tagline, which Cooper says shows the brand is along for the ride.

"We want them to understand that we are just like them," says Cooper. "When we put together, promote or develop our products and services for them we're 'All In' with them."

The creative was developed by Montreal-based Sid Lee, Adidas's global AOR, and supported by the brand's most robust Canadian media buy ever, which was handled by Carat Canada.

It works on three different levels. First, it aims to inspire, using a 60- and two 30-second commercials airing on TV and in cinema to get people off the couch – they were teased by five-second shorts prelaunch – as well as digital and high-impact OOH, which all revolves around the insight that those experiencing an "ultimate moment" in something they're passionate about share a similar kind of "game face." It features Adidas celebrity brand ambassadors, including Argentinean soccer sensation Lionel Messi, the Adidas skateboard team, pop star Katy Perry and soccer legend David Beckham as they work up to and experience that moment.

Next Adidas wants to engage through all the touchpoints where its target lives and plays, using street-level signage, print and digital to bring teens even closer. At this level the



creative features the brand ambassadors sporting relevant Adidas products, with a tailored spin on the "All" messaging.

The digital components, the brand's largest digital investment ever, include a full-fledged YouTube experience with a bank of content available to be leveraged. It will work to further bring the different Adidas lines together with more in-depth footage, showing the brand ambassadors "going all in," with the opportunity for visitors to shape their experience based on their interests.

Facebook will also be part of the mix. Along with Adidas's fan page, brand ambassadors' fan pages will provide more in-depth "All In" video footage specific to the Adidas celebrities.

The campaign's third level aims to convert people at retail by zeroing in on the products. Adidas has engaged retail partners like Sportchek and Footlocker in the campaign, inviting them to go "All In" as well by featuring campaign materials in-store that speak to their particular consumers' needs.

"The story is told right from top to bottom," says Cooper. "It's a brand campaign with a unique message that ties product back into it. It's making us relevant, but then making our products relevant to the consumer also."

"We're storytellers now," adds Ralph.



agency: **Sid Lee**
 production agency: **Jimmy Lee.TV**
 post-production: **Jimmy Lee.TV**
 and **Vision Globale**
 production house : **75**
 director: **Romain Gavras**
 DOP: **André Chemetoff**
 second director: **Kim Chapiron**
 BTS director: **Toumani Sangaré**
 executive producers: **Yuki Suga,**
Amy Miranda
 line producer: **Sybil Esterez**
 production coordinator: **Rosine Chauvin**

grading: **Bertrand Duval**
 editors: **Jono Griffith, Walter Mauriot**
 sound mix and studio: **Marco Casanova,**
Jérôme Gonthier and Boogie Studio
 music: **Justice "Civilization"**
 photographer : **Cheryl Dunn (Commune**
Images) and Mark Oblow (Studio 35)
 production integration: **Sid Lee**
Technologies
 director/editor: **Jason Zada**
 production company: **Lunch**
 development: **Domani Studios**
 sound design: **Six Degrees**

MOLSON PAINTS IT BLACK

BY JONATHAN PAUL

The only thing micro about Molson M is its carbonation process. The premium lager recently launched across the country, after testing in Quebec and the Atlantic provinces.

In a feature on Molson in *strategy's* February issue, Molson Coors president and CEO Dave Perkins said "you'll see innovation and efforts from Molson Coors that broaden the amount of alcohol occasions that are relevant to beer." This is one of those efforts. Molson M goes after a different beer drinker: a down-to-earth person who values innovation and is an opinion leader.

The brew also links itself to different kinds of drinking occasions, distancing itself from sport to align more with a sophisticated night out.

"Molson can be perceived as mass production by certain consumers," says Francois David, senior brand manager, Molson M. "We've been wanting to have a beer that has a more premium image."

The new lager is made using a microcarbonation process exclusive to Molson, touted in a TV spot, OOH posters and a website, which bowed in March. The creative, developed by BBDO, includes a TV spot that shows the beer cascading across the screen, gradually filling the letter M, before revealing the man about to drink it. "The idea was to focus on the beauty of the liquid," says David.

We asked strategic planner and consultant **Max Valiquette** (formerly of Youthography) and **Jenny Smith**, creative group head, St. John's-based Target, to tell us if Molson M will successfully shift perceptions around beer's rightful place on the table.

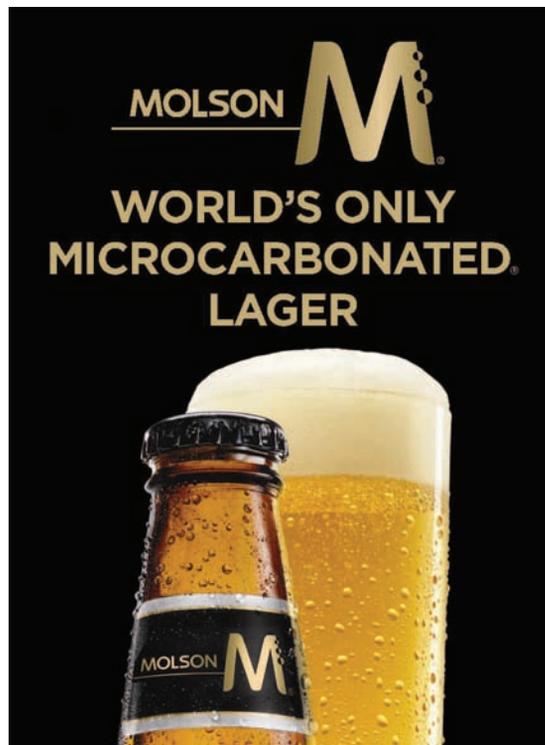


OVERALL STRATEGY

Valiquette: The strategy is bang-on. Anything that gives Molson a more robust, more differentiated portfolio of brands is exactly what they should be doing. The innovation of the product itself is also solid. To me, the concept of microcarbonation and smoothness fits well with the stated desire to make this a more modern and stylish beer brand.



Smith: The beer looks very tasty, but there's nothing to set it apart from any other premium beer. Yes, they claim it's lager with microcarbonation, but if Molson's trying to target people who are looking for "innovation" then wouldn't it make sense to explain the microcarbonation process? One thing they've done well: I understand it's not a beer I'd buy and chug by the case on a Friday night with the guys.



BEER PERCEPTIONS

Valiquette: I love the idea of the premium positioning, but I just don't get that from the brown bottle and the black and gold label actually looks sort of downmarket to me. Molson wanted to show that this beer was different, and yet we still end up in what looks like a pretty typical pub with a guy who looks like Joe Canadian's just-slightly more urban cousin. Loving the strategy, here, but I don't think that this is necessarily executing on it. Still, it's a good start, and shows that Molson is serious about upping its game.

Smith: Molson M adds a new layer to the Molson brand, but it doesn't really make me think of Molson as a premium beer company. What I do take from the spot, though, is that I can enjoy a light-tasting Molson product without being surrounded by bikini-clad babes (which is even more refreshing than the beer).

CREATIVE

Valiquette: The colour of the liquid is still generic lager. Since every beer brand talks about exceptional taste and smoothness, most of the spot feels like it could be for anything. In fact, the liquid and the rock music make it feel more like a generic Bud ad, until we see the logo. And the bubbles don't look any smaller to me. The website is a little better in that it tells us the beer's already won a gold medal at the 2010 Canadian Brewing Awards, and the Facebook page, while hardly that creative, already has over 1,000 fans and the brand is posting well and regularly. I'd like to see a social media manager answer questions posted on the wall directly though.

Smith: The beer looks very appealing, but it looks like any other lager. The Black Keys track is cool, but isn't exactly left of centre for a beer ad. And why does the dude at the bar (who looks like he should be drinking Canadian) have no friends? As for the print, I think they missed an opportunity to explain the process – if Molson is trying to target open-minded, stylish people, then why not tell a story or appeal to them with sophisticated humour? Overall, the campaign is very safe and standard.

advertiser **Molson**; new packaging **Spring Design NY**; agency **BBDO**; media **Saint-Jacques Vallée MEC**; web and social **Proximity**

I ♥ SOCIAL

BY EMILY WEXLER

Young people live online, so it comes as no surprise that marketers have been busy exploring ways of being present in this aspect of their everyday. But it's a delicate dance. You don't want them to feel bombarded or ignored. You want to engage but don't want to compromise your brand image. With the social media space still relatively uncharted territory, there can be a lot at stake.

For this year's look at marketing to youth, *strategy* partnered with DECODE to unveil some insights about how teens behave online, and while some results may simply reaffirm previously held beliefs, a few nuggets will make marketers think twice about how they're engaging in this space.

Next, we sat down with a group of teens who proved that this demo is highly savvy about advertising. They've got your number, but do you have theirs?

And finally, we talked to a few brands that have fearlessly committed to communicating with their young consumers online, the payback being high levels of engagement and loyalty. They share what they've done and lessons learned along the way.

Of course, with social media constantly evolving, the learning process is never-ending. But here we offer a place to start.

DECODING DIGITAL FRIENDS

It's a social world

Social networking has overtaken all other forms of communication among teens. Here's a breakdown:

Percentage of teens using the following forms of communication on a regular weekly basis:

68% Social networks • **46%** SMS • **48%** Email • **8%** Twitter

Facebook is it

We all know how prominent Facebook has become, but did you know that most of the conversations teens are having in the hallways at school originate on Facebook?

"We call it 'social media,' they call it 'life,'" says Beffort.

"There's lots of options right now for organizations to build for different platforms, but Facebook is clearly the most dominant, the most engaging platform that there is. If you target the right people on Facebook, they will take your message to other platforms for you. So if you're only building for one platform, especially for young people, Facebook is it."

Why no tweets?

"If you were dropped from another planet onto Earth today, or at least in North America, and you just started listening to radio and watching TV, you'd think that Twitter was used much more than it is. We think one of the reasons for this is, in general, **social media is not always social**. Meaning that when you think of the word 'social' you think about interactions between individuals, one person and another. When we actually dig into social media, we see that there are clear core behaviours – sharing, using, commenting, rating, creating. When you look at Twitter, two of the major components of that are creating and/or sharing. Twitter requires you to have a more active participation in that form of social media, and by nature, most of us aren't...it's actually used as a way to stalk information, looking for new ideas. I think the more utility Twitter offers, the more popular it may become among teenagers."

"Brands need to respect the fact that they're a visitor, they're a guest at the party."

Toronto-based youth research and innovation firm DECODE has partnered with *strategy* to unveil some of the findings of its DECODING Digital Friends study. They surveyed 1,049 young people aged 15 to 35 and had 50 keep online diaries. They also had four online dialogues with groups of 10 youths. Here, we pulled some key findings from the 15-to-19 age group and asked Scott Beffort, lead strategist and head of innovation at DECODE, what the information means to brands.

It's not the size of the network, but the size of the core

Average total network for teens: 380
(Average total for people 15 to 35 = 283)

The core teen network: 43

Average number of best friends: 6

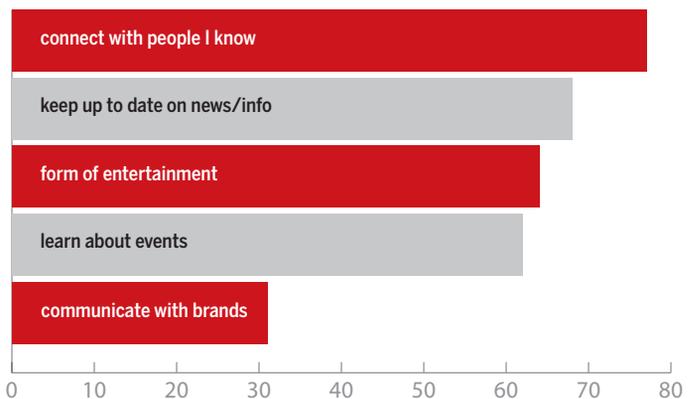
Average number of close friends: 22

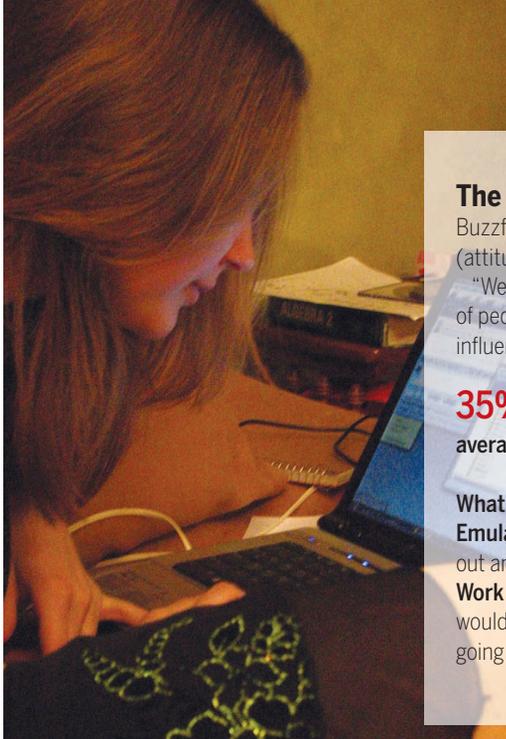
Average number of family members: 15

"Your core network is really where you get your indicators from, where you get your most trusted recommendations from, it's where influence comes from, it's where opinions that matter come from."

The parent factor: "One of the things we do know definitively is that parents are incredibly influential and oftentimes much more influential than brands think that they are."

What are teens using social media for?





The importance of Buzzfluencers

Buzzfluence (a term trademarked by DECODE) is an index made up of qualitative measurements (attitudinal, behavioural) and quantitative elements (size of networks, size of core network).

“We didn’t set out to develop the index, we saw consistencies, common behaviours among groups of people. We realized there’s a small percentage of the population across all life stages that are highly influential. So we developed an algorithm to help our clients find this valuable segment.”

35% of teens are Buzzfluencers

average network size of a Buzzfluencer: **482**

What to do with your Buzzfluencers?

Emulate them: “Brands might start having to act more like them – not just on their own website, going out and creating more, using social media more, being active within it themselves and even rating more.”

Work with them: “Bring them in to help shape a social media strategy in a way that you probably wouldn’t have done in the past, but will probably be much more disruptive than any other strategy you’re going to build because of who they are.”

How teens behave online:

88% Using (listen/read/look) • **79%** Creating
63% Commenting • **48%** Sharing • **36%** Multi

“Ultimately, brands need to understand that [teens are] not interacting with social media equally. Forty-eight percent of them share but don’t share all things, 79% might create but don’t create all things. Just because they’re creators or sharers doesn’t mean that they’re both. So ultimately understanding the most value is really trying to find the people in your network who are most influential.”

A rateable world

67% of high school students rate things through social media.

“They’re growing up in a world where everything is rateable – their teachers, clothes, parents. My provocation to brands is, how easy are you to rate, and where does that take place? If 67% of high school students or teenagers are rating today and you haven’t provided a way for them to interact with your brand through rating, then you’re probably leaving an opportunity for them to engage with you off the table. The other reality is that if they’re not rating you in your environment, they are rating you somewhere else.”

What qualities must an organization have for you to do something with a recommendation from them?

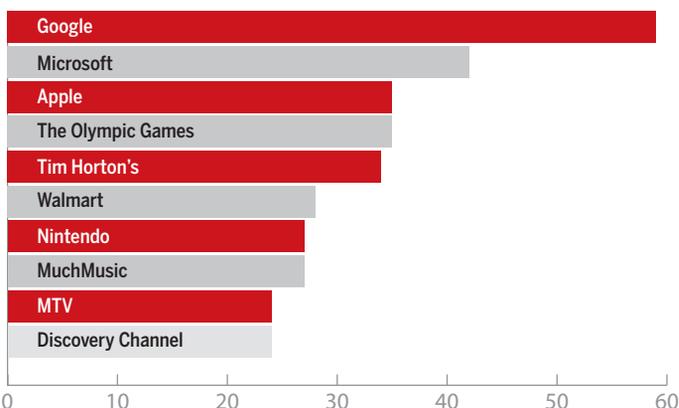


“What happens if you send more relevant, respectful recommendations? 51% of the time that converts or translates into a purchase. Trusted, known brands have a privileged place in social media. Social media is not an environment, I think, where brands are going to be built, it’s where good brands can become better or stronger.”

What are the top three favourite types of information you like getting most from any organization digitally?

65% Free stuff • **35%** Promotions • **33%** Contests

Teens respond “I like this brand and have communicated with it digitally”:



“Across the board, look at the percentage of young people that engage with brands they like digitally. So they’re growing up digitally in an environment that’s synonymous with social media, yet [the majority] of the audience isn’t engaging with brands in a digital way. The [brand’s] mobilization should be coming through social media. The story is what’s left on the table.”

DECODE is a global strategic consultancy that merges research and innovation to solve clients’ biggest challenges related to young people. Since 1994, DECODE has completed over 500 projects for the world’s leading businesses and governments. www.decode.net

TEENS LOGIN



The panel: (left to right)
Jake, 17; Jack, 17; Micah, 16;
Nicole, 18; Tabitha, 18

Strategy and DECODE sat down with a group of teens in DECODE's Toronto office to get their thoughts on life online – from love/hate relationships with Facebook and Twitter to how they feel about outside forces (brands, parents) infiltrating the space. Here's what they had to say...

How many times a day do you check Facebook?

Nicole: Too often.

Tabitha: On weekends I'll check it more. It's not my first priority during the week.

Jack: It's a little more interactive than [checking]. I come home after school, I'll look at it then, but I couldn't tell you how much time, it's just sort of there. I'm not actively using it but it's in the background. I might check in every 15 minutes.

Micah: I'm usually on and off in 30 seconds because I have Facebook Mobile on my iPhone and on my mail it also comes up in Facebook notifications.

How many friends do you have?

Tabitha and Jack: Around 600.

Nicole: Around 400, more people than I know.

Micah: Around 450, I know more than 85%. Not personally, but I went to their school, I know who they are.

Jake: 630 or 640.

How many would you say you know on a more personal level, that you talk to in your regular life?

Jake: 25%.

Nicole: Maybe less. The majority of the people I have on Facebook, maybe I was acquainted with them in the past or I went to high school or elementary school with them, but the majority I don't speak to anymore. Maybe 15% I have personal relationships with.

Jack: I'd say 40 or 50 friends that I actually interact with. The number that I'd actually call up or write on my wall is pretty small.

Tabitha: My closest friends I don't talk to online

at all. Unless it's sharing a link on their wall or something, but other than that I don't.

Are your parents on Facebook and if so, are you friends with them?

Tabitha: My dad and stepmom are and I'm friends with them, but I don't really care cause I'm pretty upfront with my parents.

Nicole: I've got three uncles on Facebook, but they don't tell my parents anything.



Micah: I'd say [my brother and I] have 10 or 15 family members.

Jack: My mom is on, but she hasn't figured out the adding friends thing. She asked me to add her and I told her I couldn't.

Do you "like" any brands on Facebook, and if so what are they?

Nicole: Only TV shows like *Supernatural*, *Dr. Who*, *Glee*.

Any of you like any consumer brands?

Jack: I play golf so I like Nike Golf and Titleist because they have free stuff to give away on the page and I figured it would be cool if I could win a set of golf clubs.

So what motivated you to like them? Was it winning free stuff or to get info?

Jack: I never really liked things, I didn't like the way it looked and didn't feel it necessary. I find it geeky when people fill up their page with things they like.

Tabitha: I agree. I know people who have way more likes than they do friends, they spend way too much time on Facebook.

Jack: I might spend that much time, but I don't want everybody knowing that. It's just free stuff.

Is it a space that you think it's okay for brands to be?

Everyone: Yeah.

Jake: You see it come up in advertising now, where it's not just go to the website, it's check us out on Twitter, go to our Facebook. But I think Facebook is the least legit, because the website's the website and Twitter is constantly updating...Facebook is fine but it's more just falling into the category of "LOL if you like this picture," those kinds of things.

Tabitha: Your attention is still brought to the product and it's in your mind.

Jack: Advertising and Facebook, it's not really the purpose of it, but it's really effective because I know the ads on the little sidebar are all geared towards me. That's effective because when I'm watching an ad on TV, I don't really bother, but I have clicked on [Facebook] ads before. It kind of freaks me out that they have pages for products – it just feels like I'm

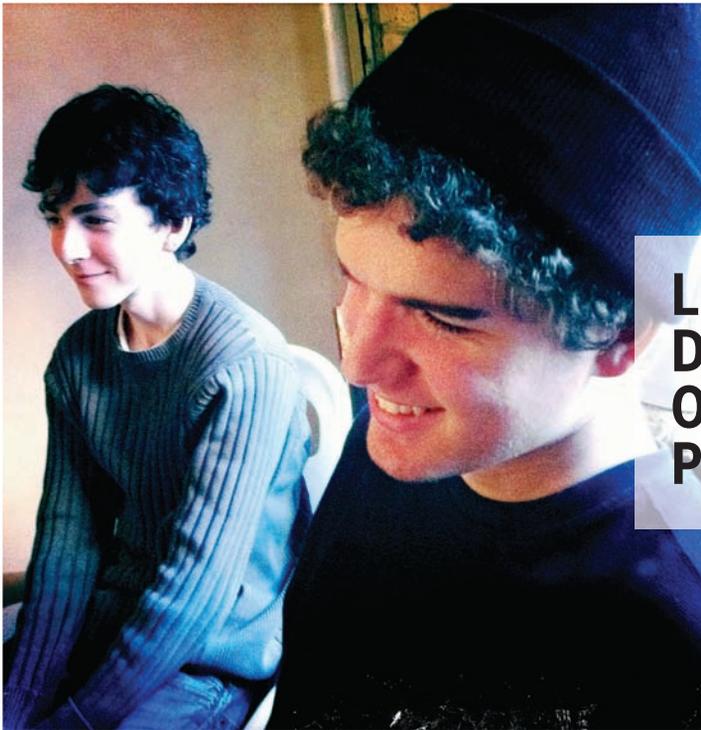
becoming friends with a product. I don't think that's what Facebook is about, but it works because I look at them and it draws my attention.

Are you more likely to click on a banner ad than you are to "like" a brand on Facebook?

Jack: Yeah, because I feel like I'm always getting scammed when I like stuff because sometimes you click on things and it says you have to like it to see the page. That makes me mad. I would click on them and check out products if it's something interesting to me.

What if you could interact with them more, like you could ask them questions, would that encourage you to like them more?

Tabitha: A lot of companies get so many likes that they don't have the time, or won't give you the time, to answer your questions. If they did, there



LIKING A BRAND ON FACEBOOK DOESN'T MAKE THEM MY FRIEND OR GIVE THEM ANY REASON TO PERSONALLY CONTACT ME

would be 500,000 people writing on that wall.

Nicole: But if it's a smaller company, if they did answer that would give me more of a reason to like them on Facebook.

Let's say I run my own brand and it wants to talk to teenagers, what would you do differently? How would I use Facebook?

Jack: I think a discount. I'm not interested in special deals or products or you sending me information because most of the time I'll just ignore it, but if I look on your page and I see that I get 10% off for liking you, I wouldn't be opposed to that.

Tabitha: And if you give a good description of what your company is.

Jake: It's external influences that will bring you

to Facebook, like I wouldn't say it's a good idea to start at Facebook as your main source of advertisement, you want to get the ads going on TV, on posters and even a sidebar on Facebook.

Are any of you on Twitter?

Nicole: Yes.

Jack: I have one, I've never done a tweet.

Jake: I follow people on Twitter and I'll check it out but I've never made a tweet.

Do you follow any brands?

Nicole: Not really, mostly friends and celebrities.

Jake: Mostly just *Sports Illustrated* and other magazines and people.

Those that aren't on it, why not?

Tabitha: I have no use for it. Besides, Facebook just consumes too much time in my day.

Micah: I don't think I'd be able to identify what a Twitter page is if it didn't say Twitter at the top. I don't even know what you do on it.

Jack: I don't really get it...It seems sort

of redundant, like Facebook but on a platform that's not what people are looking for...there's just not enough people on it to make it worth

my while. If all my friends had Twitter and that's what they were using, I'd go on for sure, but it seems like sending a personal message and stuff like that – you can do all that on Facebook. I'm just not interested in what Justin Bieber is doing.

Nicole: I would rather go on Twitter than Facebook, to tell you the truth. Twitter is less of a hassle and you're not constantly getting emails for updates [on Facebook]. I think it's much more relaxed...I personally hate Facebook. I find it a social necessity, but it drives me insane and I wish I didn't have it.

Why is it a necessity?

Nicole: For my generation especially, it's just with planning events and communicating with certain people, it's easy and everybody has Facebook now.

Jack: I agree. How many people really love Facebook? I think if you ask people, a lot are not so keen on it. People don't ask for your phone number anymore, they ask to add you on Facebook.

Jake: The word "friend" has taken a turn.

Have you ever participated in a contest online?

Jake: Yes, for Pokémon cards.

Nicole: For Harry Potter merchandise. You enter your email and you can win.

How about a contest where you had to do more than just enter your name, etc.?

Jack: I've done sports pools. Like Sportsnet and CBC ran some.

Have you ever been influenced by a brand online to do something or buy something?

Jake: I'm sure subconsciously.

Jack: I saw an ad online and I ended up buying a golf club from the company because I went to their website. But I went to the retail location.

Tabitha: Brands will put out a new product or line of something and you can go online to check it out.

Nicole: I'll get ads for different books and next time I'm in Indigo, I'm more likely to check it out.

What makes you trust a company online?

Tabitha: I don't really trust any company online...If it's a chain store then it's more trustworthy.

Jack: Having a retail location is important. Being offline and having pictures of that retail location. And also just being big enough. Like eBay, I don't have a problem trusting it because there are millions of people and I don't feel like millions of people are getting scammed.

What are the worst things brands can do in terms of reaching out to you in social media?

Nicole: No constant notifications.

Jack: Nothing on my wall. Just respect for space. Liking a brand on Facebook doesn't make them my friend or give them any reason to personally contact me. I find if they're too pushy–

Tabitha: They'll lose your business.

Jack: I don't need any personal contact. I'm fine with ads on my sidebar, but once I get notifications or inboxes I'll just remove it.

Jake: We need to make the first move. [We have to] like them, they don't like us.

SOCIAL STUDIES



When *strategy* and DECODE sat down with a group of teens (see p. 18), we asked if they were aware of various brands' engagement in social media, and there was only one that the entire panel knew about: Doritos. For the past three years, the Frito Lay brand has been building buzz and experimenting in the social media space through its user-generated campaigns, "Guru," "Viralocity" and the latest, "The End."

While the first two iterations asked fans to create videos, the latest campaign only asked for a 200-word write-up of how they would end a commercial – a much easier ask, resulting in entries that far surpassed their goal of 6,000 even in the first week. They also brought back a prizing aspect from Guru – 1% of future sales of the product – and are inviting the winner to be part of a "Think Tank," providing their thoughts and opinions to the brand.

The changes reflect a few lessons Doritos has learned along the way – that not everyone is a "creator" ready to make and post a video (more passive users need love too) and that making them part of the process can be mutually beneficial.

"We truly want to democratize marketing this year," said Haneen Khalil, marketing manager for Doritos, when "The End" launched.

"It's easy to get fans," says David Jones, VP social strategy at BBDO, Pepsi/Frito Lay's AOR. "You can buy a lot of media and get a lot of eyeballs and attention, but they're only going to stick around if it's interesting and it's used well and

it becomes part of their life in a meaningful way."

That's what Pepsi is attempting to do with the Pepsi Refresh Project (PRP), the ongoing global initiative steeped in social media, inviting consumers to submit causes they care about, gain votes and win funds for the project. After launching in Canada, Pepsi saw its Facebook fans grow by 100,000 in six months, says Neetu Godara, marketing manager, Pepsi Trademark.

Last fall they ran PRP on campus, asking Canadian university students to take a picture with a sign describing what charity they care about and then spread the pictures via social media for a chance to win \$5,000 for their charity and \$5,000 towards their tuition. In six weeks, the number of fans increased by 20,000.

Since its launch on Facebook in 2009, Pepsi has offered light-hearted engagement like the "joyous word of the day" to deeper interactions like backstage online access to MuchMusic's MMVAs.

As most brands present in this space have learned, Pepsi knows it has to keep the entertainment coming, and the dialogue open.

"We not only respond to questions but proactively appreciate engagement on the page, so if someone posts a picture, we try to encourage it and validate that we're listening," says Godara, who notes that they have learned how to listen, and when to be part of the conversation – that it's sometimes better to step away and let the fans talk among themselves, and that they'll often come to the brand's rescue.

It takes more than just a Facebook page or user-generated campaign to be effective in the social media space. *Strategy* gathers lessons learned from a few brands that are ahead of the curve when it comes to engaging with youth online

Godara also notes that brands shouldn't be afraid of facilitating a dialogue with young fans, a sentiment echoed by BBDO's Jones: "Those negative comments are happening about you anyway. You can cover your ears and pretend they don't exist [but] I would rather hear them and participate with the audience in some way to either make it better or at least pay attention to what is going on," he says. "It may not be what I want to hear, but it's pretty real and useful, and if brands listen, they'll learn something about their consumers."

One brand that has been listening for longer than most is Canada's Wonderland. How does an Ontario amusement park become the fifth most "liked" Canadian brand on Facebook (behind giants RIM, Tim Horton's, Budweiser and Telus)? The answer for Wonderland has been to adopt early and engage often.

Wonderland first joined Facebook in 2007, before it really became popular for brands to do so. At the time, the goal was to interact with youth aged 12 to 24. It just so happens that its second demo, moms aged 35 to 49, came to Facebook in droves later, and now the platform aims at both, explains Dave Phillips, VP marketing and sales, Canada's Wonderland. The fan count is now up to over 425,000 and the brand has spread its social media wings to Twitter and YouTube.

Like Pepsi, Wonderland monitors the site but doesn't "Big Brother" it, says Phillips, and they will respond to fan questions as openly and honestly as possible. It recently did a few weeks of "Ask the GM" where fans could ask the general manager anything and get real answers. Phillips says they treat their Facebook fans "no different than a loyalty group."

Part of Wonderland's Facebook success can be attributed to one word: fun. Sounds simple, but the brand lives by an "80/20 rule" – 20% of what is posted is about the brand and its offers, while the other 80% is about entertainment – fun



Above: Marianas Trench play a concert for the winners of Garage's "Get Loud" contest.

Opposite page: Canadian celebs get in on the Pepsi Refresh Project action.

activities, facts and info to keep its young audience engaged. This has included everything from how many foot-long hotdogs they've sold to posting exclusive shots of concerts by artists like Nelly, Justin Bieber and Hedley.

"The burnout rate for that younger demo [is high], they will go away pretty quick," says Phillips. "They've got us and five other sites open at the same time."

Last August when Wonderland wanted to unveil a new ride, the WindSeeker, it decided to do it exclusively on Facebook, teasing to the page and counting down to the big reveal through its website, print and in-park signage.

Keeping fans entertained is why in two months the brand will launch a new Facebook game that allows users to build their own amusement park

(similar to the popular Farmville), and will have other interactive games reminiscent of the games offered at the park (think Whack-a-Mole). It's also launching a new website this summer that will have a strong social media focus, and upping its YouTube presence with a new channel.

By July, Phillips says, Wonderland hopes to be up to 600,000 Facebook fans. It seems they're well on their way.

Like Wonderland, Garage is a brand that has learned that entertaining your audience sometimes tops brand-related content.

If you happen to be a 16-year-old girl, you're probably familiar with Garage, the clothing store that has become ubiquitous in malls across Canada, and recently in the U.S. and Middle East. With over 200,000 Facebook fans, the brand is

the only one with a teen-only demo to crack the top 10 Canadian brands on Facebook, coming in at number nine.

"We try to remain in-tune with the customer's lifestyle, so whatever it is that's important to her at that moment [such as] pop culture, we try to be in the know, so when we talk to her about that, we sound authentic," says Melissa Bissell, marketing manager, Garage.

They'll poll fans on their favourite bands or suggest playlists and ask pop culture questions to get their opinions.

By tapping into its consumers' interests, Garage was able to create a contest they knew would appeal. "Get Loud" invited fans to create a video showing their "Garage spirit" (in whatever form the participants chose) to collect votes and win a concert for their school by Canadian band Marianas Trench. Over 200 videos received over 317,000 votes and 13,000 comments.

"It was inspiring to see our brand championed by our customers and it was really interesting to see that they perceived the brand the way we've been marketing it," says Bissell.

Committing to social media has not only given Garage an inside view into its demo's world, it's also created loyalty among a group that can be fickle and skeptical.

"I think it's scary for some brands to let go a little bit and give people that voice, but I think as long as you learn from it and react to it, it's actually an opportunity," says Bissell. "When we reply to some of our fans, they've written back and said, 'wow, you're the only brand that's written back to us, thanks.' It makes them feel like you're listening, and that's important." ■

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LOYALTY SOLUTIONS

How optimizing your loyalty program can boost sales, engage consumers and set your brand apart from competitors

Canada is one of the most developed loyalty markets in the world, so chances are pretty good that most Canadians have at least one loyalty card in their wallets, from AIR MILES to Aeroplan to Shoppers Optimum and everything in between.

In fact, a staggering 93.6% of Canadians belong to at least one loyalty program, according to a 2009 study by COLLOQUY. Additionally, the average Canuck is an active member of 9.2 programs, versus 6.2 per consumer south of the border.

As a result, Canadian consumers have come to expect a little something extra when they part with their money, whether it be points, discounts, perks or recognition of their preferred status. That means Canadian marketers have to be very strategic about their loyalty programs in order to stand out and give consumers a reason to sign up and participate each time they make a purchase.

When done right, loyalty programs can be a great way to engage consumers, boost sales, beef up customer data and ultimately create a richer brand experience. Comprehensive loyalty solutions go well beyond simply doling out points. Today's programs are robust, complex and interact with consumers through multiple channels.

Thankfully, since the Canadian loyalty market is so developed, it is home to some of the world's leading loyalty solutions providers that can help you get the most out of your loyalty efforts.

GET TO KNOW YOUR CUSTOMERS

When a customer self-identifies by providing a loyalty card each time she makes a purchase, you can develop a comprehensive picture of who she is and what her shopping preferences are.

"Most marketers have a clear view of their sales and transactions, yet many don't know who their customers are," says Scott Robinson, senior loyalty consulting director at Mississauga, Ont.-based Maritz Canada. "Data collected through loyalty programs can help fill in that blind spot about

who their customers are, which yields benefits across an organization."

As loyalty programs mature, it's becoming even easier to get a clear picture of who the customer is. "The programs launched a few years ago were focused on transactions. They're evolving towards engagement," says Brenda Higuchi, vice-president of strategy and measurement at Mississauga, Ont.-based Carlson Marketing. "It used to be all about points and prizes. Now it has evolved to encompass things like partnerships and location-based rewards. It has gone from mass to one-to-one."

Bryan Pearson, president and CEO of Toronto-based LoyaltyOne, points out that as loyalty programs move towards more multi-tender options, it's easier to track all purchases – whether they're paid for with cash, credit or debit. "It enables companies to capture a broader view of customers," he says.

Of course, once you do get to know your customers better, they expect to be treated accordingly. "What's great is that consumers really understand now that it is an exchange," says Higuchi. "But in return for sharing their information, they expect relevance, and they want great experiences."

LEVERAGE YOUR DATA

It may sound like a no-brainer, but a lot of companies aren't taking full advantage of the massive amounts of data they're gleaming from their loyalty programs. "Today, most organizations are trying to figure it out. They have data and have done very little with it," says Pearson. He says that could be due to a number of reasons, including the possibility that many organizations are overwhelmed by the complexity of the data. In those cases, companies could benefit from the expertise of loyalty solutions providers that can distill the data into simple, executable insights. "Companies can then tailor things like pricing, merchandizing and store layout to create an optimal experience based on these insights," says Pearson.

He adds that optimizing data is steadily becoming a focal point for more and more organizations. "There's a real emergence of companies starting to explore the question of what am I going to do with the data," says Pearson. "How can it inform strategic planning with pricing and promotion, merchandizing, assortment, customer service and so on."

Higuchi agrees that companies need to do more with the substantial information loyalty programs can net. "Leverage that data beyond the marketing department. That information can be applied to sales, customer service, operations," she says. "The data should allow you

Carlson Marketing

Carlson Marketing offers end-to-end loyalty solutions, from program design through rewards fulfillment and every step in between. Carlson Marketing can leverage its extensive expertise in the loyalty space to help clients set the right objectives, figure out the right value proposition or even refresh existing value propositions. The company can help clients save money by creating the most cost-effective loyalty solutions possible.

Carlson Marketing offers clients access to its proprietary tool called GLOBE: Global Loyalty Online Booking Engine, the first application to allow fully automated online travel redemption using loyalty

currency. This helps clients cut costs by reducing the number of travel agents they require. Carlson Marketing also offers an application called SalesDriver, which is geared towards mid-sized companies. It enables clients to self-administer their loyalty programs.

The company has had a mobile practice since 2002, which means it has almost a decade of in-market experience and insights to draw from. Carlson Marketing is committed to developing integrated multi-channel communications that reach the right customers at the right times in all of the right places.

When it comes to loyalty solutions, Carlson Marketing is a big believer in three guiding principles: Inspire every customer. Motivate their return. Engage at every point of contact.

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LoyaltyOne

As a global leader in customer loyalty, LoyaltyOne helps its clients profitably change customer behavior. It provides expertise on all aspects of customer loyalty including program strategy and design, coalition loyalty programs, insight and analytics, and relationship marketing. The company's clients include leading businesses and brands across sectors such as retail, banking, manufacturing, government, natural resources and utilities.

Clients benefit from LoyaltyOne's depth of experience as the operator of the AIR MILES Reward Program, Canada's premier coalition loyalty program that has over 10 million active Collector accounts representing more than two-thirds of

Canadian households. Leveraging its unrivaled reach, LoyaltyOne also created AIR MILES for Social Change, which partners with government agencies, energy utilities, transit authorities and NGOs to shift consumers toward healthier and more sustainable lifestyle choices.

In addition, LoyaltyOne operates a family of businesses with expertise across the loyalty space. Precima helps retailers increase sales and profits through insights gleaned from shopper-based analytics. COLLOQUY offers loyalty industry insights through its publishing, education and research practices. LoyaltyOne Consulting provides strategic counsel across the loyalty spectrum and Direct Antidote is the leading customer loyalty agency in Canada.

▶ The new AIR MILES mobile app allows Collectors to find Sponsor locations and access exclusive bonus offers on the fly

to optimize all communications. It can help shift the communications budget to the most effective channels."

Leveraging data across multiple departments can lead to significant company-wide cost savings, as well as a better overall customer experience. Higuchi says companies should be conscientious about integrating data across all products. "Customers believe they should be recognized in every way they interact with the company, not just one," she says. "They want to be rewarded for their total interaction."

Data can also help companies pinpoint insights that could identify potential benefits to offer within their programs. "The opportunity to differentiate doesn't reside in simply offering more points. That's not a sustainable differentiator," says Robinson. Instead, he says, companies can stand out by offering benefits that are meaningful and relevant to customers. A good example in the hospitality industry is automatic room upgrades upon check-in for top-tier members.

Robinson points out that there are intrinsic motivators for consumers, too, like the pursuit of a goal or a certain status. "A typical myth is that loyalty is achieved only at the time of redemption," he says. Rather, consumers may be striving to reach the next tier of a loyalty program or maintain a preferred status on a leaderboard, for instance. Robinson points to FourSquare as a good example of an intrinsic motivator, as people aim to attain or maintain "mayor" status.

SOLUTIONS FOR EVERY COMPANY

As loyalty solutions become more sophisticated, more companies can get in on the action. Many loyalty solutions providers offer modular a la carte options that allow companies to cater to their own needs instead of having to pay for a complete solution designed for a much larger organization.

Carlson Marketing has developed products specifically designed for mid-sized companies. Offering solutions with minimal customization, and allowing companies to self-administer their programs. Higuchi points out that such applications are a great solution for companies that are lean and mean, but still want to get into loyalty.

Of course, any company getting into the loyalty market needs to think its strategy through thoroughly first, instead of simply launching a quick "me too" program to keep up with competitors. "A lot of people forget that once you give birth to the baby, you have to feed the baby," cautions Higuchi. Develop a budget, and figure out from the start how to handle things like dormant accounts and potential liability issues.

Maritz and LoyaltyOne also offer a la carte products and services. "We've

lived in the loyalty space for 20 years," says LoyaltyOne's Pearson. "We have the know-how to help companies with everything from strategy through technology through tactical execution." Maritz also offers flexibility. Robinson says, "Our loyalty platform is modular in that clients opt to use only the necessary elements such as POS integration, data warehouse, and more."

LoyaltyOne has worked with a diverse array of companies through its AIR MILES Rewards Program, too. It recently helped one Canadian municipality boost sales of its annual transit passes by 57% during the month it offered rewards. It has also partnered with non-profits and government agencies looking to piggyback on the AIR MILES communications platform. Last year, LoyaltyOne helped the Ontario Power Authority (OPA) generate a 700% increase over its typical response rate for a third of the cost. "We've got an efficient communications platform and meaningful currency," says Pearson.

LoyaltyOne can help retailers develop meaningful strategies through its insights and analytics company, Precima. Pearson says Precima recently helped a retailer unearth a significant opportunity at one of its locations. While the store catered to singles and students, it sold primarily family-size portions in one of its sections. Based on Precima's analysis, the store adjusted the makeup of its assortment, and wound up increasing sales by 20% in that section. "There's a lot that can be gained by reflecting and identifying potential value gaps," says Pearson.

UP NEXT

It's clear that Canadians are more than attached to loyalty programs. As more brands enter the loyalty market, the table stakes will continue to rise as companies compete to differentiate themselves.

Maritz expects that next-generation loyalty programs will apply lessons from game science and integrate game mechanics into programs. Game science is aligned with Maritz's focus on exploring intrinsic motivation in loyalty. "Through games we pursue goals and master skills. Games are social in that we collaborate to unlock rewards and compete for limited resources," Robinson says. "Shouldn't loyalty programs be inherently engaging too?"

Mobile is nothing new in the loyalty space. In fact, Carlson Marketing has had a mobile loyalty practice since 2002. But as mobile use becomes even more prevalent, it will become an even more vital component in loyalty. Higuchi says that Carlson Marketing can help clients tap into mobile to increase customer engagement in their program. Through mobile communication solutions, customers can receive mobile alerts advising them of special promotions or offers that can immediately link

SPONSORED SUPPLEMENT

to the programs' mobile catalogue to redeem – whether it's merchandise, gift cards or travel. It's also a great tool to educate front-line staff about new programs and promotions

LoyaltyOne rolled out an AIR MILES application for the BlackBerry and iPhone late last fall that lets Collectors find the nearest sponsors and receive exclusive bonus offers. "We've seen the downloads of our offers go up by about 10-15 per cent – that tells us consumers are pulling up those offers first and then shopping at those retail locations," Pearson reports.

Pearson predicts that social media will become a bigger part of the

loyalty space in the near future. "It's under-utilized right now," he says. LoyaltyOne has created a community on the AIR MILES website, where Collectors help each other maximize their rewards accumulation. "It's a very powerful tool. It's bringing word of mouth to life," he says.

Canadians are undoubtedly devoted to their loyalty programs. But as more and more companies enter the market and loyalty programs become more complex, savvy marketers would be wise to enlist help from the experts to make sure they're getting the most out of their loyalty efforts. It's a complicated venture, but an extremely fruitful one when executed properly. •



Maritz Canada

Maritz helps clients design, implement and operate loyalty programs that are differentiated from the competition, and drive True Loyalty™ among target customers.

Maritz offers end-to-end services, including all elements from program design through to tactical execution and measurement. Maritz takes a cross-functional approach to everything it does, balancing art with science to deliver the most impactful solutions for clients; marketing scientists collaborate with creative professionals and digital specialists to design, deliver

and optimize all solutions.

Maritz boasts a comprehensive toolkit of loyalty services including consulting, creative strategy and interactive services, advanced analytics and research, rewards fulfillment, as well as proprietary loyalty technologies.

Maritz loyalty technology platform is modular, so clients can customize it to best suit their needs. The platform covers everything from point-of-sale integration, a communications engine integrating web, email, mobile and social channels, plus points bank and calculator, call centre administration application, data warehouse module and more.

Maritz Canada Inc. creates personal connections that achieve business performance and build brand communities

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Scan this QR code to download our white paper "A New Paradigm for Loyalty Marketing"—or visit <http://bit.ly/maritzloyalty2011>.

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Bio

Born: Nanaimo, BC. Nov. 30, 1967

Education: Communications and political science, Simon Fraser University

Career: Dyson started out in corporate communications, working at Vancouver Coastal Health and Overwaitea Food Group before taking on an internal communications role at BC Hydro. During her 19 years at the utility, she's worked in departments such as corporate communications, community relations, the corporate sustainability and corporate environmental group, and public consultation and communications. She took on her current role of director of marketing communications and brand strategy two years ago.

BC HYDRO regenerates

As the utility hits the big 5-0, marketer Cynthia Dyson is keeping it youthful through experiential stunts, crafty OOH and teen-focused digital

BY MELINDA MATTOS

As BC Hydro celebrates its 50th anniversary this year, it's gearing up for an era of rebuilding, with a slew of new infrastructure on the way, plus upgrades to existing facilities. But for these changes to go smoothly, it needs the support of the public.

"We need to enrol and engage every single British Columbian, because it will mean work in their backyards, as well as jobs and injections into the economy," says Cynthia Dyson, director of marketing communications and brand strategy.

"When people think of BC Hydro, their bill is the first thing they think about," she says. And the upcoming rebuild means those bills will only get higher, with the average consumer expected to see 32 percent increases over the next three years. So, as Dyson says, "We want them to be proud of and support what we're doing."

With help from its AOR DDB Vancouver, the utility will be rolling out an anniversary campaign this spring that shifts its branding from "BC Hydro for generations" to "BC Hydro regeneration," which it expects to use for 18 months. The campaign will pay homage to the utility's past province-building efforts and the work being done to ensure sufficient power for the next 50 years. The effort will entail TV, digital, print and community outreach, with media by OMD Vancouver and PR by National.

Dyson is no stranger to BC Hydro's history: she's been with the company for 19 years, taking on her current role two years ago.

Although getting the public to associate BC Hydro with anything other than their hydro bill is a challenge, Dyson has been able to flex her creative muscle while working on the utility's conservation program, Power Smart. So has DDB, which has won 33 awards for its Power Smart work over the past three years (including work by Tribal DDB and Karacters). The BC Chapter of the American Marketing Association also recognized the Power Smart work by naming BC Hydro its 2009 Marketer of the Year.

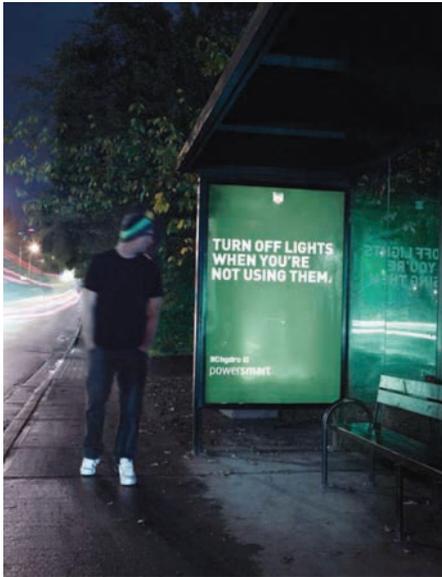
"It's almost like a sister/brother relationship," Dyson says. "Power Smart allows us to play in a



Power Smart ads by DDB Vancouver ask, "Why doesn't wasting power seem as ridiculous?"

fun space because we actually need people to do something at the end of the day: we need people to change their behaviour and think about their purchasing decisions."

Recent campaigns for Power Smart shifted focus from using less energy to using energy wisely. DDB's fall campaign compared wasting energy to wasting other resources. One TV spot showed a child intentionally leaving the tap running all day long, and a woman taking a single bite from an apple before throwing it on the ground and biting another. It closed with the voiceover, "The most ridiculous thing about



BC Hydro made clever use of OOH during Power Smart Month, including a bus shelter ad that only glowed when someone was nearby (left).

wasting power is that, for some reason, we don't think it's ridiculous." Print showed consumers wasting everything from ketchup to dog kibble.

The Power Smart branding has been in market since 1989, which is why it has lots of traction, Dyson says. As an example of its effectiveness, she points out that since 2007, Power Smart has delivered more than \$150 million in bill savings.

"I hate to say it, but it's got better brand awareness than the BC Hydro brand, and better affinity [from] customers," she says.

That affinity probably has a lot to do with Power Smart's memorable stunts.

Last October, BC Hydro kicked off Power Smart Month with a stunt in downtown Vancouver that saw two actors living inside shipping containers at the busy corner of Georgia and Granville for a week. The spaces were furnished to resemble condos, each with a living room and kitchen area that included a refrigerator, computer and TV.

Although the living spaces were identical, the actors' behaviours weren't: one was wasteful in his power use, while the other was efficient, and digital counters on the outside of the boxes revealed the difference in energy consumption.

To ensure a waste-free stunt, the appliances were borrowed from retail partners like London Drugs, and other items from inside the "condos" were donated to charity at the end of the week.

Organized by Vancouver-based experiential agency Smak, the stunt garnered attention from passersby and media alike.

"I think people got it," Dyson says. "It was an easy way to look at the difference in terms of lifestyle [and] the reaction was great."

Other Power Smart Month executions practiced what they preached: a rotating billboard stating "Unplug things when you're not using them" was

kept static, with a giant plug dangling from the side to drive the message home; a transit shelter ad with the copy "Turn off lights when you're not using them" was equipped with a motion sensor, so that it only glowed when someone was nearby. Each execution saved over 100 kilowatt-hours of electricity.

Over the holidays, the utility did Christmas light home makeovers in several B.C. communities, knocking on unsuspecting customers' doors, offering to replace their old Christmas lights with energy-efficient LED ones and creating YouTube videos to document the results.

And the utility had a big presence at the Vancouver Olympics last year, creating a Power Smart Village that included a Home of the Future (featuring GE appliances with intelligent energy-use features) and a "sustainable dance floor" that converted people's fancy footwork into energy that made the floor glow.

"It was a technology developed in Holland, so we brought it out here for the Olympics and Paralympics," Dyson says. "If enough people are bouncing up and down, it creates enough energy to keep the dance floor lit."

With Tribal DDB and Radar DDB helping raise awareness through a microsite and social media, the Power Smart Village gave BC Hydro non-bill related visibility in a central location for six weeks. And the success of features like the dance floor taught Dyson a key lesson: "It's all about the hook."

While the dance floor was a draw for little kids and their parents, BC Hydro has been reaching out to teens with another type of creative expression. Its annual fall/winter "Invent The Future" campaign, executed with help from Vancouver-based Hangar 18, centres on a contest that asks 16- to 24-year-olds to write an essay,

create a video or (new this year) write and record a song about conservation and energy, and then upload it to Inventthefuture.ca.

Because of its youth focus, the campaign is promoted almost exclusively via social media. "What we say about it is, if adults never hear about it, it's great," Dyson says.

This year, celebrity judge Kristin Kreuk (a Vancouver-born actress best known for her role on *Smallville*) helped generate online buzz by posting a YouTube video encouraging people to participate, which got nearly 25,000 hits.

About 130 contestants submitted creative work, while over 6,600 visitors pledged to be smart with their power for the chance to win a Mountain Equipment Co-op gift card.

The six grand prize winners of a week at Gulf Islands Film School were decided by a panel of judges, but visitors to the site could also vote for their favourite entry, with retail partner Best Buy providing a "People's Choice" award comprised of an iPod Touch, a docking station and a \$100 gift card.

Beyond befriending youth online, BC Hydro has discovered that even small incentives can go a long way towards winning new friends and, with any luck, influencing people of all ages. In the lead-up to Power Smart Month, the utility did a social media growth campaign with DDB Canada and Radar DDB that gave a big boost to its number of Facebook "likes" and Twitter followers – with a little help from one of its retail partners.

"We did it by offering \$5 London Drugs coupons," Dyson says. "Be our fan, get to know us and get \$5 to use towards energy efficient products."

At press time, BC Hydro had 7,788 "likes" on Facebook. Not bad for a utility company with a high-profile rate increase on the way. ■

SPIN MASTER'S POWER PLAY

The Toronto-based global toy co is sending Redakai into battle in toy stores and on TV this year, but will it have the category-busting power that Bakugan did?

BY MELINDA MATTOS

If Spin Master received a report card, it would no doubt say "Plays well with others." After all, its breakout hit Bakugan was developed in partnership with Sega Toys in Japan and Toronto-based animation house Nelvana, and the franchise has gone on to include videogames with Activision, a film deal with Universal and even McDonald's happy meals.

The marketing plan for Bakugan – which leveraged TV, digital, word of mouth, experiential and retail partnerships – was a far cry from the traditional kids' model of a commercial that yells the product name 96 times (though Spin Master does that sometimes too). It's a transmedia success story that both the competition and potential partners would be wise to keep in mind as the Toronto-based global toy co gears up to do it all over again with a new property called Redakai, launching this summer.



little fighting characters, Bakugan launched in Canada in 2007 with an accompanying anime-style cartoon series called *Bakugan Battle Brawlers* (Spin Master's first co-production).

After finding its footing here at home, the brand entered the U.S. market in 2008 and by the holiday sales season, a Bakugan toy was being sold every 2.5 seconds.

As sales expanded worldwide, Bakugan became a billion-dollar franchise – one with enough cultural cachet to be parodied on *The Simpsons* and included in a *Jeopardy!* question.

"Bakugan was something extremely special because all of the elements sort of clicked together," says Harold Chizick, VP, global communications and promotions, Spin Master. "We had a compelling entertainment property on its own and we also had an incredibly innovative toy on its own – I think either one of them could've been hugely successful without the other."

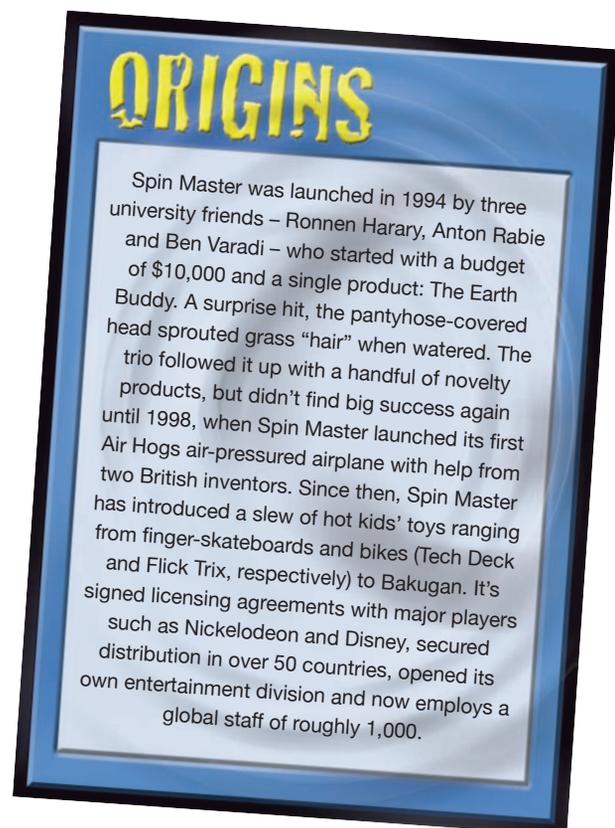
Together they were unstoppable, propelling Spin Master to become North America's fourth-largest toy company in 2008, after Mattel, Hasbro and Lego. Spin Master's success with its first TV show also prompted the company to open its own

entertainment division that year, focused on the design, development and production of cross-media entertainment properties.

But television wasn't the only medium that helped fuel the Bakugan craze. Spin Master leveraged digital in all forms, including a brand site that houses product and gameplay information, Twitter and Facebook pages that encourage fan interaction, a podcast featuring interviews and event coverage, and a YouTube channel with product previews, commercials and tournament footage. It even took a page from Webkinz's playbook (see "Ganz stays social," p. 32) in launching a multiplayer online world called Bakugan Dimensions. Third-season toys featured special access codes that allowed kids to enter the online world with their Bakugan characters, create their own avatar, chat and battle with other gamers.

But let's start with Bakugan. Centred on a card game and plastic marbles that pop open into

Spin Master is looking to repeat the success of Bakugan (above) with Redakai (left).



As Bakugan's popularity grew, Spin Master also went the experiential route, providing opportunities for kids to play against other Bakugan hotshots. The toy co teamed up with Toys "R" Us stores in Canada and the U.S. in 2010 to create the Bakugan Battle League, which saw kids play in-store tournaments with each other using their own supplies. Participants received a league membership card and certificate commemorating their participation, and had the chance to win prizes. That same year, Spin Master also hosted the first Baku-Con for American players, inviting kids in Chicago, Los Angeles, Dallas, Orlando and New York to duke it out in regional tournaments, with the top 16 from each city flown out to the championships in New York City.

Part of Bakugan's success was derived from offering play technology that neither kids nor parents had seen before. As Chizick points out, "There had been no innovation in basic marble play for hundreds of years, and here we come with this little transforming marble."

For Spin Master's new property, Redakai, the special technology is housed within the trading cards themselves, which use lenticular imaging to create 3D effects without the need for special glasses. Portions of the sturdy plastic cards are also transparent, allowing players to stack damage and enhancements onto other cards.

Not only does the design offer up cool effects, it also makes it immediately clear who's won each battle, without the need to keep score on paper.



Above: Spin Master's 2011 Bakugan toy line includes the projectile-shooting Dragonoid Destroyer.

Below: The gameplay for Redakai was developed with the help of *Magic: The Gathering* champ Justin Gary.

Redakai's straightforward game play is no accident. In developing the new game, Spin Master enlisted Justin Gary, who travelled the world as a *Magic: The Gathering* player in his late teens and early twenties, and later became a game developer.

"That was a huge coup for us, getting someone who was able to help us develop a game that was strategic yet simple enough for six- to 10-year-olds to understand," Chizick says.

"Other trading card games

are complicated, the scoring isn't easy – boys buy the cards to collect them, but don't really play the game."

In addition to the cards, Spin Master will launch Redakai accessories and action figures this year, with more licensed goods to roll out through 2012. (Bakugan merch has included backpacks, books, clothes and lunchboxes.)

An animated TV series called *Redakai: Conquer the Kairu* will also launch in North America this year, focused on three teens on a quest to "gather magical Kairu energy, harness its power and defeat the evil forces of Lokar," Chizick says. Co-produced with Zodiac Kids in France, the show will air on the Cartoon Network in the U.S. and YTV in Canada.

Global release dates for Redakai have not yet been issued, because as Chizick points out, "So much of it hinges on securing a broadcast partner. It's one of the cornerstone elements of the property to create the story and help kids understand what Redakai is."

It's a strategy that worked for Bakugan. The animated series (about the lives of the creatures inside the balls, and the "battle brawlers" who possess them) not only educates kids on the brand's mythology, its battle sequences also show viewers how the game is played.

As Spin Master readies Redakai for launch, Bakugan is just finishing its second season in Europe (two years behind North America) and is also seeing growth in Africa, the Middle East and Asia.

"There are plenty of markets that are just hitting the peak of the mountain [in terms of Bakugan's popularity]," Chizick says. "I think

the best takeaway is that in every market we've entered with Bakugan, we've seen the exact same trajectory of how it takes off and explodes."

Buoyed by the success of Bakugan's brawling marbles, Spin Master recently opened up new offices in Amsterdam and Munich, adding to the locations it already had in Paris, London, Mexico, LA and Toronto.

The company's global focus applies to more than just its expansion plans, however; it's also evident in its trendspotting prowess. Spin Master recently noticed a booming collectible-eraser craze in Asia and brought it to North America, launching a line called Gomu in January.

"It's one of the things that we're famous for – finding hot trends, capitalizing on them and creating a brand out of it before other people can get to market so we become the lead brand," Chizick says.

Far too cute to actually erase with, Gomu collectibles come in shapes ranging from bunnies to iPods, with

point values indicating how rare they are in the 100-plus item series. They sell for a suggested retail price of \$1.49 each or \$5.99 for a six-pack.

Each eraser is comprised of several separate pieces (one for each colour), so they can be disassembled and reassembled, like tiny puzzles. "It gives you that fiddle factor, where kids just want to hoard them and adults want to hoard them too," Chizick says.

Gomu was launched with a TV spot produced in-house, featuring a jingle that leaves "Gomu! Gomu! Gomu!" ringing in your ears.

"We thought if we brought [this trend] to North America and put it on TV that we'd make enough

people aware of it that it had the potential to be a big line for us," Chizick says, "and so far so good."



Spin Master brought collectible erasers to Canada with Gomu.

Gomu has been selling out at stores, and a YouTube search reveals plenty of user-submitted "unboxing" videos showing kids opening their eraser packs to see what's inside.

While Bakugan, Redakai and Gomu are generating the most buzz at the moment, Spin Master has plenty else on the go. A new fashion-activity brand debuted at New York Toy Fair in February called Bizu mirrors the "fiddle factor" of Gomu, allowing girls to make a beaded bracelet that transforms into a cute animal – a product that may even woo kids away from their Silly Bandz.

Spin Master also recently entered the board game aisle by acquiring the distribution rights to Stratego and other games. This year it will release new remote-controlled vehicles featuring characters from Disney-Pixar's upcoming Cars 2 movie, including a talking Lightning McQueen car and the gravity-defying, wall-climbing Finn McMissile. It's also giving Barbie a run for her money with new additions to its Liv doll line.

"People used to say we were like an item house – we'd have one item, it'd be in the market for a couple of years and then go away," Chizick says. "Now we've really become a company that builds brands."



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Ganz stays social

Spin Master isn't the only Canadian toy co aiming to repeat past successes. The maker of Webkinz is finding new fans in the mobile sphere, and preparing to launch two new virtual worlds – one with a target demo that might surprise you

Ganz knows a thing or two about building online social spaces for kids. The Woodbridge, ON.-based company kick-started the web-enabled toy category with the 2005 launch of Webkinz, beginning with a stable of 12 plush toys that eventually grew to 200.

By 2007, Webkinz had become North America's "it" toy – a cross between Beanie Babies and the Tamagotchi that left parents scrambling from store to store, trying to find someplace that wasn't sold out. And they're still making new friends: Webkinz Signature Collection toys made an appearance at this year's Oscars, included in the gift bags at the Red Carpet Style Lounge.

Bridging the gap between real-world play and online interactivity, Webkinz toys come with a special code that allows kids to log in to the Webkinz World site with their new pet, where they can fill out its adoption papers, feed it, dress it and decorate its room.

Through the use of their pet's online avatar, visitors to Webkinz World can also play quiz- and arcade-style games, enter online tournaments and even chat with other kids through "constructed" chat, which ensures no personal information is disclosed.

Although only one Webkinz toy is required to enter the world, once kids are there, the gameplay itself acts as a marketing tool, exposing them to all the characters they don't have. Limited edition Pets of the Month and impending "retirement" of characters also help drive sales, with the Ganz eStore selling both real-world plush and online-only items.

Not surprisingly, much of Webkinz's marketing efforts have been focused in the digital realm,

including a Webkinz Newz site that promotes new games, products and contests, and a Twitter account that drives to it.

Last summer, Ganz brought Webkinz into the mobile age by creating an app of one of its arcade-style games, *Goober's Lab*. Available for iPhone, iPod touch and iPad, the game reached number one in the Kids Game category of the App Store, and #6 in the Puzzle Game category, and was soon followed by a second release, *Polar Plunge*. Two more apps were released this year, with more to follow.

Not only do the apps drive awareness of Webkinz to a market who may not have encountered the brand, they also allow players to generate KinzCash, the virtual currency of Webkinz World (typically generated by playing games, answering trivia questions or adopting new pets),

which can be transferred to their online account.

"KinzCash is an important aspect of the

Webkinz gaming experience as it gives kids the opportunity to participate in the Webkinz economy," says Tamara

Horowitz, VP, interactive marketing, Ganz. "Members use their KinzCash to purchase food, clothing or decorative things to feed or clothe their pets or decorate their homes."

Although Webkinz World is geared towards boys and girls aged five to 13 (with a Webkinz Jr. site for kids three to six) Ganz has found that adults have been getting into the game too.

Combine that fact with the popularity of online social games ranging from *Second Life*



to *Farmville* and it's not hard to see why Ganz is setting its sights on a whole new demographic. *Tail Towns*, set to launch this spring, will be a multiplayer online world targeted at women.

"We decided to launch *Tail Towns* because there is an absolute gap in the market," says Horowitz. "Experts estimate anywhere from 40 to 60% of online gamers are women."

"Webkinz World is a robust site targeted to children, so we look to provide the same quality of experience with female gamers — many of whom are already huge Webkinz World devotees," she says.

Tail Towns players will gain entry through the purchase of a collectible figurine of a woodland creature representing their online character (think *Precious Moments* meets *Fantastic Mr. Fox*), sold in gift and specialty stores.

Unlike Webkinz World, adult players in *Tail Towns* will be able to chat freely with each other while they explore the virtual landscape, completing various quests. A press release on the game hints at adult themes: "Even *Tail Towns* has its dark secrets. You will discover and explore tangled tales of forbidden love, true romance and hidden treachery."

While it remains to be seen how *Tail Towns* will fare with adults, Ganz is also reaching out to the demo it knows best by building a new multiplayer online space for kids aged six and up.

"Amazing World will be based on the proven play pattern of discovery," Horowitz says. "Through a series of quests, kids will play and level up through the many different tiers of *Amazing World*."

Though most details are being kept under wraps, *Amazing World* is scheduled for launch this summer, with the purchase of a toy once again providing entry.

But Ganz isn't leaving Webkinz behind. This year, it'll launch the brand's very first television ad in select U.S. markets, with creative by youth-focused New York agency Posnick Plus and production by Toronto-based Buck Productions. ■



Ganz expands from Webkinz (above) as it gives kids the opportunity to participate in the Webkinz economy," says Tamara Horowitz, VP, interactive marketing, Ganz.

Global kids' properties to watch

Looking for the next Buzz Lightyear and Woody for a cereal promo or QSR tie-in? The editor of *Kidscreen* magazine predicts which kids' brands are destined for greatness in 2011

BY LANA CASTLEMAN

In 2010, the top five kids' entertainment licences were Barbie, Disney Princess, Dora the Explorer, Star Wars and Toy Story. You can expect to see those occupying a good chunk of retail real estate and promos this year, but they'll have their work cut out for them. Franchises targeting boys, in particular, are going to find themselves in a very crowded field as a host of strong newcomers look to make a dent in the market. In addition to Spin Master's **Redakai** (see p. 29), here are three to watch out for.



Cars 2

Okay, so *Cars* is not really new, but there's been a five-year gap between the release of the first Disney-Pixar blockbuster that grossed close to half a billion dollars worldwide and its sequel, landing in Canadian theatres on June 9. The boy-focused property has been generating roughly \$1 billion

a year at retail since 2007, so expect to see that number go way, way up. Lightning McQueen and Mater will be everywhere – including Spin Master's lineup.



Moshi Monsters

The U.K.-based virtual world has 30 million registered kid users around the globe and it's now moving into ancillary products and other media. Children's publishing giant Scholastic will be producing books inspired by

the wacky virtual characters while Spin Master will be distributing a toy line in North America.



Skylanders Spyro's Adventure

Here's another up-and-comer with a digital connection. This new property from giant Activision Blizzard pulls videogame character Spyro into a new title and new world that merges real toys with console play. The Skylanders narrative, fleshed out by Hollywood writers who helped develop mega-franchises like Toy Story, features heroic defenders who were cast out of their world by evil being Chaos. The physical and virtual worlds come together when

kids (primarily boys, who are we kidding?) place a Spyro figurine upon a lighted platform, which is plugged into a gaming console. The non-articulated figurine then transforms into an animated creature on-screen that users can control in game world. Already picked up for North American distribution by Toys "R" Us, this will go wide in the fall.

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Value targeting

Top youth brands' niche connection plans

BY JONATHAN PAUL

Young people are everywhere all at once these days, simultaneously watching TV, texting, checking out YouTube and scouring Facebook, perhaps while playing a videogame. Sure, you can reach them with a TV ad, but that will only nab an iota of their attention. Here's how some brands are breaking through the clutter to connect with kids on all fronts – hitting them at their passion points and the places where they “play”

Teen singing sensation Justin Bieber heralded the beginning of a new online trend. Thanks to his discovery on YouTube and subsequent rise to superstardom, kids all over the world have begun tapping into their inner pop stars, creating YouTube videos of themselves performing cover songs. It's made some into overnight internet stars, like Maria Aragon in Winnipeg whose cover of Lady Gaga's “Born this Way” was promoted on Twitter by the artist herself. At press time the little girl's video had accumulated over 17 million views.

The trend has not gone unnoticed by Coca-Cola. In March, Coca-Cola Canada, working with UM Canada, launched a program with MuchMusic called “Covers.”

It encourages young Canadians to make videos of themselves performing a cover of one of six hit songs and submit them to Covers.muchmusic.com.

Site visitors can vote for their favourites, with participants encouraged to solicit votes by leveraging their social networks. A series of elimination stages will whittle the contestants down to three finalists who will be flown to Toronto for the MuchMusic Video Awards in June. There they will get to walk the red carpet with one lucky winner receiving a Covers Award during the festivities.

“It's a project that naturally lends itself to all platforms,” says Brad Schwartz, former SVP, GM, Much MTV Group (at press time, Schwartz had left to take a position with Fuse, Madison

Square Garden's national music TV network). “You're engaging your audience to do something active, not to just passively sit and watch a 30-second ad, but to participate.”

The program is being promoted by a contest spot airing on Much, both on TV and online. Some of the best submissions will be shown on *New Music Live*. Once a top 10 has been established, those videos will appear in Much content. The Coca-Cola brand is being completely integrated into promotional devices every step of the way, while also earning social capital as a topic of discussion between participants and their social networks.

“What we're encouraging teens to do with this program

is demonstrate their optimism, their hopes for the future through music," says Bobby Brittain, VP, sparkling business unit, Coca-Cola Canada. "The oft-quoted example of Justin Bieber is certainly something that inspired this program as a way of creating a really positive future for people, and as a way of connecting with each other and celebrating being a teen."

These days, a big part of being a teen is the ability (and incessant need) to multi-task. Whether they're into music, fashion or sports, teens live out their passions across a variety of platforms, often at the same time. Narrowing their efforts against a diverse age range, marketers are learning to

partnership with Apple's iTunes, wherein people who buy a 591 ml bottle of Coke receive a free song download.

Brittain says that partnership, along with "Covers" (the largest effort around music the company has engaged in over the last 10 years and the first time Coca-Cola Canada has solicited user-generated content from teens), is a localized interpretation of the global "Open Happiness" effort. This global platform is seeing the brand become more strategic about the way it's targeting young people through music. It includes a recently released global "Anthem" commercial, developed by Wieden + Kennedy Amsterdam that will soon make

in London, which involved fans around the world, who could follow the session as it streamed live on Coca-cola.com/music.

Viewers were able to interact with the band, lending their creative inspiration via a movement-based projection system in the studio that streamed fans' thoughts, inspiration and comments onto the studio walls to direct the band in the creation of an original song. The session was promoted via Coke's Facebook page and Twitter, and bloggers from countries around the world were on site to document it.

Back in Canada, Brittain says teens can expect more efforts like the "Covers" program coming from Coca-Cola.

Mattel is another company that's recently teamed up with a youth media brand to integrate its products into content to reach a younger demographic. Working with Trojan One, it orchestrated pre-taped segments inserted into broadcasts of *MTV Live* in November and December in which the cast went head-to-head playing the board game Apples to Apples. It challenges players to come up with off-the-wall noun and adjective combinations. The segments were advertised by a branded promo spot, which aired on MTV.

"We wanted to target a younger audience than we had targeted in the past for adult games, really a younger social audience," says Kathleen O'Hara, brand manager, entertainment and games, Mattel Canada. "So, it was something different than just running traditional TV spots, and they really showcased how your personality can make the game more fun."

O'Hara says that the MTV partnership follows on the heels of another, more old-school, experiential program that took the "Games Night" model to university campuses across Canada during frosh week, where students were encouraged to try out a roster of Mattel's adult games. Brand teams set up tents and created contests to draw people in,

giving games as prizes.

"We really wanted to introduce our games to an audience that we hadn't necessarily reached yet," says

O'Hara. Mattel is looking to adapt its on-campus program next fall, targeting university student residences and further increasing on-campus engagement with promotions in campus



Above: Coca-Cola gave Maroon 5 fans a chance to stream a recording session and have their comments projected on the studio walls.

Opposite page: Oreo Cakesters billboards have been integrated into various Xbox Kinect games to tempt youth where they play.

multi-task too, targeting teens with campaigns that span those playgrounds, in person, on TV and especially online.

For Coca-Cola Canada, music has become a key way to engage youth where they play. It recently entered into a

partnership with Apple's iTunes, wherein people who buy a 591 ml bottle of Coke receive a free song download.

Another initiative on March 22 saw Coca-Cola team up with the band Maroon 5 for a 24-hour recording session



"We are committed to ensuring that we leverage music into the future," he says. "We're really excited about the prospects for ['Covers'] and would love to see how that evolves after this year."



Xbox hyped its hands-free Kinect platform through partnerships with MTV (left) and Musiqueplus, as well as an experiential launch event at Toronto's Yonge-Dundas Square.

newspapers and on campus radio stations.

Trial was also the name of the game for Xbox when it was promoting the launch of Kinect, its hands-free gaming platform. In September, working with Toronto-based Mosaic, Xbox set up a pop-up Kinect hub across from the Eaton Centre in Toronto and encouraged passersby to step inside and try out the new platform. The launch was celebrated with an event at Yonge-Dundas Square, which featured a hanging glass living room showcasing Kinect games and an exclusive performance by electro DJ duo Christian Rich. Periodic visits to the hub from other teen-friendly celebrity brand ambassadors, like the band Alexisonfire, Blake McGrath of *So You Think You Can Dance Canada* fame and stars of Canadian teen drama *Degrassi*, helped to build buzz, drawing autograph-hungry youngsters to the site.

"That really pushed up our trials," says Eric Charles, marketing lead, Xbox Canada. "Sure, you're meeting a celebrity, but you also get to try the Kinect experience. It was a really good way of integrating something as simple as an autograph signing with trial in a manner that wasn't forced."

Thanks to Kinect and its games with wide-range appeal (like *Dance Central*), it also helped attract a demo new to Xbox, hyper-social teenage girls, whose social networks Xbox was able to leverage to further promote the Kinect experience, Charles says.

Charles and his team knew that trial would be key to promoting the launch of Kinect based on their first experience with it early on during the product cycle.

"It wasn't until we were able to try it ourselves that we became advocates and believers," he says. "When we saw that insight, just within our own marketing team, without doing any research, it clicked with us that experiential was going to be key to this."

To take the experiential quotient wider, a giant

billboard at Yonge-Dundas Square live-streamed hub visitors as they played new games on the Kinect. Massive posters also took over Yonge-Dundas Square, with a domination at Dundas station. The Kinect experience was touted by wild postings, flyers and on MySpace. A similar Kinect experience was launched in Montreal in October.

Xbox also pushed the Kinect launch through partnerships with MTV and Musiqueplus. MTV created an hour-long show called *Dance Bang*, a spinoff, of sorts, of *So You Think You Can Dance Canada*, where people could audition for the chance to be crowned the best dancer playing *Dance Central* as well as win \$10,000. Over 7,000 entered, and Kinect also bought all of the commercial breaks during the broadcast.

The partnership with Musiqueplus saw its hosts competing against each other on the same game.

In addition to the targeted and experiential path, Xbox also executed a robust, TV-heavy traditional media spend, but did something a little different with its buy, targeting conventional channels, mostly CTV and Global, rather than its usual specialty choices, in order to achieve a broader range of shows to capitalize on co-viewing. TV creative was picked up from Xbox's U.S.-based global messaging, and the Canadian buy was handled by MaLaren McCann.

"Going conventional, although it cost us more money, our share of voice at the time of the buy was 70% compared to our competition, so it actually really worked when it came to segmenting against our target audience," says Charles.

Another dual-demo brand that augments mass with digital friend gatherings to reach youth is Oreo. Knowing that Kinect is a place where its target demo would play, Kraft's Oreo Cakesters brands decided to get in the game and tag along for the Xbox platform's launch. Working with the Toronto-based Armstrong Partnership, Cakesters created its own branded section of the Kinect

hub and allowed visitors to demo Kinect Sports and refuel with some Cakesters samples. The Oreo brand also integrated itself into Kinect games, being featured on billboards in various gaming worlds. It also ran a contest over Xbox Live, where members could download wacky Cakesters wallpapers for opportunities to win Xbox points, which could be redeemed for things like games and equipment. The brand gave out 50,000 Xbox points a week and a grand prize of an ultimate Kinect station including an Xbox and a flat-screen TV.

"We were trying to, in a relatively efficient way, get our message out to the teen and tween groups [which are] becoming increasingly fragmented," says Chris Bell, VP of snacks, Kraft Canada. "So, we tried to go where we thought they would be and spend our money there. We felt with Xbox – and Kinect is a new technology – we would be partnering with a solid brand that has cool factor and is bringing news to the marketplace."

The effort, says Bell, is one of Cakesters' first forays into the space, but is an area that it is hoping to explore further following declining success with TV advertising after the brand's first year (it was introduced in 2008).

"In the second and third year it really became apparent that we needed to be a little more specific with our targeting and that's how we got into the program with Xbox," says Bell. "As we go forward our media choices are leaning more towards digital."

As these brands show, media mashups, social media friendly initiatives and experiential are a few of the ways top youth marketers are reaching out in more psychographic-specific programs. Targeting values through passion points may add layers of complexity to programs, but are key to getting youths' attention in a very fragmented media and ultra-niche-interest world. ■

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BY TONY CHAPMAN

FIRST MOVER ADVANTAGE WITHOUT FIRST MOVER RISK

THE ENTREPRENEUR

Social media has been the governing force for shaping perception and behaviour since humans first learned to communicate. We sought out the wisdom of people within our network, which for much of our time on this planet was constrained by our physical boundaries.

Our evolution was painfully slow and at times the collective learning of an entire civilization was lost or suppressed due to natural disasters, war or governing powers that preferred to control by keeping the population ignorant.

Only through the advent of communication – the printing press, radio, movies, television, internet and wireless – and transportation did geographic boundaries collapse, and ideas were shared without borders.

Instead of seeking the advice of one or a few, we now shape our perceptions and behaviour based on the wisdom of crowds. Rotten Tomatoes tells us what moviegoers think of a film, while Web MD gives us the ability to self-diagnose or evaluate a doctor's recommendations for treatment.

The aggregation of human networks, opinion, recommendation and behaviour is permanently shifting power from the seller to the buyer, from hierarchy to democracy. From Groupon to Apple Genius, Trip Advisor to Google search, much of the world's content is aggregated, ranked and offered within arm's reach of desire.

Our insatiable appetite for socialization, connections, content and confirmation that we belong, is propelling us forward at unmanageable speed. Take, for example, the human tragedy in Tunisia where a young man lit himself on fire to protest his country's corruption, unemployment and inflation. The situation manifested into a raging fire bomb that is igniting riots and political coups in several countries offering the same dire consequences.

To think that conventional marketing and sales strategy can survive is as preposterous as a dictator who believes he has the power to build a moat to keep content from his constituents.

The one constant that remains for anyone in the hope of persuasion is "attention," the oxygen of brand building. Only by getting the attention of the buyer can we hope to shape perception and behaviour. The question is, how?

Humans today are interacting with multimedia like the one-man band who managed to marshal half a dozen instruments to carve out a tune. The problem, according to a Stanford University study, is that humans aren't particularly good at multi-tasking – we are more accurate and attentive when we are more selective and focused.

So how do we get attention? By being relevant, meaningful and first.

To do so, organizations will need to adopt the finest military strategy designed for speed and return on resources deployed. Corporations will need to collapse their command and control structure, internal and external silos and cumbersome planning process.

In their place they will create flat teams that use continuous intelligence as their lifeblood, meaningful insights as their creative source, and a cohesive supply chain that includes creative, marketing, sales, finance and customer marketing acting as one with their communication agencies.

Gatorade in the U.S. is an example of a brand that has it right. Its mission

control combines intelligence gathering and a cross-discipline team of internal and external resources who can react and deploy content across any channel, and have their company's support to adjust tactics on the fly.

Can organizations reorganize for first mover advantage without first mover risk? Apple has done it in consumer electronics, P&G is doing it in packaged goods.

Can organizations wean themselves from always buying in and instead gain attention through meaningful, relevant connections that are in turn amplified? We just did it with SunChips, where our viral and social campaign, leveraged by Fleishman-Hillard, earned millions of impressions and a five-minute rant on Bill Maher's show.

Will organizations accept that, in a world of transparency, being relevant to some will mean being highly irrelevant to others? And therefore scrutinized and challenged by others?

We had a backlash with our Nissan Hypercube campaign, and with our Pepsi "Eh Oh Canada Go" national cheer – we also had millions on our side. You need clients that value the importance of having their brand being part of the conversation versus standing on the sidelines.

In my opinion, this isn't a question but a marching order for every organization. You have no choice but to compete where relevance is married to speed, where amplification is based on interest not media dollars.

There is no better country in which to create and deploy these new models than Canada. We offer an extraordinary marketplace – one of the most competitive and contested in the world, with a highly networked and distracted population. Yet we are a size where the price of experimentation and failure can be absorbed, knowing that the price of success is exponential.

Fortune favours the bold.

Tony Chapman is the CEO of Toronto-based Capital C.



ILLUSTRATIONS BY BENNETT KLEIN, CAPITAL C (FLICKR.COM/PHOTOS/BENNETTKLEIN)

BY ED LEE

IF YOU WANT TO KNOW WHERE SOCIAL MARKETING IS HEADED, LOOK DOWN

There's no shortage of people trying to predict the future. In fact, there are 19,333 pages of results on SlideShare for the term "trends." While this column also predicts the future, it does so by analyzing the present – if we want to know where we're going, we need a realistic idea of where we are now.

In the spirit of this issue's focus on youth, I'm saying that is exactly where we need to look. Working with clients such as Teletoon in Toronto, BC Dairy in Vancouver and McDonald's via Kid Think, we at DDB Canada have plenty of opportunity to research and learn from Canadian youth. The biggest change we've seen falls into the following buckets: entering the post-social world; Facebook as a utility; pervasive use of mobile; and, lastly, avoidance of online advertising.

POST-SOCIAL

Russell Davies in the U.K. coined the phrase "post digital" about two years ago, and the current youth population is now well into the second generation of digital natives. And while social media was fresh six years ago, if you're 17 or 18, you've only known an adolescence with social media.

As my friend Eric Weaver (@weave) says, "Google gave us search, social gave us sharing and we ain't giving either back."

This generation's entire online lives have been based on collaboration, the ability to publish and share, and they'll bring the ethos of social media into the work force and into their lives as mature consumers.

Brands need to reconsider how they're built to serve the consumer. Today's (and tomorrow's) consumer doesn't want to wait until you have a heavy-up media buy. They have questions for you right now. 24/7/365.

Post-social indeed.

FACEBOOK AS A UTILITY

We know, anecdotally, that "youth" are on Facebook, what we didn't know is how much. According to a mash-up we did of Facebook's ad-targeting data and the 2010 census, 117% of Canadian youth aged 15-19 have a Facebook account. (The statistical anomaly is likely due to out-of-date census data, kids lying about their age and duplicate accounts.) Facebook is the new lunch hall, the new camp fire, the new common room for everyone, but especially for the social natives.

For brands, it means online ecosystems need to change. The dot-com still plays an important role in validating

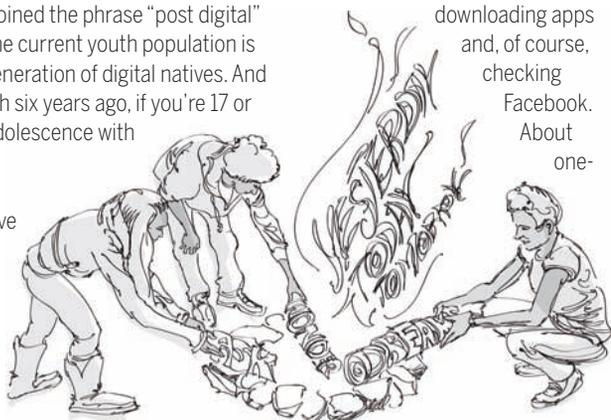
consumer decisions but the real magic is happening on Facebook, where sharing and recommendations happen more than one billion times a day. If you have an online strategy, you need a Facebook strategy. Failing that, you need a "startegy."

Twitter? Not so much.

PERVASIVE USE OF MOBILE

If youth aren't on Facebook, they're on their mobiles. BBM,

SMS, playing games, downloading apps and, of course, checking Facebook. About one-



third of those on Facebook access it through mobile devices.

For marketers it means we can get closer to the point of purchase and apply influence in times and, thanks to geo-location based services like Foursquare, locations that really add value to the bottom line – either through intercepting a consumer on their way to a competitor or incenting a visit through a deal. While every year is slated to be the one mobile "breaks through," there are few great examples of brands doing things well – Pizza Hut's excellent branded app and Axa Insurance's fantastic iAd being two standouts for me.

AVOIDANCE OF ONLINE ADVERTISING

While this generation shares too much (pictures of underage partying, ill-advised poses and even cyberbullying), they are highly savvy and skeptical online. It's becoming increasingly difficult to attract traffic through display advertising. The new currency is sharing and recommendation, which means marketers must get smarter with the content we create.

Just 6% of 12- to 17-year-olds and 12% of 18- to 24-year-olds, according to a recent Forester study, want an engaged relationship with your brand. Highly entertaining branded content is the name of this new game – in order to break through, your marketing must have share value. In order to develop share value, we need to take advantage of all new and evolving technologies and opportunities (see how effective advertising on Twitter was for Virgin America) while realizing that each piece of marketing needs to stand out not only in its category but against every other advertiser.

When youth are avoiding your paid online media, you need to earn your media through outstanding (literally, standout) content like P&G did for Old Spice, BMW did with The Hire and Johnnie Walker did with "The man who walked around the world."

SO WHAT?

In this post-social, Facebook-as-utility, increasingly mobile world in which consumers are avoiding advertising, marketers need to do two main things:

Up our game. Every campaign is a Super Bowl campaign in that we need to get people talking about the content and the brand.

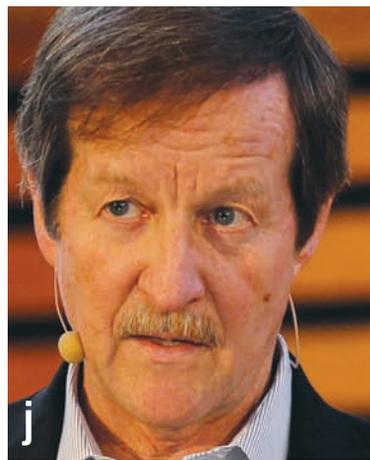
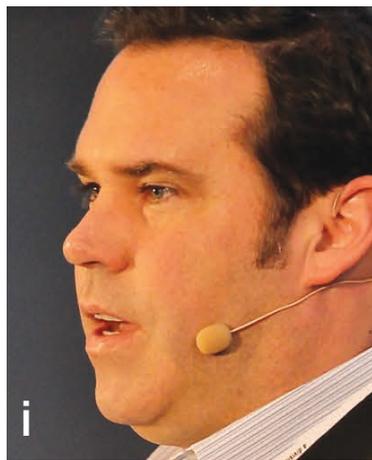
Rethink the process. We must reinvent ourselves in a mirror of the consumer who doesn't see any distinction between "marketing," "customer service," "supply chain" or even, heaven forbid, "human relations."

Ed Lee is director, social media at Tribal DDB Toronto. Find him online at Edlee.ca or @edlee on Twitter.

BRAND SOCIAL



**SHOPPER
MARKETING
FORUM**





About 300 marketers, retailers and agency execs filled the Bram & Bluma Appel Salon at the Toronto Reference Library on March 2-3 for the Shopper Marketing Forum. Co-presented by *strategy* and Launch!, the two-day event brought together some of the biggest thinkers in the business to deliver insight into the leading edge of retail, like how to reach shoppers on auto-pilot, create big in-store ideas that start store back and take advantage of digital and mobile.



a. Dr. Neal Martin, founder and CEO, Sublime Behavior Marketing **b.** SMF co-chairs Melissa Martin, director, customer & shopper marketing, Kraft Canada, and Jason Dubroy, VP consumer & shopper strategy, Spider Marketing Solutions **c.** Catherine Roe, head of CPG, Midwest, Google/YouTube **d.** SMF delegates **e.** Robert Levy, president & CEO, BrandSpark International **f.** Kerry Gilfillan, VP, global shopper insights, IMI International **g.** Andrew Assad, chief storyteller, Microsoft Advertising **h.** Joe Jackman, CEO, Joe Jackman Brand **i.** Charlie Anderson, CEO North America, Saatchi & Saatchi X **j.** Dr. Brian F. Harris, chairman, The Partnering Group **k.** Kristen Nostrand, global customer & channel marketing leader, Procter & Gamble **l.** Steve McGraw, director, customer & shopper insights, Kraft Canada **m.** Russell Goldstein, executive publisher, *strategy* **n.** Chantal Rossi Badia, head of industry, CPG & retail Canada, Google **o.** Sandra Sanderson, SVP marketing, Shoppers Drug Mart; Kevin Lund, global VP of grocery, Perennial; Maureen Atkinson, senior partner, JC Williams Group **p.** BrandSpark's Best New Product Awards, which were doled out at the conclusion of SMF **All photos by Sean Torrington (seantorrington@gmail.com)**



Preschooled in advertising

john st. launches a new office with a focus on youth



john st. has just opened the doors to its new shop, john jr., with the tagline “an agency for the kids, by the kids.” “When we looked into advertising to children,” says Angus Tucker, co-creative director of john st., “we realized we didn’t really have the expertise in house to do great work. A quick trip to the top creative kindergarten programs fixed that.”

8 key insights from john jr.’s planning dept.

- 1 Silly Bandz-vertising
- 2 Giraffes
- 3 Eating paste
- 4 Cross promotions
- 5 Culture jammers
- 6 Psychographics
- 7 Pokémon
- 8 Augmented napping

It’s no secret our industry is getting younger every day, so we just took the next logical step – Angus Tucker

“The benefits of working with a child staff were apparent right away,” says co-CD Stephen Jurisic. “They work for peanuts, I mean literally, they will work for unshelled peanuts. You gotta watch out for allergies, but otherwise, it’s great.”

john jr.’s new creative guru

An interview with john jr.’s elusive creative director **Billy Strumbuck**

Following on the heels of his success creating the “pink pony birthday movement” for Chelsea Bedano’s eighth birthday*, Billy Strumbuck has been chosen to head up the creative department at john jr. He took time out of his busy schedule to sit down with *strategy*.

How many years have you been in advertising? Two.

How many years have you been on the planet? Six.

What’s your favourite animal? A giraffe.

* Search “pink ponies” on Stimulantonline.ca



Photo by Harold Strumbuck

Don't lose **sight** of serious market **insights**



Winnipeg insight

- Winnipeg is not a transit market.
- Winnipeg prohibits free boxes in the downtown core.
- The University of Winnipeg exclusively distributes the Winnipeg SUN on campus.
- 238,000 adults read the Sun every week in print and online.
- 77,900 young adults 18-34 read it during the week.



London insight

- London residents commute predominantly by car.
- Students love it so much they subscribe and have it delivered to them on campus (UWO).
- The London Free Press is very involved with its community with more than \$1 million given back (gifts in kind).
- 267,100 adults read the London Free Press every week in print and online.
- 59,700 young adults 18-34 read it during the week.

Source: NadBank 2009; Winnipeg CMA, London CMA *5Day CUME

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The logo for QMi SALES, featuring a blue curved line above the text "QMi SALES" in a bold, black, sans-serif font. Below the text is the website address "www.qmisales.ca" in a smaller, blue, sans-serif font.
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