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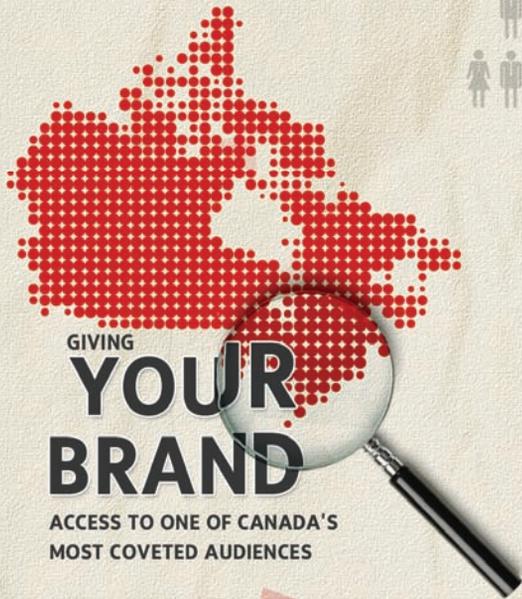
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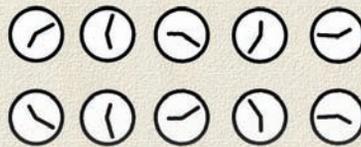
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ON THE COVER TV viewing ain't what it used to be, and that may not be such a bad thing. It doesn't necessarily mean that the box is dying, rather it's getting a vital makeover – a revitalization, if you will – from its digital brethren. The notion of technology giving TV a tune-up was the concept presented to American illustrator **Tod Kapke** for this month's cover. Kapke specializes in photo-real illustration, turning his ideas into models and photographing them as part of the process. The result is like looking into the future, and dare we say it's hopeful?

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The future of viewing

There's a brave new world of viewing, and it's happening fast.

Bidding at the NABS fundraiser gala recently netted me Apple TV. Despite the small package, a helpful colleague explained "there isn't a real TV in there, you know." Well, yes, and no. Like *Doctor Who's* Tardis, it opened the door to a big viewing experience – unleashing content via iTunes and Netflix. And more consumers are testing these new "not real TV" viewing options.

This widespread toe-in-the-water behaviour is a catalyst for change across all sides of the media industry, and why *strategy's* Fall TV preview explores the evolution of TV this year – web, social, addressable – in addition to the new show shenanigans.

As I write this, I'm heading back from Banff after checking out the annual international TV fest, which just became a World Media Festival. And as this issue hits the press, I'm off to Cannes for the Lions adfest, which is now a Festival of Creativity.

The terms TV and ads are getting the cold shoulder these days at industry confabs, as the focus has shifted to defining the new space between. Creativity and Media are the new Advertising and TV. And the Ad and TV biz have a lot in common as they become Creativity and Media. Both brands and networks have to be present on more platforms across more touchpoints, allowing their audience to participate more, and sometimes that entails blurring boundaries.

But when it comes to figuring out this fluid new world of participation, we're not there yet, certainly not on the business model front. However, at Understanding Youth, which was held in Toronto last month, we did get a peek into the future via When Worlds Collide, a session featuring Vice, Xbox and MTV, brands that have figured out how to translate their core offering in a transmedia environment.

Chris Unwin, senior strategist, Much MTV Group, talked about their adventures with the digital and real blurring – and shared three things to keep in mind as you evolve your brand:

1. Consider yourself a platform for your audience's creativity
2. In a sea of options – apps, Foursquare, QR codes – remain focused on your brand's objectives
3. Entertain, don't interrupt – brands need to think like media companies

He cautioned that the audience is not consumers, "they're participants," and that "self-expression is the new entertainment," noting that 25% of search queries for top 20 brands are linked to UGC.

Unwin says brands need to recognize that as identity, activities and goals all blur between physical and digital environments, and as millennials live in the space between, marketers need to rethink product development with an eye to participation and influence.

Rethinking was also the advice from CRTC chair Konrad von Finckenstein at Banff, who said "we cannot make the most of new opportunities when we are limited by the practices and the structures of the past," speaking about the impact of digital on the TV industry.

Talking to producers and broadcasters at Banff about how they are embracing digital to find new ways to engage viewers reinforced the parallels with how brands are evolving the way they connect with consumers, often with programs that entail deeper content or integration, and more collaboration across platforms and among partners. Sharing the successes is important, which is the goal of *strategy* and *Playback's* new AToMiC Awards, designed to identify programs and ideas across the mediascape that are moving the industry forward.

As Facebook vies or aids TV, different partners are now pooling their expertise. Both brands and TV producers are working with companies like transmedia experts Starlight Runner these days (whose Caitlin Burns keynoted at Understanding Youth) to share their stories as experiences within the new world of participatory viewing. And the output is going to be pretty intriguing, judging by some of the ideas in development. I may soon be lured into sticking my toe directly into storylines.

Cheers, mm

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

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In today's mediascape, more players need to move past their comfort zones to find new ways of engaging consumers and propel the industry forward together.

The AToMiC Awards are designed to showcase projects that challenge the status quo and celebrate groundbreaking partnerships between content creators, broadcasters and brands, as well as the individual properties and initiatives that take the viewing experience up a notch.

Enter now! And be part of the celebration at the AToMiC conference and Awards Show this Fall.

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For info call Carla MacNeil at 416-408-2300 x536

Categories span all media universe areas, so anyone can enter as long as it's AtoMiC in nature – content that blows up conventional thinking in a potent cocktail of media creativity, technology and/or advertising innovation.

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A WORD FROM THE PUBLISHER



What's AToMiC?

The latest addition to *strategy's* Creative Report Card is the AToMiC Awards and we're making waves! Some folks get it straight off the bat while others have a hard time figuring out if their type of company qualifies for entry. The short answer is that any company with a compelling cross-media project or campaign should enter. AToMiC is about breaking down the silos, blowing up conventional thinking and recognizing that creativity and media innovation is coming from new places. We're welcoming media agencies, AORs, game and TV production companies, and have crafted our categories in a way that allows everyone to participate. The common denominator is the creative use of multiple platforms to execute brilliant ideas in an innovative fashion. If you think your project qualifies, we want to see it.

AToMiC Award winners will be announced at the evening gala following our annual AToMiC conference in October. They will also be showcased in a high-profile feature in our October issue. So, if you think your program's got what it takes to be AToMiC you'd best get it together soon. The deadline is July 15.

Check it out at Atomicawards.strategyonline.ca.

Russell Goldstein

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

UPCOMING EVENTS

ENTRY DEADLINE: JULY 15, 2011



Atomicawards.strategyonline.ca

ALSO IN THIS ISSUE...

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UPCOMING SUPPLEMENTS

September 2011

Mobile

Commitment date: July 27

Contact: Neil Ewen

neil@strategy.brunico.com

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CORONA GETS COLOURFUL

BY ROSE BEHAR

Is it juice? Is it pop? It's Corona Extra! The beer brand is getting into the spirit of the season by releasing a series of brightly coloured limited-edition bottles created by Toronto-based design agency Shikatani Lacroix. Decked out in nine different plastic wraps depicting summer and beach scenes, they're only available in Canada.

Corona Extra marketing manager Daryl Ralph says the summer packaging, which started out in select locations before full distribution, generated buzz early on: "Consumers don't expect to see a Corona bottle like this because it's always been in that clear, glass bottle. Corona has never done this before – I think it's a first in the beer category in general."

Ralph says the collector's items will be in stores for six to eight weeks, but he wouldn't be surprised if they sell out before that.

A promotional campaign created by Markham, ON.-based agency The Marketing Channel includes print ads in publications such as *Cottage Life* and the *Globe and Mail*, online banner ads, Facebook promotion, radio sponsorship tags and OOH in select urban markets, orchestrated by Toronto-based Mediaedge.

A+OMIC | APP

Degrassi takes transmedia to school



Fans of *Degrassi* now have a chance to enroll. Much MTV Group, in partnership with Toronto-based XMG Studios and Epitome Pictures, has developed a "choose your own conversation" app that puts viewers into the show.

The episode-based game is being sold globally to reach the show's 2.7 million-strong international Facebook fan base, and will be available on all major platforms. It provides players with a customizable avatar they can use to enter Degrassi environments and

converse with characters. Those interactions will affect their ongoing relationships and social status in the game. Each episode on the app will also feature mini-games.

"Applying principles of gamification is key to the long-term success of the Degrassi world," says Chris Unwin, senior strategist, Much MTV Group. "We're translating real world social currency insights into deep engagement."

Players can earn points that can be redeemed for virtual goods, unlockable content and conversations. "Top Earners" will be featured on Muchmusic.com. Brands will be able to get in the game through opportunities to help fans unlock content, conversations or Degrassi currency, or even be integrated into the plotline of the story.

"The most exciting part is that these kinds of programs, and the app marketing altogether, will be built into a broadcast/online plan," says Unwin.

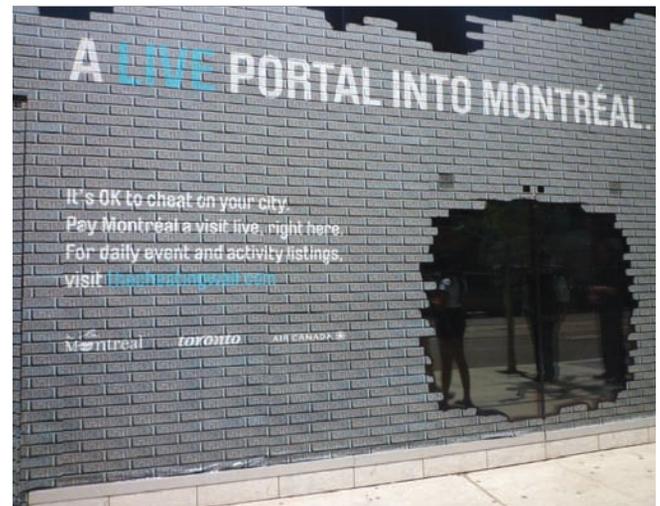
"We'll be pre-promoting and recapping mobile storylines in the same way we do with broadcast, except this time fans decide how the story will play out." **JP**

MONTREAL AND TORONTO ENCOURAGE CHEATING

BY VAL MALONEY

Ever wanted to cheat on your city? Last month, Tourism Toronto and Tourisme Montreal downright encouraged it.

The two cities created The Cheating Wall, a street level Skype-style screen showcasing a live 24/7 feed of the other city. The campaign, which was promoted in local restaurants and bars in both cities, aimed to break down the long storied rivalries between Toronto and Montreal and encourage urban dwellers to visit the other city, says Andrew Weir, VP, communications, Tourism Toronto.



"As much as we have fun with that rivalry we also want to break down the psychological barrier between the two cities," he says. "You can be a true Torontonian and go have some fun in Montreal for the weekend and we won't tear up your Toronto card."

The Toronto Cheating Wall was erected for a week at the TIFF Lightbox on King Street West and the Montreal wall at 350 de Maisonneuve Boulevard, at the corner of Bleury Street.

Each day, Toronto and Montreal citizens could interact and also participate in events like fashion showdowns, joke contests, breakdance-offs and a long distance dinner party.

Creative and media for the screen was handled by the Toronto office of CP+B, with the Toronto office of media agency Smak handling the street-level promotion in Toronto and Montreal, and Monster Media working on the technology side.

ASKING CANADIANS

There has been a lot of buzz about how TV viewing habits are changing. With so many portable options, and with shows screening online and through services like Netflix, it's no longer assumed that people are consuming television through, well, a television. But is it all buzz? Are Canadians really turning to alternative screens, or do those giant, flatscreen HD monsters in their living rooms still reign supreme? This month we asked where audiences are transfixed their eyeballs, and what new viewing experiences really pique their interest.

In any given week, how many screens do you use to watch TV?

One – my TV, and I usually give it my full attention	One – my TV, but I'm often multi-tasking on my computer or smartphone at the same time	Two – Primarily TV but I sometimes watch shows on the computer	Two – my time is split fairly equally between TV and computer (or tablet)	Three or more – I share the love between my TV, smartphone, tablet and/or computer	One – I don't watch on a TV but I do watch on another device
35.2%	30.2%	17%	9.9%	4.5%	3.3%

The next item on my television viewing wish list is:

24.5%	A new HD TV
17.6%	More premium channels in my cable package
13.3%	Netflix
8.1%	3D TV
4.9%	Apple TV
31.7%	I don't desire any of the above

This AskingCanadians™ poll of 1,064 respondents was conducted for *strategy* magazine, with data collected from June 7 to 9. AskingCanadians™ is a full-service online data collection firm that, with its French counterpart Qu'en pensez vous^{MC}, includes a panel of more than 160,000 Canadians. AskingCanadians™ and Qu'en pensez vous^{MC} are built through incentive partnerships with HBC Rewards and Aeroplan. For more information, visit Corporate.askingcanadians.com.

“You can be a true Torontonion and go have some fun in Montreal”

Brilliant!

BY JENNIFER HORN

CANADIAN TIRE PLAYS HOUSE



Canadian Tire's House of Innovation – a Toronto home purchased by the brand to digitally chronicle the DIY adventures of its anonymous inhabitants – recently got a shout-out from the podium of *strategy*'s Understanding Youth conference. Acknowledging it wasn't youth-y per se, Virgin Mobile CMO Nathan Rosenberg flagged it as a smart example of a digital execution that worked, and kept him coming back.

The house and its frequently updated video web page, Houseofinnovation.ca, created by Taxi's Toronto office, is an effort to further build on Canadian Tire's "Bring it On" strategy, says Sara Heller, strategic marketing manager, Canadian Tire. Looking to reach a target audience of young homeowners, the campaign documents the DIYers as they use Canadian Tire products. Viewers receive tips on how to fix up their own dwelling, from power cleaning a van to creating a more energy-efficient home. Visitors are encouraged to leave suggestions, providing a resource for more video ideas, says Heller.

"It's just one more way to connect with our customers and give [them] what they want," she says. "It's all about helping Canadians prepare best for everyday life in Canada."

House of Innovation is primarily promoted online, through banner ads on sites including YouTube, MSN.ca and YourHome.ca as well as on the Yahoo, BV! Media and AOL networks. Another element of the MediaCom connection plan is a four-page insert into Canadian Tire flyers. The brand also promotes the site on its Facebook and Twitter pages.

With no end date in sight, the brand plans to sell the house once it is complete and donate the proceeds to its charity, Jumpstart.

THE CN TOWER GETS EDGY

BY MIRA SARAF



Thrill-seeking Torontonians rejoice, Edgewalk is coming to the CN Tower in August. Those who dare to test their limits will have the opportunity to walk the five-foot-wide, 1,168-foot-high ledge of the main observation pod, attached only to a trolley harness system.

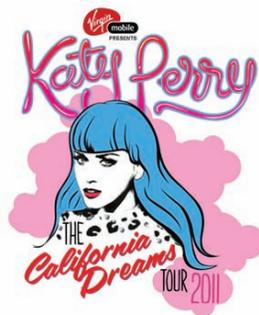
It's a first attempt at creating a brand independent from the Tower itself. "It's an opportunity to create something new, that can attract a new audience or re-attract an audience that hasn't thought about [the CN Tower] in some time," says Lisa Tompkins, director of marketing and communications at the CN Tower.

The pre-launch campaign combines print, television, online and outdoor in the GTA and across Ontario. As the product is essentially the experience, creative is focused on how Edgewalkers will feel. For now, social media is being used to communicate events and news leading up to the opening, and following the launch it will play a more prominent role. "We're going to rely on the individual accounts of adrenaline rush to help tell our story," says Tori Laurence of Toronto-based Endeavour Marketing, which is working with the CN Tower on the campaign.

Two photos (one individual and one group) are included in the package for Edgewalkers, with the expectation that those photos, as well as tales of customer experiences, will be shared online.

VIRGIN REWARDS VOLUNTEERS

BY EMILY WEXLER



Volunteering now sounds even better to young people, thanks to a new rewards program by Virgin Mobile that gives volunteers with homeless and at-risk youth organizations the chance to win tickets to a Katy Perry concert. It's part of Virgin's Re*Generation program, an initiative of its non-profit foundation Virgin Unite, and asks its young target of 18- to 35-year-olds to sign up at Volunteer.virginmobile.ca and create an account to earn points that can be redeemed for rewards.

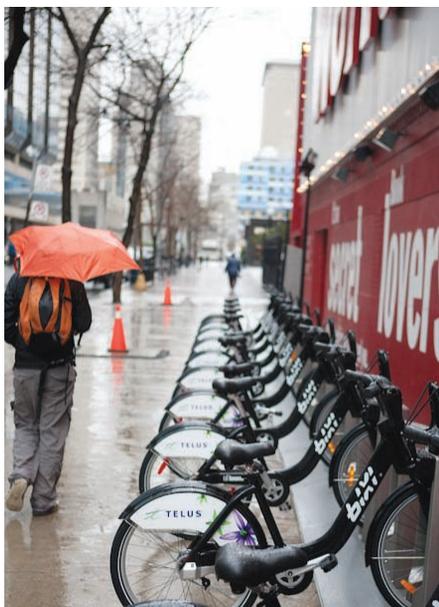
"We're working with our charitable partners to spread the word and also using social media to let them know about the volunteer opportunities," says Andrew Bridge, brand and communications director, Virgin Mobile Canada. "We're also letting our members know about the chance to get tickets by volunteering through email distributions and information on our own website over the coming weeks."

In Toronto, Virgin has partnered with non-profit Eva's Initiatives, and the program is also running in Ottawa, Vancouver, Regina and Calgary.

"I think it's a new concept, but we've seen the success of it with what Virgin Mobile U.S. did with their FreeFest," says Bridge, referring to the free concert Virgin held to raise money for Re*Generation in Maryland. "The whole idea of it is to give members what they want and can't usually get while encouraging them to volunteer at the same time."

Virgin plans to continue the program with more rewards in the future, such as tickets to the Live at Squamish Festival.

And in other Re*Generation news, Virgin recently launched the Samsung Gravity 3 phone, for which \$15 of each sale will be donated to at-risk and homeless youth. The company expects to raise \$200,000 from the phone.



WHEN TELUS MET BIXI

Bike lovers in Toronto and Ottawa who don't have wheels of their own can now grab a ride on a Bixi bike. The pay-as-you-ride program is all over the cities, and you won't see a Bixi station without some Telus signage. The telco came on board as a sponsor this year, but the Telus/Bixi story really started back in 2009.

It was that year in Montreal (where Bixi launched in Canada) that Anne-Marie Laberge, Telus VP, marketing communications, first heard about the bike share program, and it was love at first sight, she says.

"I just thought it was such a perfect brand fit in terms of 'Future Friendly,'" says Laberge, "which is more than just the product and the services that we deliver. It's any kind of partnership, such as Bixi, that would foster all the things we believe in, like healthy living and the environment."

That's why Telus didn't hesitate to sign on when Bixi, after becoming an independent entity, approached the telco last winter about being a launch sponsor. It also brought Desjardins aboard. Since then it's expanded to Toronto and Ottawa and Telus plans on sticking around for the ride in the event of further expansion.

"We have to find non-traditional ways to leverage our brand and this is a perfect way to do that," says Laberge. "It's not about advertising. It's about supporting a very important initiative and socializing our brand, allowing people to interact with Bixi and engaging consumers with it." Telus is also a big arts sponsor and when Laberge spoke at the Kronos Quartet Luminato kickoff concert last month, a mention of Bixi got spontaneous applause.

Telus will also donate \$1 to the Heart and Stroke Foundation of Canada for every Bixi membership sold. **JP**

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OUTSTANDING NEW CAMPAIGNS

BY JONATHAN PAUL

PLAYLAND PUTS THE 'FEAR' IN ATMOSPHERE

Winged creatures watch out. Vancouverites are reaching new heights thanks to Playland's Atmosfear, and it's turning their shoes and candy apples into airborne, bird-busting projectiles.

The ride, which lifts passengers 218 feet into the air, spinning them a full 360 degrees around at a 70 km/h clip, is the focus of the latest Playland campaign developed by Vancouver-based Rethink.

"The strategy was really to not be too cluttered, not be too complicated, but we needed to talk about the speed and the height [of the ride]," says Nicolas Quintal, CD, Rethink. "We made it so that people will be curious enough to go online, or go to Playland to see what [the ride] is. We didn't give everything away in the ad. People will need to work a tiny bit."

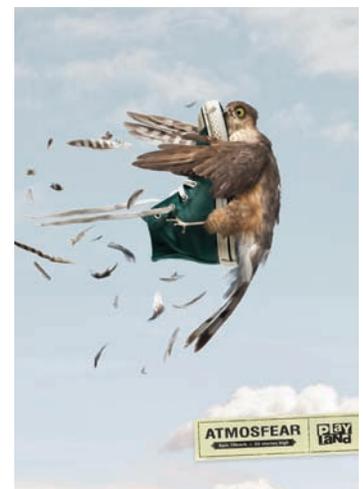
The campaign includes print ads, TSAs and SkyTrain rapid transit interiors that depict various birds running afoul of objects they wouldn't normally encounter in their airspace, communicating the height and speed the ride reaches.

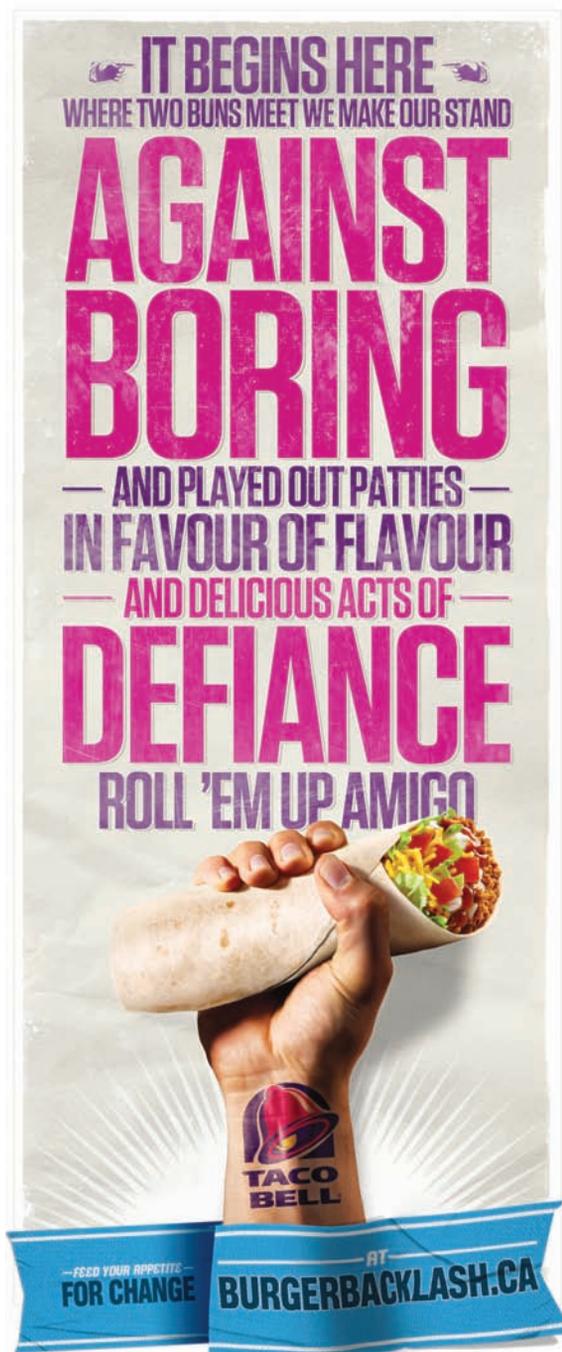
Radio and a TV ad focus on the genesis of Atmosfear. The TV ad, for example, depicts two German engineers (the idea for Atmosfear was hatched in Germany) having the "eureka moment," then pitching the Atmosfear to their boss who responds by calling them crazy. However, the very next scene shows the boss pitching the ride to the Playland board to the same effect. Rinse and repeat with the ride builder and some kids and the pitch process finally works its way up to a girl pitching the ride to her boyfriend.

It's the first time in about six years that Playland has featured a ride in a promotional campaign.

advertiser: **Playland**
agency: **Rethink, Vancouver**
CDs: **Ian Grais, Chris Staples**
CD/AD: **Nicolas Quintal**
writer: **David Giovando/Stephanie Bialik**
print producer: **Pat Busswood**
photographer: **Hans Sipma**
studio artists/typographers: **Jonathon Cesar, Tom Pettapiece, Richard Parkes**
broadcast producer (in house): **Laura Rioux**

prodc: **Steam Films**
director: **Benjamin Weinstein**
editor: **Matthew Griffiths**
DoP: **Brendan Stacey**
line producer: **Oliver Van Beek**
post production house: **Cycle**
audio house: **Wave**
producer (audio house): **Craig Zarazun**
engineer: **Craig Warrian**
account services: **Cameron Walker**





TACO BELL RALLIES REVOLUTIONARIES

Taco Bell Canada is calling for revolution. It's encouraging young Canadians to break from the norm and embrace the "Burger Backlash."

The new campaign from the QSR is based on the insight that young adults look for ways to break out of boring lives to do exciting, transformative things. "Burger Backlash" alludes to the fact that burgers are the routine," says Adrienne Chow, senior marketing manager, Taco Bell, Yum! Restaurants Canada. "Taco Bell's positioning is 'fuel for pioneering spirit' and I think 'Burger Backlash' really pushes the brand as well as customers to support each other in taking a break from the norm."

The campaign, developed by Toronto-based Grip, includes a revolution-inspiring national TV ad, an online buy, Facebook ads and a fan page, presence on Twitter and in-store promos that all drive to the campaign HQ, Burgerbacklash.com. The website features a manifesto of what "Burger Backlash" stands for. Visitors are also encouraged to post their own version of how they deviate from the mundane to contribute to the pioneering spirit. Taco Bell will aggregate the posts into a consumer manifesto.

The website also features a Facebook-enabled viral video that allows backlashers to extend the revolution to their social network, picking a few friends whose names and pictures will appear in the video. After watching it they will be presented with a "buy one get one free" coupon for a burrito supreme. It's the first of many offers to be featured on the website.

"We're being even louder about being different," says Chow. "This is the first time that we're truly being innovative within the online social realm."

advertiser: **Taco Bell Canada**

agency: **Grip Limited**

creative partners: **Randy Stein, Scott Dube**

AD: **Joel Holtby**

copywriter: **Ian Mackenzie**

director of client services: **John Miller**

business manager: **Jill Patterson**

photographer: **Edward Pond**

design studio: **Grip Limited**

producer: **Maggie Kelly**

prodc: **OPC**

director: **Jon Barber**

editor: **Duane VanderMeulen**

music/sound: **Imprint Music**

post production: **Grip Sound and Picture,**

Track and Field VFX

digital: **OSL**

POP: **AMI**

PR: **Strategic Objectives**



You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to Jonathan Paul, curator of *strategy's* Creative space, at jpaul@brunico.com.



TORONTO PEARSON takes off

Bio

Born: Guelph, ON., July 26, 1965

Education: Griffith-Jones received both an Honours Business Administration (HBA) and MBA from the Richard Ivey School of Business, University of Western Ontario.

Career: She kicked off her career in corporate finance consulting with Coopers and Lybrand in London, England, then came back to Canada in the Coopers and Lybrand Strategy Toronto office. In 1993, she joined the strategy group at Canadian Tire, ultimately becoming VP of the leisure division. Next, she joined Sears as CMO, then moved on to become the interim CEO of Obus Forme. She joined the GTAA as chief marketing and commercial officer in April 2009, overseeing not only marketing but also all airport business, from commercial relationships with airlines to revenue generated via parking and retail.

Size of team: She oversees a marketing team of seven and an overall team of about 40, which includes air service development.

With Pamela Griffith-Jones in the cockpit, the GTAA launches a new brand strategy it hopes will turn the airport into a must-visit destination

BY MELINDA MATTOS

When you run the only large-scale airport in town, it's easy to take your customers for granted. After all, why spend money on marketing when there's no competition for most flights?

But Pamela Griffith-Jones, chief marketing and commercial officer of the Greater Toronto Airports Authority (GTAA) – the corporation that runs Toronto Pearson International Airport – sees things differently.

“Our passengers and our airlines have choices,” she says. “Locally, people can fly out of the island airport or drive down to Buffalo. Connecting customers can choose to connect at other airports. And with airlines, you have to show why they should allocate an aircraft to Toronto versus Montreal, Vancouver or Chicago.”

Every day, 87,000 people travel through Pearson, headed to 180 destinations served by 60 airlines. The airport is currently fourth in terms of international traffic in North America (behind Chicago, J.F.K. and Miami), with international flights accounting for 30% of its passenger traffic.

In 2010, Pearson's international traffic grew by 9.5%, and Griffith-Jones believes the airport is in a position to pull even higher numbers, especially in terms of connecting flights. But it needs a little help from the marketing department to get there.

That's why this summer the GTAA is rolling out a repositioning that aims to make Pearson a more desirable destination.

The first step is acknowledging what consumers have known for years – that the consumer-facing brand is Toronto Pearson, not GTAA.

“Nobody flies through GTAA,” Griffith-Jones says. “Yet, if you go around our airport, you see GTAA everywhere. What the heck does that mean?”

To define the new brand and its customer promise, Griffith-Jones and her team worked with Toronto-based brand strategy firm Local 5, resulting in a major mindset shift. “We're moving from thinking of ourselves as an airport operator to thinking of ourselves as a service provider,” she says. “Ultimately what we sell is a service, whether to our airlines or to our passengers.”

The new mission statement bears out this new way of thinking, promising to “attract, serve and delight our customers by offering value through innovation, products and services.”

But hang on a second. Can an airport – with its long lineups, gruff security guards and overpriced glasses of chardonnay – truly delight customers?

Griffith-Jones knows this is a tough sell. “Generally people can think of the airport as something they have to endure,” she says. But when customers do face delays or long layovers, she argues, why not give them a chance to make good use of that time by getting some shopping done, having a delicious meal or taking in some breathtaking art?

Before Toronto Pearson could delight its travellers – now referred to as “guests” – the GTAA needed to know who they were and what they wanted, so it enlisted Toronto-based Hotspx to conduct a usage and attitude study. The research ultimately revealed that while the airport scored high in terms of cleanliness and safety, people felt it was a cold environment, lacking in positive emotion.

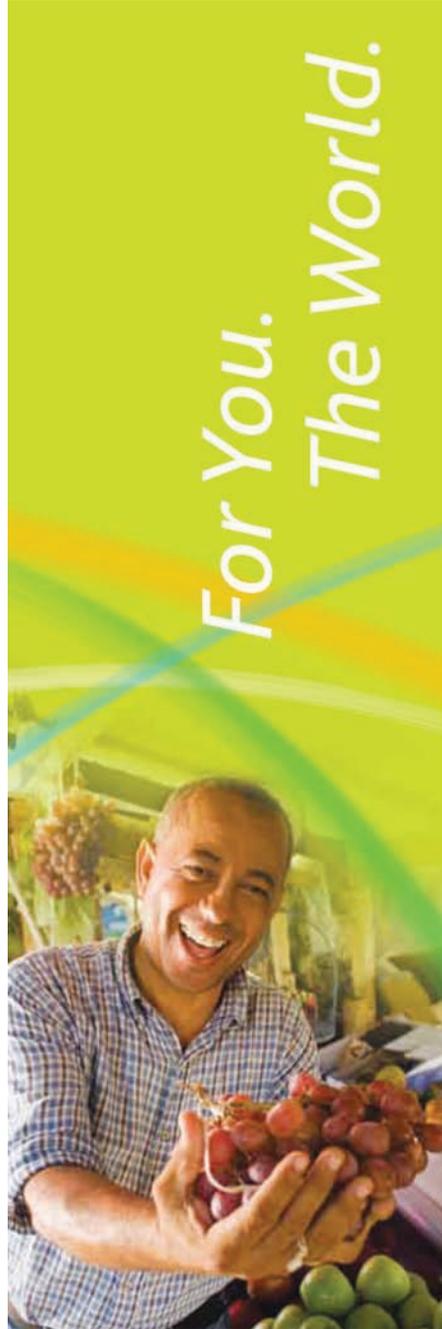
That last part seemed ripe for change. “If you go through an airport, it’s one of the most fertile areas for positive emotion,” Griffith-Jones says, pointing to the human drama that plays out every day in the arrivals area, as family members are reunited and immigrants touch Canadian soil for the first time.

With the rebrand, GTAA is hoping to give Toronto Pearson a friendlier, more welcoming vibe. This started with a new logo, unveiled in June. Developed by Toronto-based Ove Design & Communications, it features a human figure formed out of multi-coloured arrows, evoking the city’s cultural diversity as well the notion of merging flightpaths. Designed on a sphere, the logo subtly suggests a globe, reinforced by the new tagline, “For you. The world.”

“You’ll see a lot more signage throughout the airport using lifestyle images,” Griffith-Jones says, “and the objective is to bring a sense of that humanity that is playing out in our airport.” Folks arriving from international flights and heading down the escalator into the customs hall will now be greeted by images of children holding signs that say “welcome” in the city’s top languages.

On the day the new brand identity launched, Pearson hosted Guest Appreciation Day, offering \$5 gift certificates off anything in the airport. Guest information centres are also being added to both terminals, with representatives trained by Tourism Toronto.

Another gesture of goodwill is the introduction of stools immediately after passengers clear security, marked with the letters Y-O-U. Dreamed up by the GTAA’s agency of record, Juniper Park, the stools offer travellers a dignified place to tie their shoes and put their belts back on.



Above: New airport signage by Ove Design uses lifestyle imagery to highlight the excitement of travel. Below: Guest Appreciation Day at Pearson.



In replacing old airport signage with the new logo, the GTAA has also added more wayfinding cues, making it easier for customers to know whether they’re in T1 or T3. Plans are in place to roll out more digital wayfinding systems as well. Right now, there’s a single interactive unit in place that resembles a giant iPhone, displaying advertising while giving directions.

“Over time, there will be the ability to show promotions, so not only will it show you where Starbucks is, but if you go in the next 30 minutes and provide the code, you’ll get 25% off,” Griffith-Jones says. “It’s an opportunity for us to help people find their way through the airport while triggering more purchasing.”

In addition to determining travellers’ attitudes toward the airport, Hotspx helped the GTAA define five customer segments, most notably “Suits on the Fly” and “Experience Seekers,” which account for half of all revenue and traffic.

As the name implies, “Suits on the Fly” are business travellers who fly often and consider the airport an extension of their office. To them, Griffith-Jones says, delight would be the valet parking that Toronto Pearson offers, as well as the newly launched Car Care, which allows valet parkers to get their car detailed while they’re away.

Business travellers carrying multiple devices will also be pleased by the introduction of new charging stations throughout the airport, including both outlets and powermats.

At the other end of the spectrum, “Experience Seekers” consider time spent at the airport as part of their adventure and tend to spend more money on eating and shopping.

As part of the strategy, several new retail options are headed into the airport, starting with electronics boutique iStore, which opens this summer, featuring the latest gadgets from Apple, RIM and more. New restaurants will also be added, including big-name fast food chains and outposts of authentic Toronto eateries.

Great restaurants and retail are critical in inspiring connecting customers to choose Pearson as their connection again, Griffith-Jones says. For these guests, the airport may be the only part of Toronto they see, so delight is also about creating a sense of place.

“We are the first and last impression of this region for 32 million passengers every year,” Griffith-Jones says.

In that spirit, Toronto Pearson will be bringing some of the city’s cultural events right into the airport. Shortly after the brand relaunch in June, the airport housed an art installation by Bruce Mau as part of the Luminato arts festival and live music performances by North By Northeast artists. This summer, Pearson will display a show car from the Honda Indy, and a partnership with Toronto International Film Festival is in the works.

who

The GTAA has also launched a new website at TorontoPearson.com, with design by Juniper Park and back end by IBM and Ektron, which features an easier-to-use flight locator, tips on shopping and food options, and a guide to connecting through Pearson. Moving forward, this platform will serve as the base for mobile offerings.

The site also features a parking advisor, which allows users to input how many days they'll be away and then see all the parking options available, including prices – from the Value Park garage (which rivals Park 'N Fly in price) to valet.

Toronto Pearson has also been reaching out to drivers through a partnership with WestJet, which prompts consumers purchasing a ticket from its website to buy airport parking at the same time. A similar program is being negotiated with Air Canada.

Since some of the big changes headed to Pearson are not yet in place, Juniper Park also created a campaign to highlight things the airport already offers that guests may not have noticed. Dubbed "Make the invisible visible," the campaign calls out amenities like the free Wi-Fi that launched last summer ("Read something more interesting than this poster") and guest services offerings ("Directions, travel info, a knock-knock joke. Anything").

Juniper Park also led the creation of "vote boxes" – physical installations in the airport, mirrored

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more interesting than
this poster.

Free Wi-Fi everywhere for you.



by an online version, that let guests vote on what they'd like to see introduced, such as free parking on Fridays, children's play areas or a McDonald's. The goal is to make customers' desires come true by the end of the year.

Griffith-Jones says the GTAA's rebranding efforts have focused largely on passengers, since "where we have the most work to do is on the guest side." But the company is also gearing up to show off its new identity in Berlin this fall, at the World Route Development Forum – a trade show that brings together airlines and airports from around the world.

"The first year I went [to the conference], soon after I started, we had this pathetic little booth and we just weren't telling the story of Toronto or of Pearson," she says. "We have the opportunity this year with the launch of our new brand to tell the story in a more dominant way."

Since attracting connections to Toronto is a key part of the strategy, Toronto Pearson will be the sole sponsor of the conference's connectivity package, which includes Wi-Fi and internet kiosks. And since attracting new airlines to Toronto Pearson is about selling the region as much as selling the airport, GTAA is partnering with Tourism Toronto to have its representatives at the booth.

The city's multicultural mix is an important selling point when reaching out to airlines around the world. "Because of the depth of our population here, an airline can really tap into the Korean, Ethiopian or Egyptian market," Griffith-Jones says.

Back here at home, new initiatives will continue to roll out at Toronto Pearson throughout the year, with marketing efforts focused largely on campus, rather than on external media.

"We are Canada's largest out of home advertising venue," Griffith-Jones points out. "We're seen as a very desirable venue [for other brands] to communicate to all these customers, so we thought, let's take advantage of that ourselves."

Which is, after all, the point of the exercise – packaging the benefits of Pearson that are often overlooked as the arduous nature of air travel eclipses the adventure. ■

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VIAGRA SENDS ITS REGRETS

BY JONATHAN PAUL

Guys, Viagra is sorry. It's sorry you were ditched on your canoe trip and that you had to play golf with a crazy stranger.

At least, that's what it's saying in its latest campaign, "Apologies."

The Pfizer brand has always used humour in its campaigns (all developed by Taxi) to kick-start discussions around erectile dysfunction, and the two latest TV spots are no different. One features three gents playing golf with a complete doofus because their buddy opted out, and the second shows a guy who was left to go portaging all by his lonesome. Both close with the absent friend looking into the camera, delivering a less-than-heartfelt apology while his wife looks on in the background.

"[The spots] take a lighthearted look at what's going on between guys and their buddies and how Viagra fits into their lives. It's an evolution of our strategy of a couple of years ago," says Heather Bisset, manager, corporate communications, Pfizer Canada.

Bisset is referring to "Confessions," which featured men talking to the camera about how Viagra helped them conquer chronic addictions to mundane tasks like strolling and antiquing, which was a switch from the previous "Viagra has its own language" effort, in that it brought the TV viewer into the conversation.

"It's more compelling for people to feel like they're being spoken to directly," says Bisset.

We asked **Denise Rossetto**, co-CD at DDB Canada, and **David Bigioni**, senior director, marketing, Molson Coors, if they think Viagra's current tack is up to snuff.



OVERALL STRATEGY

Bigioni: I have always been a fan of the Viagra work but I don't feel this campaign works as hard as their previous campaigns. I don't find it as distinctive to their competitors – where they have historically always been the clear leader and innovator creatively in the ED space. I don't see what from this campaign will make its way into the cultural lexicon the way their previous campaigns have.



Rossetto: Humour and a lighthearted tone have always been a very powerful approach for this brand. They have made it seem fun to have ED. Okay, maybe not that extreme, but they take the shame and embarrassment away and allow the target to feel like this isn't such a secretive big deal. The one-to-one conversational tone has also made the brand approachable.



CREATIVE

Bigioni: I am sure they will still be effective but I think the recall and branding will be softer – perhaps more remembered as a category spot vs. a Viagra spot.

Rossetto: It is impossible to judge this "Apologies" campaign without thinking of the previous "Confessions" campaign. A man who no longer has to spend his days antiquing was brilliant, funny, smart and insightful. So, maybe it's unfair, but this latest campaign, although true to the Viagra tone, seems to have to work a bit harder at being funny. By focusing on the man's buddies they have refreshed the campaign but not necessarily made it fresher.

NEXT STEPS

Bigioni: I think the next step is to determine whether the creative strategy has run its course or whether there are still fresh ideas to mine within it. Certainly the category has moved closer to this area over the past couple of years – this may mean it's time to leapfrog ahead with a new fresh direction.

Rossetto: The "Apologies" campaign may not have hit all the marks, but the bar was incredibly high. The humorous approach still feels right and the ads are still entertaining and likeable. But, if the campaign is to continue to be as impactful, especially if they want it to go viral, they will have to make sure the humour and insights are as bang-on as they have been in the past, pardon the pun.

BANGIN' THE SAME OLD DRUM

Bigioni: It feels like a logical evolution but I don't think the execution is as strong – either from an engaging or memorable perspective. It could be that the strategy has run its course, or that they have gotten too comfortable with it.

Rossetto: It's a tough challenge to navigate the tricky world of pharmaceutical guidelines, as well as follow up a great campaign. They did a very nice job of continuing the humour and tone. Where the campaign is not quite as strong is the power of the insight. What guy wouldn't want to have sex versus antiquing? But giving up golf with his buddies...it just doesn't seem as true.

advertiser **Viagra**; agency **Taxi**; CCO **Steve Mykolyn**; co-executive CDs **Darren Clarke, Jason McCann**; AD **Nicole Ellerton**; writer **Mark Lewis**; account director **Kate Horne**; agency producer **Alina Prusky**; director **Christopher Guest**

Last year Taxi helped Bombardier light up the Olympics



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AS SEEN ON FALL

TV

2011 2011

2011 2011



Has it ever been easier to watch TV?

BY KATIE BAILEY

You can watch it at home, in bars, on the streetcar, in your car, in a canoe or on a horse. It wouldn't be hyperbole to say that TV is almost inescapable these days.



Digital evangelists may proclaim the era of TV dead, but realists are more likely to point out it's not the medium in peril, per se, but the business model surrounding it. TV programming is being piped through an ever-expanding array of distribution channels and all of it needs advertising, or at the very least, subscriber fees, to pay for it.



But Canadian media companies are making big moves in the TV arena, and it's made for an interesting year. Canwest burst out of the bankruptcy gates as Shaw Media, CTV was purchased by BCE and turned into Bell Media, and all four of the main nets have new bosses. And as any of them will be happy to tell you, digital distribution is at the forefront of their business vision and is considered to be a major factor in the two big media acquisitions of the past year.

What does it all mean for marketers? More places for ads, for one. Read on to find out about new types of targeted advertising, new platforms to advertise on and new ways to watch, as well as in-depth analysis of programming strategies and specialty channel news. If you thought you could escape TV by immersing yourself in the pages of a magazine...think again.

TIME FOR YOUR CLOSE

	What is your network brand?	What's the biggest challenge in Canadian media today?	What's the biggest opportunity in Canadian media today?	I believe TV is still king because:
 <p>PAUL ROBERTSON Now president of Shaw Media (formerly of Corus Television), Robertson is looking to push content from prized TV assets across distribution platforms including online, mobile and tablets. He argues social media drives interest in water-cooler shows and network TV remains the cornerstone.</p>	<p>The Global brand is a robust slate of prime-time fare coupled with a solid news offering. We have programming that speaks to vastly different audiences, but it all ties back to connecting Canadians in conversation.</p>	<p>Canadian broadcasters are required to make substantial investments in Canadian programming as a condition of licence. Unregulated competitors coming in over the top do not have any such obligations. This has created a new competitive dynamic that risks destabilizing the market.</p>	<p>Vertical integration of content and distribution companies creates new opportunities to enhance the viewer experience through the combination of TV and web content.</p>	<p>There are significant technology and social changes that are great for TV. Social networks add velocity to the water-cooler chat while the web provides unprecedented access to the performers. Anytime and anywhere viewing will be aggregated with linear viewing to continue to grow audiences.</p>
 <p>KIRSTINE STEWART In recent seasons, CBC has won audiences from the competition and secured a prime-time foothold for homegrown shows like <i>Dragon's Den</i>. Kirstine Stewart, EVP, CBC English services, discusses sticking to the CBC brand.</p>	<p>Our network brand is best defined as what it does – puts Canada first.</p>	<p>The biggest challenge is ensuring a strong Canadian voice within today's fast-moving and borderless media.</p>	<p>The biggest opportunity is to connect with Canadians in a distinctive way and to provide the platforms for their stories and opinions to be heard.</p>	<p>TV is still king because it is a modern king – it evolved with changing tastes and needs and has become an important “must-see” part of a complex media environment – everything complements each other and we combine to tell a whole story.</p>
 <p>PHIL KING As president of CTV programming and sports, King is in the hot seat at Canada's top-rated broadcaster, charged with propelling it into the 21st century as new owner BCE drives its content to existing and emerging digital platforms.</p>	<p>“Home of the hits.”</p>	<p>New digital platforms.</p>	<p>New digital platforms.</p>	<p>Everyone still comes to work and talks about what they watched on TV last night.</p>

UP

Four networks got new bosses this year and two got renamed. *Strategy* checked in with some of the key players to get their take on the industry.

BY ETAN VLESSING

In a multi-platform world, is a TV-first, digital-second strategy still relevant?

A group of us went to the CES to preview the new technologies. At the centre of all of these new devices was the TV – it continues to be the cornerstone of the viewing experience. We would frame the opportunity as content on all platforms, TV still being the most formidable from a commercial and viewership standpoint.

I don't think windowing has been relevant for a while, but the content changes according to the platform. What you get first on digital is content that performs and connects there best; what you get on TV is the same.

"Deliver on the best screen available" is our motto. We see digital platforms as being complementary to linear television. And increasingly, social media is driving audiences even higher on television.

Is appointment TV still relevant with VOD and other emerging digital platforms, outside of live TV events?

Absolutely. In fact, with some of our hit prime-time series we're seeing the social media phenomenon fuel appointment television. Take *Glee* – the show draws incredible numbers on Global, while simultaneously burning up social media discussion during the show and immediately afterwards.

Yes. People still want to sit and enjoy TV, but they'll have a laptop on the table and an iPad in their hands while they share what they're watching with friends, some they've never met.

There is every indication that, so far, yes it is. Viewers like to experience television in real time. And especially now with the advent of social media, real-time television viewing is communal. We provide the opportunity as well for catch-up viewing, but the goal is to drive viewers back to the timeslot.

What is your strategy for mobile and other cross-platform options and revenue streams?

We plan to make our content available across all platforms. We also plan to include an appropriate commercial load.

Too many to list. We're taking advantage of it all to ensure we keep delivering the best programming to Canadians.

The four-screen approach is the future, along with selling advertising on all platforms. It's early days for this in the industry, but we will see rapid change in the near future.

Which shows do you never miss, and which do your family prefer?

I never miss *House*, but my daughter prefers *Glee*.

Hockey Night in Canada during the playoffs – my partner watches too, luckily.

I never miss *The Big Bang Theory*, but my kids prefer *Spongebob Squarepants*.

If you could be a character in one of your network's shows, you'd be:

Mark Harmon is cool in *NCIS*.



Erica [from *Being Erica*], because you get to "do it over." I'd say George Stroumboulopoulos or Peter Mansbridge, but those jobs are a heck of a lot of work to make them look easy.



A young Steven Tyler [from *American Idol*] without any past "problems."



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BBC CANADA



ACTION



Prime-time battlegrounds

While crowds may flock to see giant robots battle in over-the-top blockbuster *Real Steel* this summer, the real fight for Canadian eyeballs will begin this fall, when the networks debut their new slates of programming to audiences nationwide. It's a high stakes fight, so we called in the experts to weigh the odds: which network has the most competitive slate? Who has the biggest night? Which shows will be winners and which will be unceremoniously dumped? Are you ready? Let the games begin!

BY KATIE BAILEY



Monday night

The ref: Carol Cummings

Director of television services, Media Experts

From left: Citytv has all the new contenders, from Steven Spielberg's sci-fi drama *Terra Nova* to retro drama *The Playboy Club*.

Monday night was a hot battleground for the 2010 fall schedule and continues to be strong in 2011. All the new shows of the night are on Citytv, including Steven Spielberg's sci-fi drama *Terra Nova* at 8 p.m., in which the human race migrates 85 million years back in time to escape Earth on the brink of extinction; comedy *2 Broke Girls* at 9:30 p.m., about two struggling waitresses in the Big Apple; and the *Mad Men*-style *The Playboy Club* at 10 p.m., which follows the drama surrounding the staff of the first Playboy Club in 1963 Chicago.

The biggest fight for audience share of the night belongs to *How I Met Your Mother* on Citytv at 9 p.m. against the revamped *Two and a Half Men*, now starring Ashton Kutcher (*That '70s Show*) in the same slot on CTV, Cummings says.

Cummings' best bet for Monday night ratings glory is the two-hour reality show *Dancing with the Stars* at 8 p.m., which she says should have "no trouble keeping the crown" for the evening. The toughest slog for viewers may go to *The Playboy Club*, which "may have some difficulty gaining traction."

With Global and CTV choosing to keep the status quo, but with Rogers spending big to get in the Monday night mix, who stands to come out on top?

"Monday has been a really big night for CTV and will continue to be huge with *Dancing with the Stars* seemingly showing no signs of slowing down," says Cummings. "They have nicely contrasted the main network with the slate on CTV Two, with the sitcom strengths of Kutcher's *Two and a Half Men* and *Mike and Molly* [at 9:30 p.m.], which has been steadily building audience. Rogers will attempt to give them some trouble with the 9 p.m. sitcom battle [*How I Met Your Mother* at 9 p.m. and *2 Broke Girls* at 9:30 p.m.] and another hour for the males at 10 p.m. with *The Playboy Club* being scheduled against *Hawaii 5-0* on Global and *Castle* on CTV."

All in all, it looks like Monday night remains a strong 2011 bet for advertisers, Cummings affirms: "Monday night has something for everyone – reality, drama and comedy – and will continue to come in at a close second to Thursday night viewing. And it's a really good night for staying in, so it all works."



Tuesday night

The ref: Kim Dougherty

Director of national broadcast investments, OMD

Above: Zoey Deschanel takes the lead in *New Girl*, credited with contributing to a “pretty killer night” for Rogers. Right: CTV’s detective drama *Unforgettable*, starring Poppy Montgomery, has a tough slog against *The Mentalist*.

The main programming contenders on this night are returning hits *The Biggest Loser* and *Glee*, from Rogers and Global respectively, says Dougherty. In fact, she says, Rogers has a “pretty killer night” lined up overall, with *The Biggest Loser* in the 7 p.m. to 9 p.m. slot – now starring former tennis pro Anna Kournikova – and comedy double-header *New Girl*, starring Zoey Deschanel as a just-dumped singleton sharing an apartment with three men, and Fox’s comedy *Raising Hope* in the 9 p.m. to 10 p.m. slot, a second-season pickup about a single dad raising his daughter on his own. She ranks Global TV equally strong with *Glee*, *NCIS: LA* and *Parenthood*, the drama-comedy Global picked up after a first-season run on Citytv, filling the prime-time grid in that order.

“I believe that both networks have both legs to stand on – I think it’s just going to be a split between the audiences. I don’t think [the scheduling] is going to be detrimental to *The Biggest Loser* or



to *Glee* either because they have two different audiences. And with [female-targeted] *New Girl* and *Raising Hope*, those are two very different audiences against [male-targeted] *NCIS: LA*. With *Parenthood* against *Body of Proof* [on Citytv at 10 p.m.], you’re going to have women with families watching *Parenthood*, whereas [returning show] *Body of Proof* is more general.”

Not to leave CTV out in the cold, Dougherty says she likes new drama

Unforgettable at 10 p.m., which stars Poppy Montgomery (*Cold Case*) as a new-recruit detective with a medical condition that causes her to remember everything, but is wary of its chances against returning show *The Mentalist* in the same timeslot on CTV Two, since the two shows are in the same genre (crime/police procedural) and are likely to share similar audiences.

“I really do like Poppy Montgomery,” she says. “Hopefully it will do okay – there are enough ratings in that timeslot of 10 p.m. to make it work.”

As for winners and losers of the night, she’s calling *Glee* the clear ratings winner, and *The Protector* on CTV Two at 9 p.m., yet another cop drama about a single mom played by Ally Walker (*Profiler*) balancing life as an LAPD homicide detective, the most likely to be sent home empty handed.

Wednesday night

The ref: Christina Laczka

Group director, PHD

Winning the buzz factor, Simon Cowell's *X Factor* debuts on CTV this fall, but is still pitted against TV's ultimate *Survivor*.

Wednesday night is unquestionably the most talked about night of the upfront season, with anticipation around Simon Cowell's new reality singing competition, *X Factor*, generating tons of buzz, as well as a host of new sitcoms in the 8 p.m. slot.

Fresh comedies on Citytv include *The Middle* at 8 p.m., new to the net from ABC and starring Patricia Heaton (*Everybody Loves Raymond*) as the harried mother of a Midwestern family of five, and *Suburgatory* at 8:30 p.m., about a New York City father who moves his daughter to the suburbs to give her a better life. Both shows go up against new CTV Two shows, *Up All Night* at 8 p.m., about a young couple struggling with having a baby, and *Free Agents*, a comedy about romantic antics in the workplace, at 8:30 p.m.

Over on Global TV, the only new show of the night is *Harry's Law* at 9 p.m., starring Kathy Bates (*Misery*), which it brought over from Citytv for its second season. And CBC gets in the half-hour sitcom game with new shows *Michael Tuesdays* and *Thursdays*, about a man in therapy sessions, and factual current events program *The Debaters* at 9 p.m. and 9:30 p.m. respectively.

Good luck going up against CTV's *X Factor*, though, says Laczka. "It has been a long wait for *X Factor*," she says. "We heard about the program a year ago, and it definitely has legs. I think everyone will be looking forward to seeing what the program has to offer and to see



what Simon Cowell will bring to the table – a \$5 million prize doesn't hurt either!"

Although CTV looks dominant for the night overall, with *X Factor* leading into the Betty White-starrer *Hot in Cleveland* and then ratings pace horse *CSI* in the 10 p.m. slot, there could be a fierce reality battle for Canadian eyeballs at 8 p.m., she says, calling *X Factor* versus 23-season veteran *Survivor* the fight of the night.

Not standing much of a chance against the reality juggernauts are CTV Two's *Up All Night* and *Free Agents*: "I don't know how far the premise can go for either show," she explains.

Overall, she says, Wednesday nights are looking to be a favourite for Heavyweight Ratings Champion of the Week.

"Looking at the winter and spring trends, Wednesdays should have the highest viewership. Both *X Factor* and *Survivor* are appointment television and should garner large audiences."



Whitney on CTV Two, inspired by the real-life relationship of star Whitney Cummings, has the prime lead-in position of the night.

Thursday is a big ad night, which CTV has dominated with laughers, but a new push of drama could make things interesting, Cummings notes.

New programming includes the remade *Charlie's Angels* on CTV at 7 p.m. and half-hour comedy *Whitney* at 8:30 p.m., which stars comedian Whitney Cummings in a fictionalized take on her own life in a common-law relationship, and *X Factor* results on CTV Two at 8 p.m.

Citytv's sole new show is the J.J. Abrams-produced crime drama *Person of Interest* on Citytv at 9 p.m., which stars Michael Emerson (*Lost*) as a billionaire who develops a high-intelligence computer program

Thursday night

The ref: Carol Cummings

Director of television services, Media Experts

that can predict crimes before they happen. Global has two new shows: sitcom *How to Be a Gentleman* at 8:30 p.m., about an uptight magazine editor and his macho personal trainer, and crime drama *Prime Suspect* at 10 p.m., starring Maria Bello (*ER*) as a female cop.

But the night will remain CTV's to lose, Cummings says. "The ability to air the *X Factor* results on CTV Two works so well for them, allowing them to keep their big hit, *The Big Bang Theory*, in simulcast. *Whitney* should do nicely in this Canadian-created scheduling window and hold through to *Grey's Anatomy*."

Nine o'clock will be the hottest timeslot of the night, she says, with *Bones* and Citytv's *Person of Interest* looking to steal audience share away from the aging *Grey's Anatomy* franchise. "But we really don't think the competing networks have what it takes to affect the dominant performance of *Grey's* just yet," she adds.

The new show with the most potential is definitely *Whitney* – "sandwiched between two hits [*Big Bang*, *Grey's*] combined with its superb writing means it's assured success" – and the most likely to "get the axe" is either *Charlie's Angels* or *How to Be a Gentleman*.

Prediction for the night's success? Status quo, with both CTV and Rogers kicking in shows appealing to the sought-after younger demo.

THE CTV FACTOR



New series join Canada's most X-traordinary television lineup in 2011/12 including the highly anticipated **THE X FACTOR**. Other new series joining CTV are daytime talk show **ANDERSON** hosted by Anderson Cooper, new drama **PAN AM** starring Christina Ricci and **WHITNEY**, starring comedian Whitney Cummings.

CTV is also home of big events including **THE ACADEMY AWARDS** and **SUPER BOWL** and fan favourites **THE BIG BANG THEORY**, **GREY'S ANATOMY** and **AMERICAN IDOL**.

For a full list of new shows and more info about the fall 2011 schedule, visit adsales.bellmedia.ca



Friday night

The ref: Bailey Wilson

Manager, broadcast investments, J3/UM Canada

From left: The battle for 8 p.m. pits Global's *A Gifted Man* against CTV's *Grimm*.

Friday is a tricky night for networks but they keep giving it the old college try with plenty of prime programming, Wilson says.

This year, Global TV invested heavily in rebuilding its Friday nights, filling the prime-time slate with all-new programming from 8 p.m. on. It kicks off the grid with new drama *A Gifted Man* directed by Jonathan Demme (*The Silence of the Lambs*), which follows a materialistic doctor who begins to receive advice from his dead ex-wife, changing his life for the better.

It's followed on Global by new sitcoms *I Hate My Teenage Daughter*, starring Jaime Pressly (*My Name is Earl*) as a single mom who endures the trials of raising a teen with her best friend, and *Happily Divorced* at 8:30 p.m., starring Fran Drescher (*The Nanny*) who finds out her husband of 18 years is gay, but continues to live with him.

At 10 p.m., Global adds *Ringer*, starring Sarah Michelle Gellar (*Buffy the Vampire Slayer*), who steals her dead sister's identity after witnessing a crime.

CTV's only new show of the night is the supernatural crime drama *Grimm*, at 8 p.m., in which a police officer believes he is destined to keep humanity safe from real-life fairy-tale creatures.

Despite Global's shiny new slate, the night is likely to belong to CTV, Wilson says.

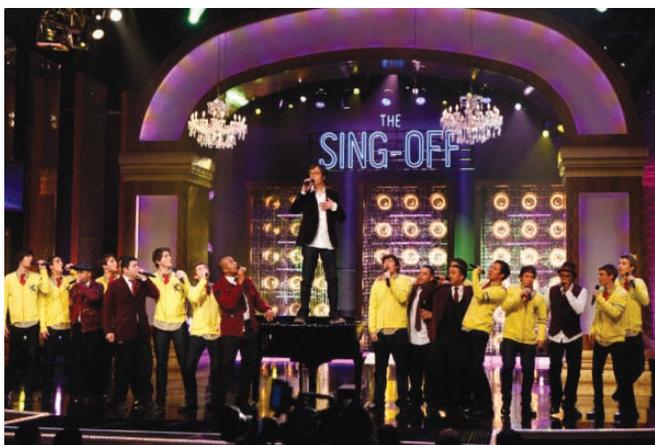
"CTV has dominated Friday nights with its dramas and I expect that trend to continue this fall," she says. "CTV has the tried-and-tested pairing of viewer favourites *CSI: NY* and *Blue Bloods* – my personal favourite – both remaining in simulcast with CBS, and the introduction of *Grimm* at 8 p.m. in pre-release from NBC where it airs at 9 p.m.

Friday nights have proven a bit of a struggle for Global and airing two of its new shows [*I Hate My Teenage Daughter* and *Ringer*] in post-release won't help."

The only major battleground for the night will be the hot 8 p.m. slot, which sees CTV's *Grimm* going up against Global's *A Gifted Man*, she says. *A Gifted Man* stands a strong chance, she says, explaining that while *Grimm* looks interesting in premise, its supernatural premise may be too quirky for mainstream prime time.

"My guess is that viewers will try *A Gifted Man* at 8 p.m. and then move to CTV at 9 p.m. for their staples *CSI: NY* and *Blue Bloods*."

The night's weakest fighter? *I Hate My Teenage Daughter*: "The pilot had a few funny moments, but I can't see viewers connecting with yet another comedy, and with a less-than-stellar spot coming out of a drama, combined with a two-day post release [against the U.S.], the odds are definitely against this one."



Saturday night

The ref: Todd Paterson

Investment director, Starcom

Saturday nights are a simple affair, says Paterson – put hockey on the air and Canadians are pretty much happy to watch it.

With that in mind, CBC's *Hockey Night in Canada* remains in its ratings-dominant 7 p.m. to 10 p.m. slot, making the other networks scramble with alternative programming formats to try to gain the non-hockey-fan audience share, or the second set of eyeballs in a two-TV household, Paterson says.

"*Hockey Night in Canada* will continue to dominate, so it makes logical sense for competing stations to schedule a movie or Canadian content as an alternative."

That being said, the nets are giving Saturday a shot with a good selection of new shows, including new reality singing competition *The Sing Off* on CTV at 8 p.m., and new reality show *Dessault Inc.* on Citytv at 8:30 p.m., which follows Canadian fashion designer Jason Dussault and his parter Mashiah Vaughn as they struggle to run their business and maintain a family life.

Global's new addition is Canadian reality series *Recipes to Riches* at 8 p.m., in which contestants battle to have their recipe chosen to be the next President's Choice product.

Since the race is pretty much for second place for the night, Paterson is calling *The Sing Off* as the show with the best chance.

"CTV's *The Sing Off* is a nice family alternative and reminds me more of a *Glee*-style program and should garner some viewing," he says.

Top, from left: New reality competition *The Sing Off* has the best non-hockey shot on Saturdays, while *Pam Am*, which explores the glamorous lives of 1960s flight attendants, has the best lead-in boost on Sundays.



Sunday night

The ref: Michael Neale

VP, group account director, MediaCom

With Canadians tucked safe and sound in their living rooms, Sunday nights are competitive territory. Or rather, competitive for nets that aren't CTV, Neale says.

"Sunday is CTV," he says, adding that it historically has almost half of the overall audience share for the night. "The schedule CTV has on Sunday is designed to build momentum and improve as the evening wears on and the audiences grow."

New shows on CTV for Sunday night include family-friendly fantasy *Once Upon a Time* at 7 p.m., a "fairy tale set in modern times" about a regular girl who discovers she's a lost princess, and *Pan Am*, a glossy new drama about flight attendants in the 1960s, at 10 p.m.

New to CBC is reality show *Cover Me Canada*, a singing competition, while Citytv topped up its Sunday night sked with *Last Man Standing* at 7 p.m., starring Tim Allen (*Home Improvement*) as the marketing director of a male-oriented sports store who lives in a female-dominated household. The net also added a Canadian reality show about a Chinese food restaurant, called *The Quon Dynasty* at 7:30, which will switch to another Canadian reality show, *Extraordinary Canadians*, mid-season in November.

Finally, Global polished off its Sunday night animation schedule with *Allen Gregory* at 8:30 p.m., an animated comedy (in line, demo-wise, with *The Simpsons* at 8 p.m. and *Family Guy* at 9 p.m.) about a home-schooled seven-year-old who suddenly has to make the grade in public school.

Neale is not holding out much hope for *Once Upon a Time*, but notes that it may be okay in its early time slot – going up against CBC's *Heartland* as its main competition, demo-wise – which only accounts for 8% of the night's audience. The real competition begins at 8 p.m., he says, with *The Amazing Race* on CTV followed by *Desperate Housewives*, both of which are ratings powerhouses.

"The real stroke of genius – although it wasn't totally in CTV's hands – is that this lead-in gives *Pan Am* its best chance to 'take off,'" he says (pun intended). "The audience from *Desperate* is an ideal one and tune-in will not drop off as much with this strategy."

Key battles for the nights will be (appropriately) *Battle of the Blades* on CBC at 8 p.m. vs. CTV's *The Amazing Race* at the same time, and CBC's *Cover Me Canada* vs. *Desperate Housewives* on CTV at 9 p.m.

"CBC has a real winner with *Blades* and I think this fall it will grow further – this is a country built on ice rinks after all. It is ideal family viewing and *The Amazing Race* has its work cut out to win this one."

Looking not-so-hot for the night is Citytv's schedule, which may be affected by an NFL lockout, Neale says. "Obviously Citytv's NFL coverage [will have problems] if there is a lockout and that, in turn, makes me suspicious of the strength of *Last Man Standing*. And sorry, but Citytv again with a reality show about a Chinese restaurant, *The Quon Dynasty*? Sunday night is very weak on City and they know that and schedule accordingly."

Addressable advertising: the census revolution

BY JONATHAN PAUL

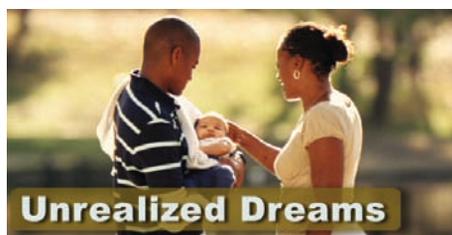
Addressable TV is not a new idea. The concept's been bandied about for ages and companies have dabbled in it, albeit with limited success. But now it's taking meaningful strides forward, ready to breathe new, lucrative life into the old sample-based TV ad model, and Canada is poised to take the lead

out of that data will make advertising more precise, powerful and accountable, and will bring strength to the television ecosystem," says Sherman. "There is a notion that in an addressable television landscape you'll be able to deliver a cat food ad to a household with cats and this is attractive to every advertiser and every media buyer."

Don't scoff. Yes, you've heard the promise of addressable TV before. You've even seen some false starts. But this isn't hearsay. It is coming. In Canada, Cogeco is the first cable operator set to tinker with addressability at a household level. It will be initiating a trial run of targeted advertising software using the Advatar system, developed by New York-based Invidi Technologies, on the CHCH network in South-Central Ontario come late summer/early fall. Advertisers will be able to serve individual households relevant advertising based on public domain demographics information.

In the U.S. addressable advertising is a little farther along. Visible World, another New York-based targeted TV advertising company, has been serving addressable ads at the cable zone level since 2004. It's grown to achieve a footprint that covers 55 million homes across the country thanks to partnerships with seven of the 10 largest American cable operators, including Comcast, Time Warner and Cablevision. Last year the company ran close to 15,000 zone-addressable campaigns on behalf of approximately 170 advertisers. In the U.S. there are 2,300 cable zones within 210 designated marketing areas. Targeting at the zone level is obviously not as granular as it is at the household level, so ads served tend to communicate information tied to geography, time zone or cable operator.

Household-level addressability is still in the trial phase. Visible World currently works with Cablevision, serving addressable ads to its entire footprint (spanning the greater New York area), which adds up to about three million homes. The trial run started in 2009 with Cablevision employee households; now three million homes with TV set top boxes (STB) are outfitted with code that acts as a dynamic identifier of the profiles associated with the STB. The profiles are determined using a model akin to traditional direct marketing. The subscriber database is provided to a third-party aggregator, a company



Visible World worked with the U.S. Army on an addressable campaign aimed at two segments and their subsets.

John Wanamaker would certainly be relieved. When (not if) addressable TV comes to Canada, advertisers will finally be able to determine which half of their advertising budget is being wasted by combining direct advertising-type targeting with the interactivity of the internet and the reach and engagement of TV.

"It's a game changer," says Mark Sherman, president of Montreal-based Media Experts, who knows a bit about advanced TV technologies and their implications. He experimented in the space with now-defunct Quebec-based interactive advertising-on-demand network Etc.tv, which he helped launch back in 2004. "Once you have the ability to send a particular message to a particular

household, by virtue of that being addressable it also becomes countable and accountable in a digital way and you have a whole new census-based ratings infrastructure. That's a very important transformation of our business."

Addressable TV stands to turn the sample-based ratings system on its head. The old system's reliability falls apart the more granular you get and thus projections are not as accurate as census-based measurement, which addressability is poised to usher in: you will actually achieve a rating for segmented households.

"The most important part of this space is moving from sample-based measurements to truth, and then the analytics and understanding that come

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¹ Source: BBM, Total Canada, Network launch to March 27, 2011

² Source: ComScore, Sept 2010 to March 2011, Total Canada

³ Source: Klout Social Web Influence Company, as of January 2011

⁴ As measured by total number of "Likes", as of May 2011



like Experian, which matches it up against consumer data collected from a number of sources, then the aggregator strips out the personally identifiable information.

The result is a list of attributes to define segments like customers and prospects, including sub-segments like customers with product A, product B, or A and B, or senior households, households with kids, high-income or low-income households. A telco brand, for example, can develop a campaign that sends commercials with business-related offers directly to houses of business owners versus promotions surrounding texting plans to houses with teens. The metrics that come back from such hyper-targeted efforts can provide valuable insights.

"The importance is that [the metrics] give you insights that are not available through other means," says Claudio Marcus, EVP, Visible World. "The granularity of the scale that the deployment yields is such that it helps you refine the strategy, creative development as well as the media strategy and the media planning."

Consider a campaign executed by Cablevision and Visible World on behalf of the U.S. Army. Two core segments were targeted: potential recruits



and influencers like teachers, or family members. The subsets beneath included different ethnicities, and households were targeted based on those segmentations. Given the scale of Cablevision's footprint, the Army was also able to create control groups along with its target groups, so an ad for African Americans went to a Caucasian control group and vice versa.

A metric that Visible World gets back from household addressable campaigns called "tune away" enabled the Army to determine that the African American target tuned in more to ads geared towards Caucasians focused on leadership and patriotism, as opposed to ads geared towards them, which highlighted the economic benefits of signing up. The Army also discovered that lower-income Caucasian families were less swayed by Uncle Sam messaging than the economic benefits of joining up.

Marcus says that "tune away" also allows for a

better understanding of reach and frequency.

"STB data lets you calculate, using real data, what the actual reach is, what the actual frequency is, what the effective reach is (reach for a certain amount of frequency) and that's the real reach, the real frequency. It's not based on a formula or an assumption, it's based on doing the analysis against the households that actually saw it."

Visible World is in discussions with the other major North American cable operators, including Rogers in Canada, to further deploy household addressability. Marcus expects it to surpass 10 million homes in the next 18 to 24 months.

"There's a very high level of interest now because of the success that Cablevision has had. On the ad sales side, the CPMs that Cablevision is getting for addressable television are roughly two to three times the CPMs they used to get for their local ads," says Marcus. "On the marketing

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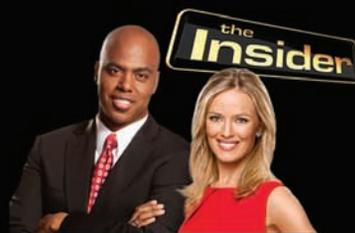
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side [household addressability] has had a huge impact in terms of using the inventory far more efficiently, but it also has been more effective, meaning that the ability to send the right ad to the right household actually results in higher incidence of sales."

For advertisers, scale is needed for uptake. Luckily, the conditions for widespread household addressability couldn't be better. There are more digital cable subscribers now than in the past, meaning more houses outfitted with STBs. The industry is resolved to standardize STBs for addressable application developers via its Electronic Binary Interchange Format (EBIF). In Canada, Rogers has signed on for this, and there are over 245 million EBIF-deployed homes in the U.S. Most importantly, the cost of bandwidth is down thanks to Switch Digital Video/User Resource Management, which ensures that bandwidth is allocated on an on-demand basis.

The single largest barrier to widespread household addressability and the advancement of television in general is the historical discord between cable operators and networks.

For addressability to work, a new business model is needed. With cable operators having the ability

to manage only local ad inventory, it's difficult to see how all parties could profit without one. In Canada the relationship between broadcasters and operators has changed and we're well poised to take household addressability to a national scale. That's thanks to the merger of operators like Bell and Shaw with CTV and Global respectively. For the first time in Canadian television history there is a substantial amount of programming inventory that's common to an operator and programmer. The same thing is only starting to happen south of the border with the recent merger of Comcast and NBC Universal, which has sparked scale there.

"The question that remains unanswered is whether [household addressability is] in fact, attractive to broadcasters and whether it's attractive enough, from a financial point of view, to be able to generate the incremental revenue to also satisfy their distribution partners," says Sherman. "That's because in order to realize this dream of addressable advertising you need a partnership between the operators and the broadcasters, which hitherto was difficult to achieve. In Canada we now have this new potential, but it needs to offer return on investment to the operators and to the programmers."

"What's interesting about that is that you can enable addressability not just on the ad inventory that's managed by the cable operators, but you can actually enable it for the inventory that's managed by the network as well," says Marcus. "So, in the Canadian media ecosystem the [potential] benefit is that it could be deployed across both national and local inventory."

Marcus adds that the second opportunity for Canada is the ability to better manage the language divide.

Despite the mergers between operators and broadcasters, a firm model for mutually assured profitability between them still needs to be figured out. But Canada is in a great position to do it.

"Throughout North America broadcasters and operators have an uncomfortable marriage, a cold peace," says Sherman. "That's been an obstacle for them figuring out advanced television schemes that would be great for advertisers and for the television ecosystem. It's difficult for them to sit at a table and collaborate. That's essentially over in Canada. Now programmer operators have common objectives, so there's this tremendously fertile ground that offers the ability for Canadians to take the lead in advanced television." ■



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Social TV: building branded communities

BY JONATHAN PAUL

Social networking platforms have ushered in an era of community TV viewing, where people can gather online, be entertained together and share their catty comments or cheerleading. This opens the virtual door for advertisers to mobilize entire communities behind campaigns that live within the social ecosystem

Nothing expresses “power of the people” quite like social TV. The Much MTV Group has effectively used it to leverage and connect its rabid teen fan base, creating social programs grounded in its TV content, that in turn mobilize them behind branded campaigns.

Coinciding with the MMVAs, Much released a social companion app dubbed Much Closer in partnership with BlackBerry. Downloaders could follow live discussions from celebrities, presenters, performers, Much hosts and anyone else who talked about the awards, as well as chat with fellow superfans. Much Closer followed a similar app developed for MTV around the MTV Movie Awards called MTV Social, which Chris Unwin, senior strategist, Much MTV Group, calls a giant digital couch, which lets users fill in gaps around programming. It also allowed users to check out what their peers, celebs and MTV personalities were saying about the event.

At press time Much MTV Group was working on updates that will allow both apps to work with all of both channels’ prime-time shows. It plans on rolling out the apps across other mobile platforms in the future.

“We will continue to develop mobile applications under the Much and MTV brands that deliver a more customized consumer experience for participating in social conversation during our shows,” says Unwin. “It’s great that services like Twitter and Facebook have reinforced the value of tuning in to live event programming.”

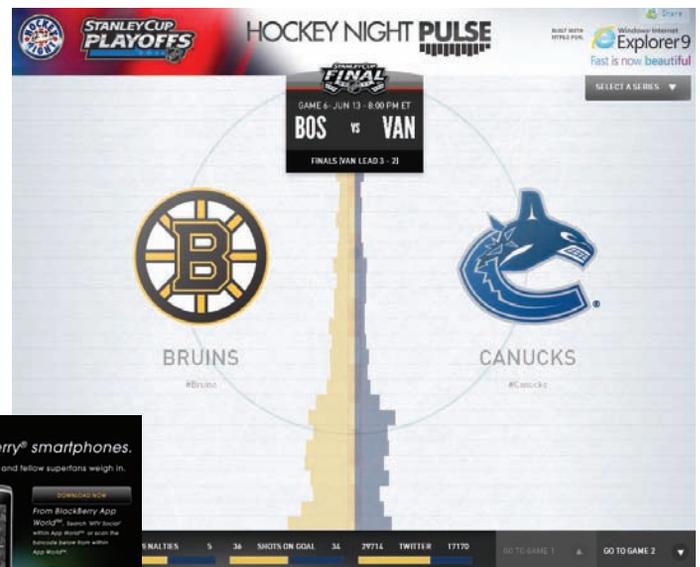
The CBC has made inroads around *Hockey Night in Canada*, a

passion point for many Canadians, with its Chevy iDesk and interactive game chats. This year it upped the ante, setting up Hockey Night Pulse (Hockeynightpulse.cbc.ca), presented by Internet Explorer 9 through a partnership with Microsoft, as a social companion to the program. It worked with the Twitter API to display tweets in real time that corresponded to every game of this year’s Stanley Cup playoffs. Using data visualization, hockey fans could



see what their peers were saying as goals were scored, penalties were given and games were won or lost. At press time, it had crunched over 1.2 million tweets.

This year *Hockey Night in Canada* also unveiled a new interactive experience for viewers using GetGlue, a social network for entertainment where users can check in and share what they’re watching, listening to and reading with friends. GetGlue provides participants social currency by way of custom stickers that are awarded for achieving certain goals. CBC offered *HNIC* viewers the chance to unlock exclusive Don Cherry and



From left: MTV Social engaged MTV Movie Awards viewers; Hockey Night Pulse displayed playoff-related tweets in real time.

Ron MacLean stickers for the Stanley Cup Final. At press time more than 62,000 Canadians had checked in with a reach of more than 14 million on Facebook and Twitter.

“We’re trying to create unique, compelling experiences for our audience that also are positive experiences for our sponsor,” says Dan Tavares, executive producer, CBC Sports. “As a public broadcaster we must be innovative, relevant and always connecting communities.”

“I think the big thing [social TV] does is bring together the fact that consumers are watching content in different places, on different devices, and makes it into more of an ecosystem,” says Robin Hassan,

digital group director at Starcom. She adds that when her team makes programming recommendations for clients when developing media plans, they base them on the audience ratings for the shows. The difficulty is that technology isn’t necessarily capturing all the behaviours, or the real level of engagement of the audience, and social activity around it is a good way of seeing what else people are up to when they’re consuming entertainment content.

Microsoft is an example of a company that provides a different kind of ecosystem for socializing. Subscribers to Xbox Live have the ability to watch video content provided by Xbox (including Nextflix, Zune Marketplace, ESPN, Hulu Plus in the U.S. and now UFC and

YouTube) in "party mode," which not only lets them send messages to each other, but also speak directly. Xbox Live also features Video Connect, a dedicated large-screen video chat interface.

For advertisers, the Xbox 360 console offers a potential audience of 30 million highly enthusiastic subscribers worldwide, and 1.8 million Xbox Live subscribers in Canada who spend 37% of their time on the service watching video and 19% being social. Not only that, but they willingly provide personal information that enables a level of addressability. There's also the avatar, an "aspirational you" that people sign in with and spend quite a bit of time customizing.

"The whole idea of an avatar is inherently social," says Mark Kroese, GM, advertising business group, entertainment and devices division, Microsoft. "What TV network in the world has everybody that turns on the TV enthusiastically sign in with a visual persona? One of the things we've learned is this idea of "badge and tribe" – the ability to find more people like you, or have the people like you introduce you to new music, or whatever, is one of the great powers of social networks and we're really doing all of that on the TV."

Microsoft is just getting into streaming actual TV content and in those cases doesn't control in-stream ad inventory. That's left to its broadcasting partners.

However, the Xbox Live platform provides other effective avenues for advertisers to leverage its high social engagement factor. Doritos used it in the U.S. to build a campaign that saw members vie to have their own game concept brought to life through a \$50,000 gaming consultant project.

The winning game (offered for free) was the fastest downloaded Xbox Live Arcade game ever with over one million downloads. Over 50% who saw the contest promoted on Xbox Live clicked to learn more about it, 72% took action after seeing the Doritos ad and of those 49% went out and bought Doritos.

Such a campaign has yet to launch in Canada, but this is the kind of social network power about to be unleashed.

Web TV: the new online operators

It's the age of "TV for me." People have become self-serving in their viewing habits, needing video content where and when they want it. Major Canadian cable cos like Bell and Rogers have been accommodating, launching online VOD, providing immediate access to movies and TV shows from any device, albeit for a price: conventional service subscription. Then there are the new contenders: upstart mediacos like Netflix and Amazon that are offering alternative, cheaper access that threatens to erode the traditional players' subscription model.

In Canada, web TV is a relatively new phenomenon. The major cable operators only got their online act together a few years ago, and the only real viable contender with a presence here is Netflix, but it's made quite the splash since diving into the Canadian market last year. The Spring 2011 Media Technology Monitor survey noted that one in 10 Canadians has used Netflix Canada, with 60% of those trying its one month free trial converting into subscribers. Users are flocking to the service, says the study, thanks to consoles like Xbox 360, which make it easier for people to hook the internet to their TVs.

Like other VOD services, Netflix allows Canadians to be selfish about accessing TV and other video content. All they have to do is turn on their TV, computer, tablet or smartphone, go online and a large (albeit not as comparatively robust) library of video content is theirs for the taking, and all for the not-so-princely sum of \$8 a month. Of course the difference between Netflix (at least in Canada) and broadcaster VOD services is the currency and quality of the content.

"Netflix doesn't have the same rights, especially when it comes to movies," says Robin Hassan, digital group director, Starcom.



Web TV is bringing together many new partners to form new "network" options. For instance, Microsoft offers access to Hulu, Netflix, ESPN and the Zune Marketplace via Xbox Live, with YouTube and UFC coming soon.

However, new options like Apple TV have also hit the market here, supplying web access to a robust selection of movies and TV via iTunes, MobileMe, as well as Netflix.

Americans have a few more options at their disposal, one being Hulu, an unconventional VOD service (that can be accessed in Canada only if you're a hacking hobbyist) provided through a partnership between broadcasters including Fox, NBC (Comcast) and ABC (Disney). Initially the service was free, but recently it unveiled a new subscription service that offers more and fresher content for roughly the same subscription cost as Netflix.

Amazon recently launched a Web TV service in the U.S. that comes at no extra charge to those who already pay for its Prime service, which totals about \$79 a year. It comes at a cheaper cost than Netflix, but boasts a smaller library with only 5,000 TV shows and movies.

Microsoft is also making inroads into Web TV aside from providing access to services like Hulu, Netflix, its own Zune Marketplace, as well as ESPN on demand via Xbox Live. In England, France and Australia, it has deals in place with Sky TV, Canal+ and FOXTEL to provide live TV, "over-the-top" video services that bypass cable and satellite networks. For a small charge on top of the cost of Xbox Live membership, viewers have

access to basic channel packages.

At E3 in June, Microsoft announced that not only would YouTube and UFC be joining Netflix, Hulu and ESPN on Xbox Live, but it would also be pursuing IPTV partnerships in order to bring live TV (voice-controlled if using Kinect) to Xbox Live members in North America and the rest of the world in the coming year.

"We see a partner-oriented approach to bringing TV into the living room through Xbox," says Mark Kroese, GM, advertising business group, Microsoft. "The console is great architecturally: from its ability to render pixels, processing power and bandwidth. So, the ability to work with partners and offer traditional cable content, plus have this whole world of internet video – YouTube, etc. – and partners like Netflix all aggregated into one environment that also plays games and does social at a reasonable price is a pretty powerful thing."

Yes, it is. Especially for advertisers, given that Xbox Live can offer up 30 million potential customers, all signed in, with personal details faithfully divulged to Xbox Live.

"Moving forward, there's a great opportunity to leverage the fact that you can target in that environment and create ad placements that will resonate with the audience, especially if you're working on a larger integration program," says Hassan.

Television to go

BY ETAN VLESSING

Programming may now be pocket-sized, but are advertisers and consumers buying in?

Is 2011 the year that mobile finds its groove? It's starting to look like it, confirms Paul Burns, VP of digital media at Shaw Media, which last winter released Global Television video apps for the iPad, the iPhone and the iPod Touch.

"You're starting to see consumers be comfortable watching long-form content on smaller screens," he says.

Burns, of course, has a vested interest in consumer adoption of mobile TV, but the latest data seems to support his positive outlook.

In June, ComScore released its first MobiLens report on the Canadian mobile market, stating that over six million Canadians now have smartphones, one third (32.8%) of the mobile market in Canada.

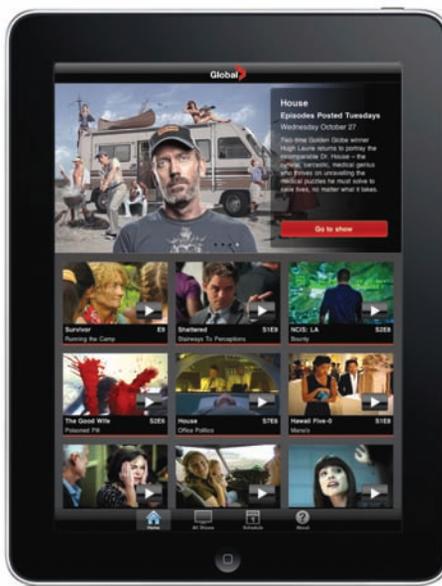
Of all mobile users, 14.6% own what ComScore refers to as a "connected mobile device," which includes Kindles, tablets and iPod Touches. Since March, RIM has introduced its Playbook tablet, and many more are expected to hit the market in 2011, so that percentage should grow, Bryan Segal, VP, ComScore, says.

The survey also found that 40.6% of smartphone owners said they'd used an app on their phone, while 32.7% had used its web browser. Thirty-five percent said they accessed news and information on their phones and 13% accessed sports and entertainment news (each).

The report should pique the interest of Shaw, which announced at the upfront presentations in June that it would now be offering bundled pricing on its broadcast content across platforms.

"It's what the buyers have been looking for – a single stop, a single invoice, a place where one spot can get to all the people that are watching," Paul Robertson, president, Shaw Media, says.

Rival Bell Media isn't slacking in the mobile sphere either. This spring, it launched a new mobile TV package – offered to Bell wireless customers and at a commercial rate to other carriers – which includes on-demand programming from its TV assets. In an analyst call for the company's first quarter results in May, BCE president George Cope said the company was already seeing "great growth early on" for the mobile TV product.



A Global video app for the iPad launched last winter.

All of this investment in mobile raises the question: are advertisers ready to support it?

"I think it's agencies being more proactive about it, as opposed to clients," says Chris Falkiner, digital director, Carat. "It's more about [agencies] realizing the potential and convincing them to start testing in that space. In the U.S. they don't talk television anymore, they just talk video. And that's the kind of language that we're trying to instill in our clients – if they're going to spend the money developing this great TV spot, why wouldn't you want to leverage it in other places?"

Telecom analyst Kaan Yigit, president of Solutions Research Group, a market research firm, insists mobile TV is, in theory, "nirvana" for marketers, being close at hand for consumers, fully addressable and having location-specific smarts, all of which increase the chances of a consumer clicking through. As an example, it has great potential for QSR brands, Falkiner says.

But, in practice, the promise of mobile TV as yet exceeds reality. "We're seeing a lot of 'let's try this

to see if it works' right now and not really huge budgets or time commitments. It's some apps, some in-app ads, a bit of short video and very little SMS-based," Yigit observes.

Broadcasters and media professionals concede there are barriers to wider use of mobile TV, such as the calibre of content and cost.

"The question will be when the right type of video content will be more economically accessible for Canadians," says Robin Hassan, digital group director, Starcom. "Carriers have been making some good strides to make this a reality in the past 12 months, and we're expecting that if continued, it will really start to move the consumption needle in 2012 and beyond."

Successful content strategies to date by mediacos have included Bell Media's CTV News and CP24 apps, popular with drivers for traffic and weather updates, and live TV events like The Masters golf tournament. If anything, the heavy TV sports viewing by BCE's mobile phone subscribers during the 2010 Winter Olympic Games helped convince the phone giant to acquire CTV.

Raja Khanna, a pioneer in bringing video to the mobile platform with Quickplay Media before co-founding GlassBox Television, says supply and demand is still a problem for mobile video content.

Quickplay Media, which facilitates mobile broadcast for clients such as Global TV, and CBC, confirms there are 1,025 hours of on-demand mobile programming available in Canada, and 3,500 hours of live TV per week.

However, "there's not a lot of quality mobile ad inventory at the moment," Khanna insists.

"When audiences do start to truly adopt this channel, advertisers will certainly be interested in following," says Starcom's Hassan. "The big opportunity for the industry will be in looking at how the ad canvas can be evolved to ensure it respects the mobile video user experience while having a minimal impact on ad production. Ad solutions that encourage engagement and appropriate targeting will be critical to ensure ads in this more personal environment will add their own entertainment value to the consumer." ■

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Specialty roundup

From the Oprah Winfrey Network to Quebecor's new offerings, execs weigh in on where Canadian specialty is faring well and where tweaks are needed

BY MELITA KUBURAS

There may not be a single recipe for creating a successful ad campaign for specialty television, but certain ingredients can be a sure bet. Partner with a popular program, weave your product into their show, promote across multiple properties and platforms – and perhaps most important of all, make it fun, and have a prize at the end.

Last spring, Scotties tissue paper brand utilized most of these steps when it partnered with HGTV's *Pure Design* host Samantha Pynn for a contest targeting home décor enthusiasts, which received almost 100,000 entries (36,300 uniques). The Kruger brand was integrated into HGTV's online properties where consumers could pick a tissue box to match a similarly decorated room. The contest, handled by Mindshare, was also promoted across other Shaw and Postmedia properties like Canada.com and an HGTV newsletter.

But in order to create these vehicles, specialty networks have to produce hits, and this is dependent on their investment in programming, their multi-platform approach, and an overall strategy that would ensure they stand out in increasingly competitive verticals. Unlike conventional TV, it's not lower budgets that have been affecting specialty TV for the past two years – it is the networks' commitment to these channels, says Rick Brace, CTV's president, specialty channels and in-house production.

Strategy talked to media and network execs for their take on what the specialty industry in Canada is doing well, focusing on four key demos – women, men, youth and francophone – and where there is a need for improvement.

WOMEN: OWN-ING IN A COMPETITIVE VERTICAL

Leading up to the launch of Oprah Winfrey's OWN network in Canada, her wide grin, flippy hair and ready stance graced streetcars and billboards throughout major cities in a huge marketing push by Corus, which owns the network in Canada. But the Oprah touch, although it has performed miracles on struggling book publishers and helped redeem weeping stars undergoing character assaults, did not immediately give a boost to the OWN network, which has been struggling to gain traction since its launch in March. In Canada, OWN is trailing at about 30% behind its predicted ratings figures, says Robert DaSilva, managing director, exchange and invention at Mindshare.

"It was a little bit of a surprise considering that we thought the whole halo effect of the Oprah name would help sustain their numbers, but it didn't," he says.

The specialty vertical that targets women is highly competitive, adds Michael Neale, VP, group account director, MediaCom, and to become a major player, OWN needs more Winfrey, he says.

"I think that the station will grow, I just think that Oprah needs to, and I think she will, get far more involved," Neale says. "She's not one to see things fail."

According to Corus, Winfrey, who wrapped her talk show finale last month, will be accessible to her fans exclusively through OWN programming.

"Of course they'll make it work!" says Neale, adding, "I think Corus has six months to a year to start getting it right."

"They have too much invested," he says, referring to chartered advertisers General Mills, Nissan and L'Oreal, for example, who are likely to be signed on for at least a year.

For better or worse, those advertisers decided to take advantage of the initial buzz – but not all could afford to do this. DaSilva credits Corus for providing nested OWN programming on W Network before the launch, which Walmart took advantage of, aligning itself with the OWN brand without shelling out for a charter placement.

"We increased our visibility around the nested programming and then during the first weeks of the OWN launch, we increased our equity there," DaSilva says. "We decreased our



New for women this fall

My House, Your Money (W): During the recession, it became normal for adults who lost their jobs to move back in with their parents – unabashedly mooching free cable and home-cooked meals during their “funemployment.” Perhaps the only way now for parents to get rid of their retro-aging children is to help pay for their starter home? This series, which follows prospective home-buyers who borrow money from family members in order to secure their dream home, could be a hit with disgruntled parents and young adults alike.

Roseanne's Nuts (W): A reality series about the irreverent comedienne as she manages her macadamia nut and livestock farm in Hawaii with her boyfriend Johnny Argent and son Jake. The Emmy-winning actress, who recently published a book, *Roseannearchy*, on the same topic, has a strong following among fans who love her honesty, humour and feminist trail-blazing, which makes this a likely hit for W.



The Rosie O'Donnell Show (OWN): O'Donnell's liberal opinions and argumentative streak helped boost ratings on *The View*, but she hasn't had her own platform since her talk show ended nearly 10 years ago. Much has changed in her personal life since then, which she often shares openly

with her fans. O'Donnell divorced her wife, and her kids are now teenagers. Her new show is expected to be less celebrity-focused and will cover “real issues” like raising children, depression and weight control – but if anyone can amass a following on the seemingly mundane topics of everyday life, Rosie can.

share on other networks just for that window of time. It was a smart strategy on Walmart's part to piggyback on the benefits of all the buzz around the launch,” he adds.

Corus, for its part, says it's up to the challenge to build up audiences, saying it has increased viewership by 40% in prime time over last year when the station was known as Viva.

“Oprah from the beginning has said that this is a build and it's not going to happen over night. We know that it takes time to build a network,” says Susan Schaefer, VP, head of networks and marketing, Corus Entertainment. Schaefer predicts the station will gain more traction this summer with shows featuring Canadian divas Celine Dion and Shania Twain, and Rosie O'Donnell's return to daytime TV.

“The big question everyone has is, how will we see her?” says Schaefer.

The answer is *Oprah's Encore*, a 60-episode best-of run of the talk show, and another season of *Oprah Presents Master Class*, where she interviews high-profile celebs. Given that one of the most popular shows on OWN this past season was a behind-the-scenes program of *Oprah*, giving her more face time might have more pull than Canadian originals like *Murder She Solved* and *Devil You Know*, both added for another season.

“When a station is struggling – a station whose brand is Oprah – I'm not sure how homegrown content is going to drive the station. I would rather see more programming with Oprah in it, drive the core of it, and then the rest may follow,” says Neale.

FRANCOPHONE: COULD QUEBECOR CHANGE THE NORM?

It's true that Quebec's unique culture, language and high television consumption makes it an attractive market. But specialty TV isn't providing the same unique opportunities for advertisers that are available on French conventional TV, which is filled with original French-Canadian programming.

“There really isn't that much right now,” says Erminia De Pippo, associate broadcast manager, broadcast investment group, MediaCom, of branded content opportunities in specialty. What might be game-changing in this market, however, is the introduction of new networks by Quebecor, which, because of its many content tentacles, has the ability to not just work with local stars, but also create new ones.

“They are a well-oiled, content-producing machine,” Frédéric Rondeau, national media VP at Bos, says. “They have a record company, record stores, online music stores, magazines, tabloid papers...all that feeds the fire” when it comes to developing Quebec's own celeb frenzy, he says.

Quebecor subsidiary Groupe TVA recently launched a new specialty channel for women called Mlle, which targets the female demo from a cosmopolitan angle – focusing on fashion and careers.

Quebecor's other recent entries include YOOPA, a kids' station targeting toddlers with a high rate of co-viewing; the politically right-leaning news network Sun TV; as well as rebranding of channels like the home-improvement network CASA (Les idées de ma maison télé) and the suspense and thriller-focused addikTV (formerly known as Mystère), all of which may change the specialty TV landscape in the future.

New francophone shows this fall



Gardienne, agent double (Canal Vie): Quebec actor Jean-François Baril (*Il était une fois dans le trouble*) will play host on this series that tries to get kids to open up about their babysitters or guardians. It promises to bring the sort of hilarity of *Kids Say the Darndest Things*, which parents love to watch and should bring in high numbers of the mommy demo for Vie.

Secrets de style (Canal Vie): Style guru Louise Labrecque, a reporter and columnist in Quebec who has written a book on fashion, will become a personal stylist for a participant, offering advice on what to wear. Specialty does well with makeovers, and Labrecque has credibility among women in the province, which promises to make this a favourite.

Mon Dieu (Historia): Quebec TV legend Bernard Derome, who anchored the nightly *Le Téléjournal* on Radio-Canada for 28 years, will host this new six-part doc series that sets out to demystify Judaism, Christianity and Islam. Derome's reporting skills are a good fit for such weighty topics, and Quebec's unrelenting secularism combined with large communities of religious minorities should help *Mon Dieu* attract huge audiences.

YOUTH: DOES MUCH STILL RULE?

A lot has changed in recent years with respect to the way youth consume media and popular culture. But every year thousands of teenagers will, without fail, camp out on the street, skip school and frantically enter contests in order to win a MuchMusic Video Awards (MMVA) wristband – a golden ticket for those who want to see performances from the likes of Lady Gaga and Justin Bieber.

The awards show and its popularity is an example of how much of a stronghold music specialty channels still have on this demo – even if the kids aren't sitting around the TV eagerly awaiting the Top 30 Countdown every week.

So when H&M needed more credibility among youth, it signed on as a sponsor for the MMVAs, taking advantage of the multi-platform experience that Much can provide.

After inking the deal, "Now you have to figure out, 'what is the H&M product offering to the MMVAs, how seamlessly can it get in there?'" says MediaCom's Michael Neale of the sponsorship, handled by MediaCom, which had H&M design the MMVA wristbands and host a contest for fashion bloggers who'll report live from the show this month.

"Essentially, what they have to do is be very flexible," says Neale of MTV and Much. "Both stations have to go mobile more than ever; they have to be thinking beyond television quicker than anyone else because that's the type of market

they're into," he says.

The stations also prove that programming is not just a TV strategy anymore, but key to online growth as well, because some shows will have a greater following on the web than on the air. MTV's

reality series about a party-trouble gang, *Jersey Shore*, for example, gains more viewers online than CTV's conventional programs. A show like *Gossip Girl* is another good example, says CTV's Rick Brace because it has greater impact among audiences online.

Over at Corus's kids' specialties, a greater effort is going into creating shows that are a co-viewing success, taking cues from *iCarley* or *Hannah Montana*.

They believe they are on the right track with *Mr. Young*, a Canadian show about a teen genius, produced in Vancouver, which this spring was the number one show among kids aged 6 to 11, says Ted Ellis, VP, kids and family programming at Corus.

"Our longer-term strategy that we've been working on for a number of years is really focused on kid-driven shows that appeal to that co-view audience," Ellis says.

Since it's a two-for-one deal for advertisers, it's a no-brainer focus, and now there are stats to support the strategy.

"We've known for years that co-view was real but it wasn't until we had a shift in the PPM that we realized there was quantifiable evidence that this was happening."



Above: Corus's *Mr. Young*; about a teen genius, was number one among kids aged six to 11 this spring.
Below: H&M partnered with the MuchMusic Video Awards to boost its youth cred.



New for youth this fall

Life With Boys (YTV): A 13-year-old who lives with three brothers and a widowed father struggles to understand and be understood by her family. If the premise sounds familiar, it's worth mentioning the series is produced by the co-creator and executive producer of *Hannah Montana*. Since Miley Cyrus isn't portraying the teen-in-turmoil guided by an overprotective patriarch anymore, this show will probably produce a new star to step into her shoes.



From the producers of *Hannah Montana* comes *Life With Boys*.

The Looney Tunes Show (Teletoon): Bugs Bunny and Daffy Duck star in this modern take on the classic characters developed in contemporary animation style and computer graphics. The reinterpretation should be a hit among animation fans and nostalgic young adults who may appreciate the vintage appeal.

Scare Tactics (MTV and Space): A cult favourite in the U.S., this reality prank show hosted by *30 Rock*'s Tracy Morgan will now scare Canadians by putting unknowing victims in terrifying situations using makeup, special effects and camera tricks. Each unsuspecting victim is set up by family member or a friend in the series, which is shot in Canada – kind of like *Punk'd*, but funnier, because it could happen to anyone.

MEN: JUST GIVE 'EM MORE SPORTS

Bell Media's TSN last month announced a 10-year deal with Skate Canada, which means all the hopes, heartbreaks and athleticism that figure skating fans love will be broadcast exclusively on CTV, TSN and RDS, and their multimedia properties.

Broadcaster competition for live-to-air, big-ticket draws has never been tougher given the enormous audience appeal and ability to utilize multiple screens, as fans want access to updates while they're on the go. But by snatching up skating, and the next two FIFA Euro cups, is

does put you in a sweet spot in terms of being able to access advertising."

But given all the sports net competition, how do all the players stay relevant?

The Score has live programming like NCAA, and it provides news in bits-and-bytes, which makes them popular and gives them the ability to brag about having one of the most downloaded mobile apps out there, as ScoreMobile is the third largest mobile app provider.

Considering the popularity of WWE on the network, The Score realized that somewhere between *Monday Night Raw* and *Friday Night SmackDown* there is more room for sports entertainment. That's what's behind recent additions like HBO comedy series *Eastbound & Down*, written by Will Ferrell and Zach Galifianakis, which will air this summer, and *Blue Mountain State*, a college football series that's about "everything that surrounds being a college athlete," and helps The Score court the younger male demo, explains Greg Sansone, VP of television at The Score.

"That is really a term that the WWE coined – sports entertainment. We're building off that by carrying other shows that are around the entertainment vein," Sansone says.

Currently, The Score is also in the midst of production for its third year of one of the most successful branded content integrations in Canada – *Gillette Drafted*, a cross-Canada search for a sportscaster that offers the winner a gig on the network.

Drafted is not just an example of a sponsor becoming embedded in the content, explains Michael Neale, whose agency MediaCom handled the deal, it's also about the brand becoming the content, he says.



Skateboarder Rob Dyrdek brings internet videos to MTV with his new show *Ridiculousness*.

CTV making an effort to expand the sports reach to other demos?

It could be as simple as providing more women to appease major sponsors like Kraft and Unilever.

"It doesn't mean that we are going to try to universally appeal to females at the cost of other demographics," says CTV's Rick Brace. "But it does mean that tweaking your programming a little bit and appealing more to the female demo



One of Canada's most successful branded content integrations, *Gillette Drafted*, returns for a third season on *The Score*.

New for men this fall

Blue Mountain State (The Score): Former New York Jets player Ed Marinaro stars as a coach in this half-hour comedy series about players on college football team "The Goats." The racy series has been renewed on Spike TV in the U.S. because of a growth in year-over-year ratings, with a huge boost in men aged 18 to 24, as the show deals with topics like sex, binge-drinking, bullying and authority. Filmed in Montreal, the half-hour comedy is produced by Eric Falconer (*The Sarah Silverman Program*, *It's Always Sunny in Philadelphia*) and should fall in line with *The Score's* new effort to boost its sports-in-entertainment offerings.

2011 Skate Canada International (TSN): During the Olympics, figure skating programs were often second only to hockey in the ratings – 15 million Canadians tuned in to watch some part of a couples' skate competition on the 11th day in Vancouver. Stars who won hearts and broke hearts, including Patrick Chan, Joannie Rochette and couples team Tessa Virtue and Scott Moir, will begin performing again starting Oct. 27 with a competition at the Hershey Centre in Mississauga. Last year, media buyers cited large co-viewing figures on sports channels among the female demo – since figure skating skews female, now it's time for husbands and boyfriends to sit on the couch and return the favour.

Ridiculousness (MTV): Hosted by skateboarder Rob Dyrdek (*Rob and Big*, *Rob Dyrdek's Fantasy Factory*) this series takes funny amateur internet videos and turns them into a TV episode by airing them on a studio set, with an audience of fans and celebrity guests such as Johnny Knoxville and Ryan Dunn (both of *Jackass*). Dyrdek has a strong following and infectious energy, which, when combined with the promise of hilarious internet memes, have already helped create online buzz for this program.

"How do we really extend this and make it, from a consumer's point of view, like Gillette is really part of *The Score*?" says Neale, about the contest that runs for six months of a year, and is a major investment for P&G.

The key concern with any branded integration is whether it's going to alienate the consumer by being too campy, and this has not been the case with *Drafted*.

"The key *Score* viewer honestly believes that they're not watching a sponsorship, although they are – it's more of a collaboration of content," Neale says. The contest also flows from online to TV to mobile, which Neale adds is a must for the station's core fan.

Sports networks in general have no choice but to quickly develop new apps if they want to keep the male youth demo interested at all. "Anybody under 30 is going to want to have a TSN app. If you don't realize that, you're losing a part of your universe," he says.

Since Stewart Johnston took over as president of TSN last fall, the net has expanded distribution channels and consumer touchpoints including the launch of TSN Radio 1050 and TSN Mobile TV. Shaw has also applied to the CRTC in hopes of launching its own sports network by December. With all the sports eyeball competition, is piling on more sports the best opportunity to build a male audience?

"I think Canadian men are so obsessed with sports ... it's maybe a case of, don't give them more choice, just give them more sports," says Neale.

"Obviously conventional television can grab male viewers, but it's going to be an expensive grab because it has to be the Super Bowl, or the Grey Cup or the Stanley Cup." ■

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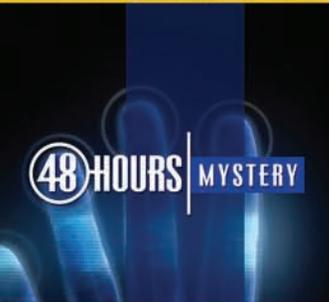
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Shopper Marketing:

Navigating the evolving path to purchase

The path to purchase for today's consumer is a lot more complex than it once was. In addition to consulting good old-fashioned flyers before they head out to the store, tech-savvy shoppers are also influenced by messages they're exposed to while gaming, surfing the web and even using their mobile phones. In fact, according to a recent global shopper marketing study conducted by Microsoft Advertising and Carat called *The New Shopper Journeys*, 24% of consumers access their mobile phones while they're in store shopping for significant purchases like electronics.

"As smart phone adoption continues to grow exponentially, advertisers are increasingly facing a situation where a consumer's internet activity extends right the way up to the final moments before handing over their debit card at the till," the study notes. "Ensuring a brand is present across multiple channels, particularly mobile, is therefore integral to capitalizing on this emerging trend for retailers."

That means that retailers and manufacturers have to be even more on the ball when it comes to effectively leveraging data surrounding what influences purchase decisions and consumer behaviour. Marketers are hungry for actionable insights that can give them an edge over the competition and stand out in an increasingly cluttered marketplace.

"Insights are at the core of every shopper marketing initiative we plan," says Martin Rydlo, director of shopper marketing for Campbell Company of Canada. "Our approach is to start with solid insights, which drive breakthrough ideas that in turn need to be measured to assess impact."

Luckily for marketers, Canada is home to seasoned shopper marketing agencies that specialize in extracting meaningful insights from plentiful data. Experienced analysts who know what to look for can make a world of difference when it comes to effectively interpreting shopper behaviour.

"The more insight you have, the better your results will be," says Brian Ross, president of shopper analytics firm Precima. David Ploughman, president and CEO of Toronto-based agency BSTREET, agrees. "Proprietary attitudinal and behavioural shopper insights are the secret sauce to developing brand activation ideas that can affect purchase behaviours at retail," he says.

Effective shopper marketing strategies are more important now than ever before. Consumers are influenced by an unprecedented variety of media channels, not to mention ever-evolving retail environments. It's a tricky space to navigate, so it's not a bad idea to enlist help from an expert like Precima or BSTREET.

Each shopper is unique

One hallmark of today's fickle consumer is the desire to be recognized as an individual, and not treated as part of a generic herd. "No shopper is created equal," says Ross. "The companies that best understand what those differences are will achieve better results."

Thanks to access to shopper data, retailers and brands can tailor messages to shoppers based on purchase behaviour. For instance, if a mom recently bought size four diapers, Ross points out, that might indicate that her child is ready for infant snacks. "Messaging lined up with what we know about mom at that particular stage allows for very relevant offers," says Ross. "Retailers keep that customer by serving up relevant offers."

The need for customization extends to each retail environment, too. After all, a shopper at Costco is likely in an entirely different frame of mind than someone strolling the aisles at Loblaws, for instance. "What works for retailer A may not work for retailer B," says Ploughman. "Tailored programs designed to align with the unique positioning of retailers is essential to connecting with the needs of today's wide ranging shopper types."

Companies that are able to identify their best customers, understand their needs and customize every element of the retail experience through better pricing, assortment, promotions and merchandising will come out on top. "If you create a superior customer experience, that will lead to significant returns," says Ross.

Additionally, the reality is that modern shoppers don't just appreciate customization: they demand it. "Today's shoppers are more sophisticated, they expect better brand experiences, and search for brand value within their preferred retail environments," says Ploughman. The good news is that companies today have unprecedented access to data that can help them customize messaging that resonates with increasingly demanding consumers.

The science behind the art

Of course, it's not enough to simply collect mountains and mountains of data. Retailers and brands have to figure out what that data means in order to gain an edge. "Perhaps more important than access to exclusive data is the ability to translate information and even insights into truly actionable

Precima

Precima applies the insights gained from advanced shopper analytics to help retailers and manufacturers increase sales, boost profits and build long-term loyalty. Precima's expert approach features elements to help clients create a strategic roadmap, gain insights to help better understand their customers, optimize their strategies and tactics in every area of marketing, merchandising and operations, and drive future growth by aligning internal teams and outside partners to meet the needs of their best shoppers.

Precima, a LoyaltyOne Company has been helping some of North America's top retailers and manufacturers develop effective shopper-centric strategies since 1991. Precima's skilled analysts can give clients a whole new understanding of who their best shoppers are and what they want. Most importantly, Precima can show clients how to put those insights into action, translating into more effective pricing, assortment, promotions, merchandising and overall operations management.

Clients can leverage the user-friendly Precima Insight desktop toolkit to generate everything from shopper scorecards to pricing recommendations. Precima understands that one-size-fits-all solutions don't really fit anyone, so it tailors its capabilities to fit the specific needs of each client.



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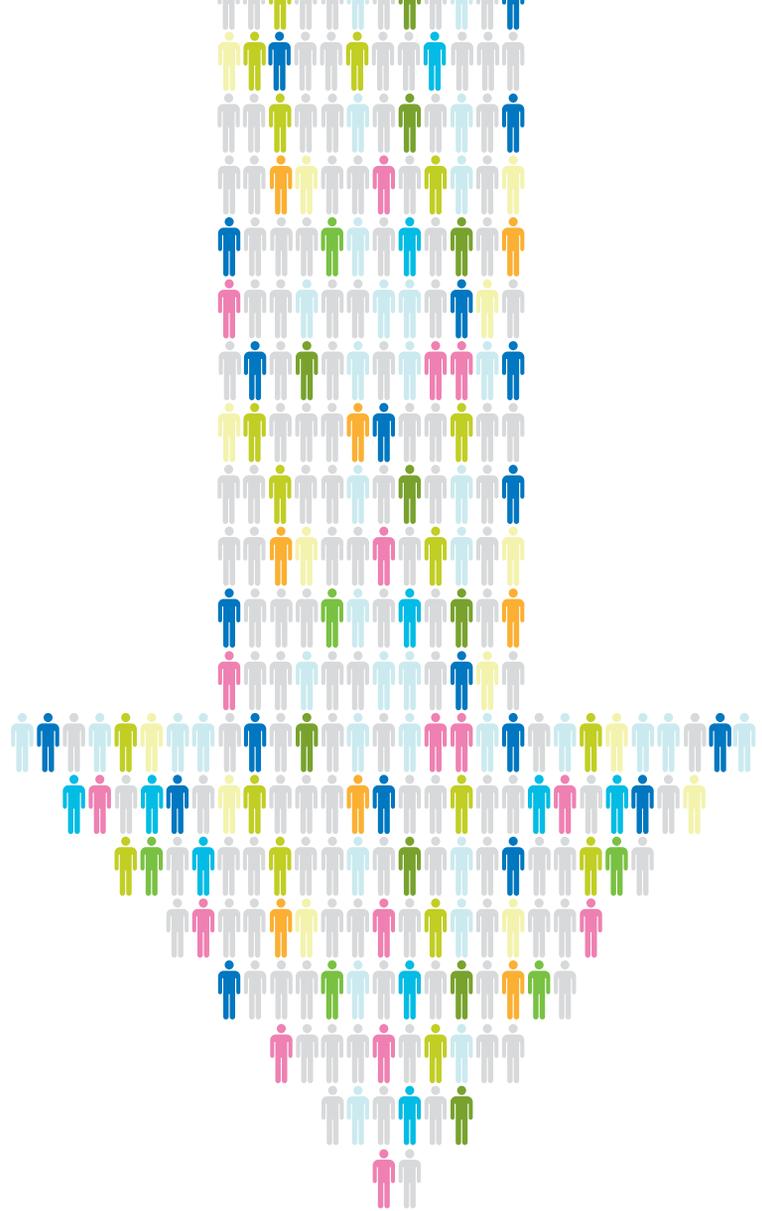
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recommendations the business can implement the next day," says Rydlo.

Ploughman takes that thinking a step further. "In the absence of a core brand activation idea, shopper marketing is only doing half its job," he says. For instance, BSTREET's SMARTIDEAS approach helped client Ferrero Rocher translate its overarching 'Could there be a more divine creation' positioning into a store-level activation concept. BSTREET came up with the "Unwrap a divine experience" brand activation idea that was designed around Canada's biggest New Year's Eve event in Toronto and supported by tailored programs at retail and large scale pre-Christmas sampling events at shopping malls. The integrated brand-centric activation helped elevate Ferrero Rocher to the number one position in its category during the holiday season.

A large component of BSTREET's SMARTIDEAS process is consumer testing of core activation ideas to ensure they resonate with the target shopper before deployment. "If the client is going to spend millions of dollars on a brand activation, it's smart to have a pre-tested campaign idea to optimize the marketing investment and validate its success before it hits the retail environment," says Ploughman.



BSTREET's Wonder+ retail engagement interrupts shoppers path to purchase

BSTREET. A Shopper Smart Marketing™ Agency

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Our suite of robust tools identify insights that connect shopper's various need states to retailer's objectives, maximizing the potential for brands to win at retail.

Understanding what motivates the shopper delivers knowledge based insights that can influence a change in shopping behaviour. These insights are then used to create powerful brand-centric ideas or 'activation platforms' that connect with the shopper along the path-to-purchase.

These activation platforms also help to create tailored retail specific programs. In depth retailer knowledge provides customized, prioritized path-to-purchase communication and value at relevant shopper zones to best influence a purchase transaction.

A globally recognized award-winning agency, BSTREET is located in Toronto, New York and London UK.

Rydlo agrees that testing the waters before a big launch is key. Before rolling new messaging for its "Help Hunger Disappear" program that is now in its fourth year, Campbell worked closely with its research firm to test different value propositions before arriving at 'Save \$1, Give \$1.' "We pre-tested a variety of concepts and found this to be the most motivating for shoppers," Rydlo explains. The testing paid off: sales for associated products were up 11% over that period.

Testing new product ideas with shoppers has become a part of the innovation process at Campbell, reports Rydlo. The company wants to make sure every little detail is just right before a large-scale rollout. "Campbell's Creations soups underwent extensive at shelf research to make sure we were highlighting its real ingredients effectively. The company's process was clearly a recipe for success: Campbell's Creations was voted Canada's #1 new soup by the Product of the Year awards.

Precima's experience and attention to granular details have translated into big results for its clients. "We have a track record of working with many of the top retailers and manufacturers in North America. We're applying that learning and expertise to all of our clients," says Ross. Precima's analysts are trained to do the deep dives necessary to extract actionable insights that garner impressive outcomes. For instance, Precima recently helped a large regional grocery chain achieve a 45% sales gain with a previously hidden high-value shopper segment by identifying the company's biggest opportunities for growth.

Leveraging research and data doesn't just have the potential to boost sales: it can also save cash. Precima's thorough analysis can help clients save significant amounts of money by optimizing their merchandising and marketing. "A lot of it is about finding ways to derive efficiencies," says Ross. He points to flyers as an example. They're a crucial component of any retailer's communication strategy, yet if you were to ask retailers what exactly about the flyer works, they may not be able to pinpoint it. That's where analysis comes in: to help ensure that every inch of each flyer is pulling its weight. "Precima applies the science to the art," says Ross.

Beyond the store

As the Microsoft/ Carat study notes, digital is playing an increasingly important role in shoppers' decision-making processes: "The old purchase path is gone. Study results have clearly established the existence of a new, more dynamic purchase path that is driven by the power of differentiated touch-points along a shopper's journey. Further, the type of journey depends on the segment that a consumer is in, so media must be planned accordingly."

Digital tactics are getting more and more creative to integrate organically with what consumers are doing online. Case in point: the introduction of progressive coupons on social networking sites. Progressive coupons increase in value incrementally based on demonstrated consumer interest. BSTREET recently deployed one for Wonder+ Bread on Facebook, and it shattered expectations: the coupon was requested 10,000 times in just four days.

Naturally, it all comes down to interacting with shoppers in a relevant way. Regardless of the channel, putting customer insights into action is what matters. Precima has the numbers to back that up: it recently tested the power of customized direct marketing communications for a large consumer packaged goods company, and the results were overwhelming: the customized messages performed 113% better.

It pays to know your shoppers. As Ross puts it, when companies increase their sales and profitability by making better marketing decisions that are more relevant to their best customers it truly is a win-win-win scenario. Better sales, more efficient marketing spend and happier customers. What more could you ask for? •



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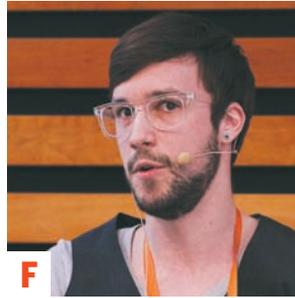
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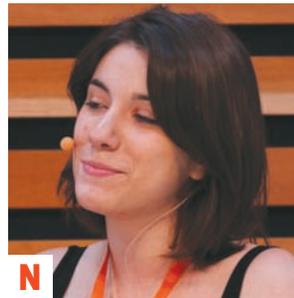
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The influencers and decision-makers driving today's most ambitious youth marketing programs shared their tips at *strategy's* 14th annual Understanding Youth conference, held June 8 at the Toronto Reference Library's Bram & Bluma Appel Salon. With the Digital Natives now entering their teens, marketers shared how they're stepping up their game.

a. Attendees try out Sony Playstation's Move motion controller in the Tech Showcase; **b.** Host Nathan Rosenberg, CMO, Virgin Mobile; **c.** Youth panel moderator Scott Beffort, Decode; **d.** Gamification keynoter Rajat Paharia, Bunchball; **e-i.** Influencers panel moderator Claudia Calderon, PepsiCo, with her young social media mavens: prolific YouTube filmmaker Andrew Bravener; Abby Ho, Epitome Pictures; Bryan Brock, 1 Love T.O.; Karla Moy, hustleGRL; **j-n.** Tweens and teen youth panelists; **o.** Transmedia keynoter Caitlin Burns, Starlight Runner Entertainment; **p.** Canadian TRU research presenter Martin McIntosh, Research & Incite Consultants; **q.** Matt Houghton, Push.ca; **r.** Melissa Bissell, Garage; **s-u.** When Worlds Collide panelists Ryan Archibald, Vice Media; Eric Charles, Microsoft Xbox; Chris Unwin, Much MTV Group **v.** Rosenberg grills the crowd.

Photos by Sean Torrington (seantorrington@gmail.com)



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BATTLE OF THE (NOT SO TALL) MEDIA GIANTS

BY LAUREN RICHARDS



It's that time of year again, the real beginning of the new year in our business.

The time we start fresh. New shows, new deals, new expectations, new rates, new levels of performance and at the same time, it's not so new, when you get a little long in the

tooth, as it's "newness" on an annual cycle. This year is very different, though. This year we have new leaders at the helm of every major broadcaster, all but one of them multimedia powerhouses. I find this a very interesting turn of events, even more interesting than determining who may gain some ground on their new season acquisitions, who's blowing smoke about their expectations of delivery. I believe that leadership is crucial to the performance of an organization and makes a difference on every level of a company's identity, and find this coincidence of timing the real intrigue of the new season.

- Happy, driven, inspired employees make or break the performance of a company and the first year is crucial to the leader's ability to gain their trust and respect. It's not an easy year. They have to learn the business inside out, approve or be involved with strategic programming decisions and acquisitions, build the relationship foundation with clients, make sure they have the right people in the right roles, create a vision for the company and galvanize support behind it. And ideally they try to do all of this without getting a divorce or losing ground with impressionable children. I'm sure these fairly newly anointed leaders haven't been getting a heck of a lot of sleep of late, the only place they have likely found some time.

So, who are these leaders?

Well, we have an American telco and packaged goods executive in Kevin Crull, who's running the powerhouse of Bell Media, anchored by CTV. We have the sports guy in Keith Pelley who is assembling a team to take them on at Rogers Media. We have Paul Robertson at the helm of Shaw, who, although not new to the media buying community given his previous role of television president at Corus, is still in a whole new league of scale and stature with taking on the running of the newly acquired Canwest. And we even have a woman (gasp!) at the helm of the fourth player, CBC, in Kirstine Stewart. She's certainly been an integral part of the shiny new CBC.

So what moves will these individuals make to accomplish all their lofty goals? Who are they, anyway? What are their deepest, darkest secrets?

I will answer all of this and more. Well, not quite, but I'll attempt to shine a little light on who these competitors are as leaders and as people.

They are as different as can be. What they have in common is that they are all respected for not only being smart, sound leaders but for being honest, decent people. It's going to be interesting to watch what happens at the companies they oversee.

We saw their styles personified in this year's upfronts. CBC led the pack by moving their new season presentation two weeks earlier than usual, three weeks before the big three. They wanted our attention fully on them and their schedule.

In a fine move, Kirstine hired – or shall we say pinned down – Jack Tomik into a proper job of head of sales (or in CBC parlance, general manager, CBC Revenue Group) after many wayward years as a meandering consultant, learning what goes on at the competition. In addition to that, he sorta knows the inside out of what went on at Canwest/Global, given he was in charge of their sales and marketing for many years.

With Kirstine in charge, the CBC presentation was shorter, punchier and more relevant. The event was more interesting and very much connected to where her heart and soul is – programming.

Rogers was next with their theatre-produced entertainment, ensuring us they were humbly getting better every day. They were snappy, cheeky and proud of their significant move forward into "real" programming.



KEVIN CRULL
President, Bell Media
as of Nov. 1, 2010

Kevin and his family are loving Canada and creating deep roots in the community and with charitable causes.



KEITH PELLEY
President, Rogers Media Inc.
as of Sept. 8, 2010

'My family is everything to me. Jack and I are trying to get the girls to watch the Jays every night, but it isn't working out too well.'



PAUL ROBERTSON

Group VP Broadcasting and President,
Shaw Media as of Oct. 27, 2010

KIRSTINE STEWART

Executive Vice President, CBC
as of Jan. 2011



Shaw put their show on at the Sony Centre and it was themed as being “Shaw-some.” They’re playing defence, saying “not a need to change much given our program strength,” with a campy, retro vibe.

And Bell Media/CTV finished the week, interestingly enough, also at the Sony Centre, with an extremely high-quality produced show that was solid on information while proudly debunking some of the myths of television, with less glitz and glamour of previous years.

The upfronts are one way to get an impression of these leaders – after all, they lead the presentations. You can get a sense of their beliefs, their personalities, their leadership styles, but we need much more.

Another way to find out more about what makes them tick, what keeps them up at night and who they are as people is to ask some questions – some directly to them and some to their colleagues.

All four are married with children – a daughter for Paul (“we’re evenly matched: three humans and three dogs”), two daughters for Kirstine and the millionaire’s family of a boy and a girl (in that order) for Keith and Kevin.

Three of them aren’t into having a “bucket list,” preferring instead to live life with no regrets and do what they want to do now. (Not sure I believe them given how hard they all work; perhaps they don’t desire the typical “bucket list” things like exotic travel.) Paul admits to wanting to play blues guitar like Eric Clapton.

Mentors and special people that helped enable their success were widely acknowledged by all. Paul quickly gave John Cassaday credit for the influence his transparent leadership style has had and the respect he shows to the team being key for building loyalty and trust with his troops over the years.

Kevin spoke of the important role Nestle played in launching his career with the right role models and management training. He rose through the ranks with frequent promotions earning him new geographic responsibilities and living arrangements. And through the nine years across different jobs and geographies, he had two mentors that he spoke to often and consistently over that whole period he was with the company.

Keith spoke of the effect that icons in the business had on him – Gordon Craig, the founder of TSN, Ivan Fecan and Pinball Clemons. But it was Rick Brace who was the

most influential in his career.

“He always believed in me, he guided, encouraged and motivated me through much of my professional career,” Keith told me. “I would not be in my current position without the support and learning I received from Rick Brace.” And he credited his sister as being his mentor – a long-term cancer survivor who has helped Keith keep perspective.

Kirstine cited Isme Bennie, a pioneer for women in the distribution business of television, as an exemplary role model for a woman in the industry.

When I asked what kept them up at night, the answers were telling. Keith said, “I have never been a great sleeper – I usually have a couple of things on my mind!”

Kevin cited regulation issues, or lack thereof with Netflix being able to come in unregulated, noting that “we [the Canadian industry] will not implement the sensible dual-revenue stream business model for conventional broadcasting which is otherwise universal in North America and common around the world.”

Kirstine shared a common refrain these days: “My BlackBerry keeps me up at night, not with worry, but with work.”

And Paul provided some great candour about what keeps him up at night, admitting that he’s wondering “How will TV evolve

fast enough to maintain relevance as the digital generation changes all the rules?”

When I explored the various management styles of this illustrious group, I heard many wonderful things. Two of Kevin’s key sergeants – Rick Brace and Rita Fabian – have been very impressed. Kevin’s strong work ethic and desire to learn from his team have earned their respect.

To quote Rick about Kevin, “What became immediately evident in his new role is that he is a consensus builder and a team player.”

Paul describes his style as “a spirited coach who roots for the players. Everyone is motivated by pride of ownership, so my job is as much about supporting as directing.”

Keith speaks of surrounding himself with brilliant people with diverse skills and personalities, “and if you get the right people, magic can happen.” Just like he helped create with the 2010 Olympics. Mitch Dent, who leads the TV division, speaks of the tremendous energy Keith brings to the group and how Keith is working more closely with their partners in the communications business: “He put plans in place to change work styles and teams almost overnight.”

Kirstine also talks about building the best team, empowering them and clearing the way for them to succeed.

Two of the four said success to them is leaving the place better than they found it.

I think that will be the case for all four.

Lauren Richards is the CEO of Media Experts and a 28-year veteran of the media services industry. Prior to joining Media Experts, she led the Canadian operations of Starcom MediaVest Group and Cossette Media.



BY JAMES MILWARD

The changing viewerscape

There is no doubt the TV consumption landscape is currently undergoing a great upheaval.

Linear, appointment TV is suffering and messaging on the medium is becoming more diluted. The way people can now receive, digest and share information is rapidly barreling toward social and mobile platform-based usage with many divergent properties competing for audiences.

We're seeing four key properties – social, second screen, addressable and on-demand TV – emerge as strong audience contenders, presenting a considerable challenge for marketers to find new ways to create value for their advertising dollars.

In this case, though, change is actually good. What we're seeing is an evolution from the network to "networked." Marketers need to look no further than altering their messaging strategy from one major medium to a network of media.



MTV VIP Pass showed Reese Witherspoon accepting her award with social media commentary layered on top.

If we're honest with ourselves, as much as users are able to disregard banner ads on the web, people have been going to great lengths for years to avoid watching traditional TV ads. Even while watching a show, a viewer might flip through a magazine, check their BlackBerry and post on Facebook.

Adding complication, the technologies and platforms used change so quickly that it's hard to keep up.

As a result, marketing models must move away from trying to capture the captive audience, and become brand enablers of behaviour. Once we accept the fragmentation, there's a reward in doing so: the considerable data and key alignment with multiple audiences that can occur.

The following are some of the most interesting developments that will be key to embrace:

On-demand

On-demand TV watching, including Netflix, Apple TV and online streaming sites, along with torrents and Megavideo, will continue to cannibalize traditional appointment viewing. While this decreases the ability to advertise in traditional 30-second commercial blocks, it opens a huge opportunity for marketers to help audiences connect with this free content. Doing so could offer a huge appreciation towards the brands involved.

The trick is finding ways with online services, set top boxes and a price point that everyone can live with. The good news is engagement when watching on-demand content is greater and less distracted. As a result, the ability exists to create proprietary ways to deliver much more relevant video advertising and to do so in a manner that generates much higher recall and purchase intent than other video advertising services.

Social TV and second screens

Integrating social networking audiences and second screens into TV content is a vital way to address disconnected user behaviour.

MTV VIP Pass offers a feed of various behind-the-scenes cameras with a picture-in-picture of actual live broadcasts. When Reese Witherspoon accepted her 2011 MTV Generation Award, an overhead camera showed her while the audio corresponded with the behind-the-scenes cameras. Layered over top of the screen were social chats, live polls, MTV's Instagram photos and my favourite – a "share this first" window. This feature is ingenious, as it highlights video clips from the broadcast shortly after they air, prompting users to share them on Facebook or Twitter. It's an immediate and effective way to kick-start content-sharing at the moment people care the most about it.

VIP Pass highlighted about four hours of coverage during the MTV Generation Awards. During these hours, the key content sponsor

Sprint was featured prominently directly where people were engaging, offering alignment and visibility previously not possible on TV in a 30-second spot.

Addressable TV

Allowing TVs and other home devices to be wired with addressable ads will be more powerful in helping direct ads, rather than placing them into regular broadcasts in the hope people won't hit the mute/fast-forward button.

Using technologies like Rovi, data can begin pouring out from analytics to IP addresses that reveal geography. On top of that, metrics can output direct psychographic and demographic information.

With these kinds of data, genre-specific ads are a possibility – for instance when selecting a family show, audiences would see family-based ads. This allows suppliers to merge TV ads with online-based marketing techniques, and bring together web metrics for TV campaigns, with real-time dashboards that can be monitored and manipulated, as well as create metadata for each individual show.

Adapting the marketing landscape to this overall paradigm shift is a fundamental change that will take time and be confronted with hesitation by ad agencies and TV networks concerned with losing money. But once we've accepted the reality of user behaviour and the mind and skill sets are achieved, the opportunities will be abundant.

James Milward is the founder and president of Secret Location (Thesecretlocation.com), a Toronto-based digital agency and production company specializing in strategic insight and storytelling for brands, agencies, broadcasters and producers.

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