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¹ BBM, MuchMusic, P2+, Network launch to May 20, 2012
² MuchMusic facebook & Twitter stats, May 2012
³ BBM, MTV, Network Launch to May 20, 2012



CTV did a major transmedia push for *Saving Hope*, starring Daniel Gillies.

12

New multi-platform campaigns

Promo content is as engaging as the properties being pushed

14

Mobile video takes on YouTube

Viddy and Socialcam prove to be worthy opponents in the fight for online video domination

16

Fall TV evolution

The new network content strategies, plus new show picks (and pans)

4 Editorial Making nets work • **8 Upfront** Advertisers deal with an aging population, Canada Post goes digital and McDonald's takes consumers' questions • **24 TV by the numbers** Breaking down Canadians' TV viewing habits • **28 Digital experts ask TV execs** the tough questions about online streaming • **32 Daytime TV** evolves in a post-Oprah world • **33 Specialty TV's** next big things • **41 Fall TV's nightly battleground** Experts weigh in on the hits and misses on 2012's slate • **54 The Grid** A handy guide to the new national nightly sked • **62 Next Media Stars** Part two of our top media agency up-and-comers • **64 Forum** Will Novosedlik ponders the cord cutter impact and Lauren Richards on why social media isn't TV ads' saviour • **66 Sid Lee** boots up for (RED)



ON THE COVER

Our fall TV issue is all about the shift in viewing. Since viewers can access content wherever they want, bypassing TV screens and cable altogether, networks need to be more compelling than ever to attract live audiences. The move towards an emotional and experiential brand space is more akin to the CPG realm than traditional network "hit show"-touting philosophies. So we went to iconic artist Gary Taxali to convey the brand new network attitude. The little TV dude is making the leap into emotional branding and the social viewing stream – can't you tell by the smile on his face?

Net(re)working

Sometimes industry leads consumers down new behaviour trails, like smartphones that turn social media into a mobile hub and make everyone photography junkies.

Sometimes consumers lead the industry down new paths. And when they don't get out ahead of it – like the music biz – they get left behind. TV is at that crossroads.

The new digitally-native generation love TV. They hate-watch (*Jersey Shore*), they consume whole seasons in a single bound (*Project Runway*), and they appointment view a few choice shows (*The Walking Dead*), often applying their own social TV layer, sometimes via Skype or pithy texts.

Networks by and large haven't played the industry-leading role they need to in this space, to make the shift from broadcast destination to multi-platform content curation. Network online players have a few episodes, while the torrent sites have whole seasons. I know, rights issues need sorting, but the audience isn't waiting.

Stats from a recent Delvinia survey fielded for *strategy* found that a third of youth say illegitimate streaming sites are the content source of choice. A significant proportion of all Canadians said they don't expect to be watching terrestrial TV a year from now, they expect to consume more content via digital channels.

In the midst of all this, AMC, which until a few years ago had no original content, became a beacon for live viewing with a few ballsy water-cooler choices. From *Mad Men* to its *Walking Dead* zombies, it established a unique, edgy destination.

It's that kind of branding that Blue Ant CEO Michael MacMillan says is needed. In his provocative Prime Time conference keynote earlier this year in Ottawa, he said that for networks now, talent will become the new security, not bandwidth. He also told broadcasters they couldn't rely on simulcasting hits anymore – they need to develop niche content and be tech agnostic.

In this issue, the viewership shifts can be seen in the infographic (p. 24) which shows both ends of the demo spectrum watching less live TV. Ironically, ad avoidance is not the goal, convenience and choice are. We want exactly what we want. Now. Doubly ironic, the networks' first line of defence, the video players, have not been adequately embraced by advertisers. This leaves nets scrambling around in transmedia-land trying to push viewers to the live broadcast space, where advertisers value eyeballs.

That needs to change. The opportunities for engaging the online audience could be better reflected in the programs brands run in this space. Viewers want to do more than view passively, they want rewards, they even want to shop, so the content and engagement role brands are pursuing everywhere has an outlet ripe for involvement.

Brands are already hedging their bets on alternative platforms like Viddy, and YouTube before it (see p. 14). While networks have the longer standing content expertise, resources and relationships, to press their advantage, broadcasters and advertisers need to be open to a more circuitous TV audience path.

You can smell a big sea change. The good news is, we're watching. Siri, find me *Project Runway*.

Cheers, mm

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



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THE RTB REVOLUTION

Real-time bidding (RTB) has recently exploded onto the Canadian marketing scene with nearly every major media firm announcing private exchanges. Also, a bevy of intermediaries have burst on the scene to help marketers and their agencies manage the buying process more efficiently and effectively. The bottom line is that a measure of transparency and real-market pricing dynamics for digital ad inventory is insight, as well as some much needed liquidity for publishers. To mark this fast-moving trend, *strategy's* sister pub *Media in Canada* invited the emerging RTB industry to participate in an online sponsored supplement to detail the benefits of increased efficiency in the digital ad market and, at the same time, allow us



to identify and profile some of the leading players in this space for your benefit. Visit Mediaincanada.com/rtb-revolution to hear their compelling mandate for change.

GOLFING FOR THE RIGHT REASONS

Having recently attended the annual NABS golf tournament, I was once again reminded of how lucky we are. I'm struggling to think of another industry that actively funds its own support network, the services of which are diligently carried out. They allow aid recipients the opportunity to build their careers or rebuild their lives with the dignity and pride they deserve. The tournament was a splendid day away from the office with clients and good friends, on an excellent golf course, to boot.



Kudos to Jim Warrington and his staff at NABS for another exceptional event. If you attended then you know what I'm talking about. If you sat this one out, then put your hand up and participate at the next major NABS event. Who knows whose life they will touch next. It could be someone you know.

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

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The deal with music

By Grant Surridge



Visa Canada has just launched a cross-Canada music program in a new five-year deal designed to give its Infinite cardholders exclusive experiences with a wide swath of artists and concerts. The Visa Infinite music launch is supported by a campaign in both the consumer and industry spheres, and the program is modelled along the lines of the Infinite dining series, which offers access to unique food- and wine-related events across the country.

Visa had long wanted a marketing program centred around music but it had to deal with the stranglehold American Express has on the pre-sale of concert tickets. So it created an exclusive access program, rather than early access. To ensure a wide selection of artists, it struck a deal with Toronto-based ENT Marketing that would see ENT handle all negotiations – with record companies, promoters and artists – to offer Canadian Visa cardholders a sort of souped-up version of the traditional VIP experience.

“The perception of the experience is worth way more than the ticket,” says Libby Biason, head of strategy at ENT.

Examples of the experiences ENT could arrange include private shows with individual artists in settings as intimate as a person’s country home, or music lessons from a band’s guitarist. Traditional VIP fare is included too, such as chauffeured transportation to venues.

The first event in the Visa Infinite music series happened June 30 with The Tragically Hip (pictured). Biason says that unlike past sponsorship campaigns between brands and musicians, the Visa program aims to offer



a more mutually beneficial arrangement. “This program actually puts cash into the pockets of the artists themselves,” says Biason.

Lately the trend has been towards more niche and social music programs. Recent deals between Pepsi and Twitter, as well as Coca-Cola pairing with Spotify, highlight how companies view social media as a way to take the music connection deeper.

“They’re evolving away from the model of throwing millions of dollars to sponsor the next big artist to this subtle, covert, social media sharing thing,” said Panos Panay, chief executive of U.S.-based Sonicbids. His company helps musicians license music and has worked with brands such as Red Bull, Bud Light and Renaissance Hotels.

And Alan Middleton, professor of marketing at York University, says that beyond the pass-along value of social, identifying what music their customers are talking about can also provide rich insight into what other market segments they might fit into.



FALL TV

THE GLOSSARY

If the cocktails at the Fall TV broadcast presentations weren’t enough to leave your head spinning, the TV jargon could certainly finish the job. Never fear, *strategy* is here to define some of the key terms you might have heard to prepare you for your next broadcast meeting.

UPFRONTS/NEWFONTS: No, it’s not just the latest party theme craze. Upfronts, and its newly-launched digital sibling, the Newfronts, are presentations hosted by each of the U.S. networks, and now the digital players – Hulu, Microsoft, AOL, Yahoo and Google – in New York to song-and-dance about their content strategies to advertisers who buy space at premium prices. Canada, of course, follows with Toronto shindigs for national TV, and with distinct Montreal rollouts. It’s the most hopeful time of the year.

CRIMETIME: The biggest crime in this Saturday night block of crime-themed programming on CTV and Global is that networks are guilty of throwing in the towel against CBC’s ratings obliterator *Hockey Night in Canada*.

HATE-WATCHING: Can’t stand the Kardashians but tune in every week? You, my friend, have just fallen victim to the newest trend in TV. To hate-watch is to view something for no other reason than to mock, and then let loose on social media with all your snarky comments. Which brings us to a subgenre of social TV – anti-social TV.

SWEEPS: Got your PVR ready? These are the periods when ratings measurement agency Nielsen sends diaries to homes and asks what people are watching and when. Coincidentally it is also the time when the best storylines are run. Funny how that works. [Ed. note: *Stop with the “live” sitcom stunts already.*] **VM**

McDonald's transparent fast food mission

By Megan Haynes

McDonald's Canada has opened itself up to internet scrutiny, inviting the Canadian public to ask any question about McD's menu. Launched in June by Tribal DDB's Toronto office, the "Our food. Your questions." microsite leveraged the internet chatter by allowing McDonald's to engage consumers and address rumours and myths around its food head-on, says Joel Yashinsky, CMO, McDonald's Canada.

The campaign was an extension of a successful promotion it did last year, when McDonald's invited five prominent mommy bloggers behind the counter to scrutinize the cuisine, he says.

"In today's age, we have to build success with consumer traffic, as



well as brand trust, and change some of the narrative out there," he says. "People sometimes ask me if I eat our food. I eat it almost five days a week. We wanted

people to realize [McDonald's] is similar to the food they have in their kitchen."

It took a huge leap of faith for the company to invite all these submissions – and not all the questions have been kind or flattering, Yashinsky says, adding that persistent myths keep popping up.

"Many customers think that we purchased a company called '100% Pure Beef' and that's how we're able to put that on our advertising, and that's absolutely not true," he says. "By allowing people to ask that question, we can provide the details and hopefully change the conversation."

This isn't the first fast food campaign around transparency. Denver, Colorado-based Chipotle made waves early this year in the U.S. for its award-winning "Back to the Start" stop-motion commercial depicting its move towards more sustainable food processing and purchasing efforts.

Queen's University marketing professor Ken Wong says the trend towards healthier and more transparent food processing began about two years ago as a result of record levels of type 2 diabetes and childhood obesity, with advertising finally catching up.

"I think there is a lot more scrutiny in what is in the fast food our children consume," he says. "You've also got a lot of boomers getting more conscious about their health."

He adds that the industry believes regulatory changes to fast food advertising are coming down the pipes, and as a result, companies are starting to shift their messaging and their product offerings to healthier and more sustainable options.

Canada Post puts the spotlight on digital

By Val Maloney

Canada Post wants people to know it isn't just for snail mail, so it's launching a multi-platform campaign promoting its ePost online bill consolidation portal across the country.

This digital push comes on the heels of Canada Post reporting a \$253 million pre-tax loss for 2011, the first for the Crown corporation in 16 years. It's also the next step following the launch of a separate digital division last summer, says Kerry Munro, group president, digital delivery network, Canada Post. Munro says the service, which sits behind bank firewalls, allows users to pay all their bills from one online location without worrying that their financial information is being sent over email.

The campaign, with creative from Cossette Toronto and media by Cossette Montreal, features national print, radio, OOH, online and



direct mail components and is aimed at establishing a "digital Canada" the same way Canada Post feels it developed the physical one through

its printed mail services, says Michael Seaton, director, digital marketing and trade at Canada Post.

Creative for the campaign features a blue "digital" mailbox with the tagline "Your mailbox. Now digital."

Canada Post is going one level deeper with a targeted social media campaign in Kitchener-Waterloo, ON., because of the community's digitally connected nature, says Seaton. To reach the pre-lettermail generation, it's reaching out to "today's digital youth" and asking them to go online and vote for which six schools in the area should win digital Smart Boards.

Seaton says there is no set end date for the program promoting ePost, noting it will wrap when "every Canadian has two to five bills registered." Currently there are 7.5 million consumers subscribed to the online service, which is about half of the 15 million Canadian addresses that get mail.

"We feel that ePost needs to be on a continuum of constant communication, so the messaging will continue," he says.

With files from Emily Wexler.

THE GREY WAVE

By Grant Surridge

The number of people over the age of 65 is growing faster than the rest of the populace. What this group values, how it thinks and

While seniors remain familiar with so-called legacy media companies – the newspapers and television stations they grew up with – they are simultaneously becoming digital savvy. In a report released in 2009, Statistics Canada said senior citizens were the fastest growing group of internet users.

“They may not be on Foursquare but they are certainly Googling for information,” says Sunni Boot, CEO, ZenithOptimedia.

New research shows that when it comes to the in-store shopping experience, mature shoppers are more likely to value shorter checkout lines, convenient locations, less crowded stores, friendlier staff and ample parking, as you might expect. But contrary to the image of senior citizens as conservative coupon-clippers, they also tend to be more impulsive, less likely to compare prices or do any kind of homework before leaving the house.

“[Mature shoppers] are sort of flying in the face of the general Canadian shopper, who is a planner,” says Marcus Evans, managing director, Integer Canada.

An aging population presents both challenges and opportunities for retailers. For example, knowing that seniors are prone to impulse purchases and that they prefer to hunt for offers on the shelf means they are more susceptible to point-of-sale promotions, said Evans.

But according to a recent report by the consulting firm A.T. Kearney, “the aging phenomenon will require a far-reaching rethink of product and packaging design.” Mature consumers will need large-print labels, directions and prices,

especially for products in the nutrition and health supplement categories.

While those crafting strategy at Canadian agencies have long been aware that the country’s population is aging, and companies have been targeting the boomer generation for decades, the key now will be sussing out their thinking and values as they enter the years beyond 65.

“We used to look at life as an orderly procession from one predictable step to the next,” says Maxine Thomas, VP executive strategic director at Taxi. “That has so changed.”

Strategists say that the boomer generation is absolutely unwilling to fade into retirement. In fact, as far as boomers are concerned, there is no retirement.

People now entering their early 60s are constantly evolving, says Andrew Bergstrom, director of strategy at Cossette. “You wouldn’t call a boomer a senior citizen because they would basically crucify you,” he says, noting that over-65s are focused on new experiences – i.e. grandchildren, travel and even second careers.

And as the population ages, a relatively new niche market is forming: the number of Canadian centenarians reached close to 6,000 last year. By 2031 that number will be somewhere around 17,000.

However, the 100-something demo remains too small to be considered a target audience for the foreseeable future. “I don’t think we’ve ever had a 100-plus segment that we’ve gone after,” says Sasha Grujicic, EVP of strategy, digital and insight, Aegis Media. 



Zoomer magazine targets the over-50s who want to stay “socially and culturally engaged.”

where it shops will affect Canadian brands profoundly.

Numbers released in late May by Statistics Canada highlight a clear trend: the country is getting older. In 20 years, almost a quarter of Canadians will be over the age of 65, compared with about 15% now. What some news outlets called a demographic “timebomb” will have profound effects across Canadian society, and the advertising and media world is no exception.

Adjusting the marketing mix for a senior boom entails media brand tweaks, as the behaviours of this demo are also changing.



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CTV STRETCHES SCOPE OF SAVING HOPE

To promote its new Canadian series *Saving Hope*, CTV dove deep into the rabbit hole of transmedia to create its most robust online experience to date, says Jon Taylor, senior director of content, Bell Media Digital. The series, commissioned by CTV and NBC and produced by Entertainment One, makers of popular series *Rookie Blue*, takes place in the fictional Toronto hospital Hope Zion, where the chief of surgery (Michael Shanks) falls into a coma after a car accident and begins to wander the halls as a spirit.

The transmedia experience – planned out from the beginning of the series by the show’s writers in conjunction with Bell Media’s internal agency – will include an @SavingHopeZ Twitter feed, run by an anonymous hospital staff member (created as the character’s personal feed, it hints at future plot lines and hospital gossip), a music blog with interviews with artists featured on the show’s soundtrack and an original web series featuring a B-character, the local hospital shrink, Gavin.

The show, Taylor says, will be self-referential to its transmedia properties. For example, the web series, “Ask Gavin,” takes place in a closet on set, which will likely intersect with the main plot lines as characters try to get into the locked room. He says they also plan to work the @SavingHopeZ Twitter account into the series as well, with characters making reference to this mysterious omnipresent social media town crier.



The purpose of the transmedia push is to build up live TV audiences by increasing between-show engagement with fans. The traffic for the show’s microsite is expected to come through social media referrals or via the CTV app on mobile. As such, Bell has developed a strong social media plan to distribute original digital content and tease plotline through various mediums beyond @SavingHopeZ, such as @SavingHope, which is a purely promotional show Twitter account, as well as a YouTube channel, Facebook, Tumblr and Pinterest. The show itself will be live-tweeted by writers and cast members, with live discussions also taking place on the CTV app.

While the series target audience skews slightly female and ranges in ages from 25 to 54, site visitors (considered superfans) are expected to be a slightly younger audience in their 30s.

“We get the ability to be a little bit more youthful and stretch the limits of where the show would have gone, because we’re no longer just catering to that mass audience,” Taylor says.

KOKANEE GOES TO THE MOVIES



Labatt's Kokanee is going where few beers have gone before: the big screen. Filming this summer, Kokanee's spokes-characters (a ranger duo and a Sasquatch) will star in "Movie Out Here," a giant engagement platform that invites consumers to participate by either auditioning to play a role, submitting a prop or location, or offering up music for the soundtrack.

The movie is the brainchild of Toronto-based Grip Limited, and was a natural evolution of the brand's narrative, says Randy Stein, partner, creative, Grip.

The brand has featured the Sasquatch and ranger characters in its commercials, and a few years ago, it asked consumers whether or not the ranger should be killed off. The resounding answer was "yes," and Stein says the campaign saw more votes cast than the Alberta provincial election that year. It has since used this consumer-directed approach on a greater scale,

including last year's effort to choose new rangers, which saw the brand's biggest social media jump to date, making Kokanee one of Facebook's most engaged beer brands in North America, almost doubling the brand's page followings and increasing Facebook page views by almost 1,000%.

"We had this long-running narrative that meshed nicely with getting consumers engaged, so when it came time for this year's plan, it was 'how do we top what we've been doing?'" Stein says.

At press time the script was in the process of being finalized and the film is being heavily promoted in bars and restaurants, on packaging, online and through social media. Once they have their first batch of participants (the extras and the props), they will begin filming, Stein says, adding that throughout the entire production process, Grip and Labatt will leverage the film to promote the Kokanee brand through social media and in advertising. While details are still being finalized, Stein says Alliance Atlantis will distribute the film in theatres in early 2013.

"The joke is that every advertiser or copywriter has a screenplay in the top drawer of his or her desk," says Stein. "Movies are the next level and there's a lot of cachet that goes with that."

SECRET LOCATION GAME PLAYS PR, R&D AND PITCH ROLES

They say the best ideas come from accidents. After launching a game in 2008, Toronto-based transmedia company Secret Location made the unfortunate mistake of leaving its phone number at the bottom of the screen, resulting in more than 100,000 phone calls to the office line. James Milward, the company's executive producer, says this offered inspiration: integrate the phone into the narrative of a game.

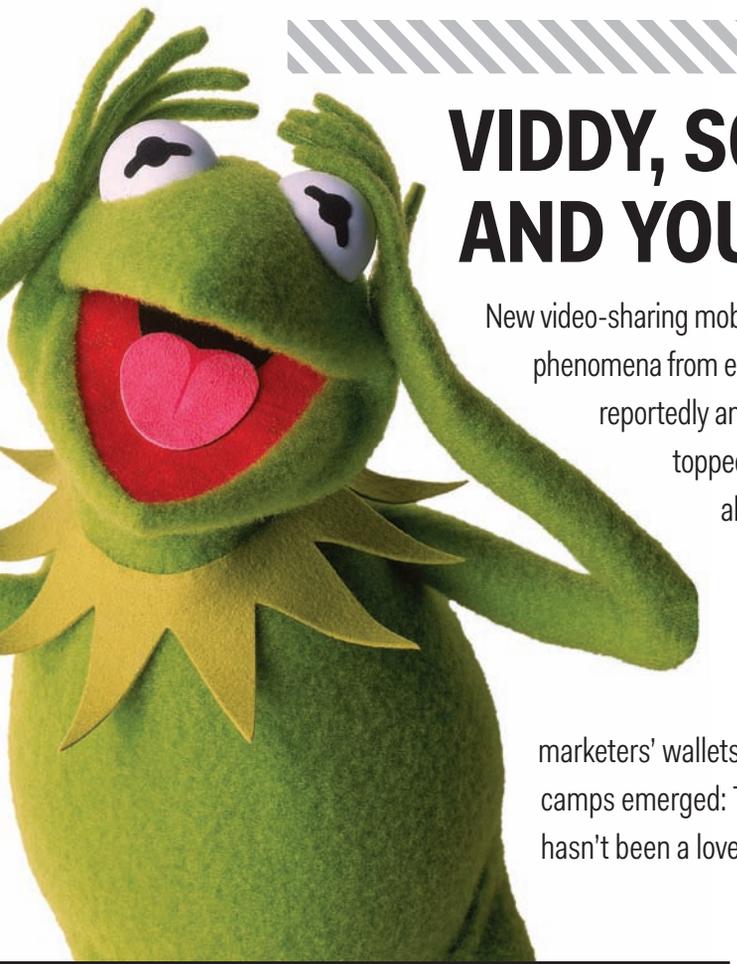
Launched in June, Secret Location created a mini-video and interactive game called "The Sevens," which will serve as the company's digital R&D sandbox. It's the first of a seven-part series that they hope to expand over the next few years, where they can test new technologies and storytelling techniques.

Chapter one follows a young girl who learns she is a "Seven," a mysterious group of beings. The short video is intersected with puzzles, and users can choose to participate or watch passively. If a user solves the puzzles, a phone number appears, prompting the viewer to call in, further progressing the story. People who go this route will see a different ending than passive players, offering opportunities to interact with the protagonist over the phone and submit their ideas for the next chapter.



The site was heavily promoted through OOH, experiential and digital across five North American cities and acts as a self-promotional vehicle for the company. Milward adds that he hopes the next chapter will be out within the next six months, and they'll continue to grow the canon and technology behind it.

Going forward, he says they want to explore how to further use phones as an interactive platform through new ways of using augmented reality or storytelling formats. He adds that while they didn't treat the game as a backdoor pilot, they're open to network interest, as he also wants to explore how to take the story to a TV format, with second-screen interaction.



BY MEGAN HAYNES

VIDDY, SOCIALCAM AND YOUTUBE TEE OFF

New video-sharing mobile apps are gaining ground much like the Pinterest and Instagram phenomena from earlier this year. Despite being less than a year old, Socialcam has reportedly amassed 40 million users, while Viddy claims 28 million, and both have topped the App Store download charts in recent months. These platforms allow people to upload videos, follow videographers and socialize over content. Justin Bieber is on it. The Muppets are on it. So are they going to usurp YouTube's shining star in the video space? Will social mobile video kill the video web star?

These platforms are definitely competing for consumers' hearts and marketers' wallets. Experts shared their opinions on which would prevail and three camps emerged: Team Viddy/Socialcam, Team YouTube and Team Do-it-all. There hasn't been a love triangle this exciting since *Twilight*. Read on and choose your team.

TEAM VIDDY/SOCIALCAM



Max Valiquette, managing director, intellectual property development and content, Bensimon Byrne

YouTube, the unquestioned leader in video streaming, is finally facing some serious competition – from a mobile social standpoint.

While YouTube is technically a social network (in that people can start channels and gain followers) it actually functions much more like a version of TV on the web: it's a destination, often for mainstream, mass-generated content. It's not formatted for mobile, we don't think about it as a place to quickly upload on-the-go videos, and it's not really built for having a micro-social network.

While Viddy, Socialcam and its ilk may not completely dethrone YouTube, these platforms have a real chance to own the embedded social sharing space. Last quarter, monthly usage of iOS and Android video apps jumped by almost 80 minutes per user – and dropped on Google sites (read: YouTube) by about 50 minutes.

We can see where things are trending; as mobile web becomes more important and we start to share more of ourselves, we will look for dedicated apps that facilitate it.



Ian Giles, director of social strategy, MediaCom

Viddy and Socialcam have a combined reported user base of more than 60 million. If these platforms follow the same trend as Instagram, it could be the next big acquisition target for Facebook, Google or Twitter.

Although app-viewing still doesn't rival YouTube's average time spent per month, it could start to make an impact if consumers continue their love affair with this easy, accessible, on-the-go technology.

Brands have also started to embrace Viddy as a viable marketing tool. To launch *The Muppets* movie, the Disney-owned entertainment brand teamed up with Viddy for a production pack that provided users with Muppet overlay content. Applied to users' video clips, it could then be uploaded to the site to promote the movie (the way Instagram provides filters to alter images).

What could derail the plans for Instagram-like success is if fickle consumers adopt something else before it can get acquired. There are many up-and-coming copycat versions such as Klip and Color also trying to fill the space. YouTube has some competition.

TEAM YOUTUBE



Judy Wheeler,
director of marketing,
Nissan North America

In a highly competitive retail auto market, it's more effective to focus our spend on channels that hit the reach levels rather than spreading our investment over riskier mediums.

Being first to engage in new social platforms can also just be a flash in the pan that doesn't bear fruit. Former iOS superstar Draw Something is proving to be a passing fad, while Google+ never really took off.

While social engagement is important, YouTube provides opportunities beyond this, as it offers paid advertising, pre-roll, re-use of existing video assets, and it can act as a central hub for video content.

YouTube is the second-most used search engine in Canada (behind Google) and time watching videos through YouTube channels continues to grow.

We follow the "fish where the fish are" model, and the video watchers are on YouTube. This is where the audience is, and I don't see that changing any time soon.



Andrew Barrett,
VP marketing,
Samsung Canada

Instagram captured the hearts and thumbs of over 50 million mobile photographers through its simple-to-use approach, turning photos into works of art. Should YouTube feel threatened by a similar challenger? Not at all.

YouTube owns two important components of the web: the video generating and the distribution side. It's also positioned itself towards longer and more premium content. YouTube's direction is supported by the data: 40% of internet users watch videos for longer

periods of time than ever before and across multiple devices.

Viddy and Socialcam are positioning themselves as the agile replacements for shorter user-generated videos. But the auto-sharing of Viddy and Socialcam (a feature on both apps that instantly shares with a user's Facebook or Twitter feeds) and its reputation for driving up view counts through "clickbaiting" isn't a long-term growth strategy.

Facebook took steps to curtail auto-sharing by insisting users have to be watching for at least 10 seconds before Facebook apps can post the activity to a timeline. Video apps must also inform you that they auto-share and provide the ability to opt out on the page where a video is watched. These new rules will likely lead to fewer counts for Viddy and Socialcam.

Sharing YouTube content on your Facebook news feed is a much smoother process, and integration with Twitter and other social networks keeps bringing viewers in.

Right now, neither Viddy nor Socialcam pose a real threat to the king. YouTube is concentrating on a content-rich future by making a play for connected devices, leaving the two video sharing apps in the minor leagues.

TEAM DO-IT-ALL



Matt Hassell,
CCO, OgilvyOne
Worldwide Toronto

YouTube is the second-biggest search engine outside of Google, and, not surprisingly, the second most searched term on Google is "YouTube."

It's not likely going to be usurped by social/mobile video platforms like Socialcam or Viddy anytime soon. However,

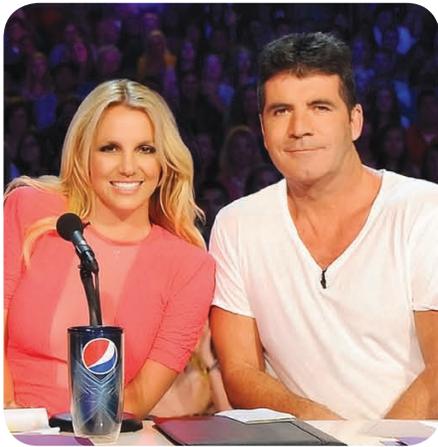
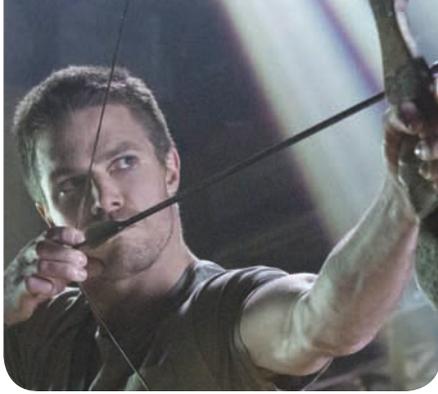
this does not make the other guys any less important to a brand – every opportunity to engage the consumer should be considered.

We are firmly in the era of branded conversations that take place via filtered photos, status updates, 140 character outbursts and yes, 15-second videos.

It's possible that a consumer could watch a TV spot on YouTube with a branded hashtag, and use an app on his phone to post about it on Socialcam, which will be seen by someone else on Facebook from her desktop computer who will in turn use her YouTube channel to share the video.

So how can a brand best engage a consumer on Viddy? One viable method would be through social influencers. I'd bet both Viddy and Socialcam users follow celebrities and athletes, some current media outlets, people who just seem to post the best (or most popular) videos and, of course, their actual friends. This is a tough rotation for the average brand to break into. But, a brand doesn't need to have its own followers to get their message out. All it needs is the right influencer relationship management program to ensure that those same uber-users get the message out for them. Product placement may never be the same. Imagine a brand like Lucky Charms showing up in the next double rainbow video.

In the end, all video platforms are likely going to help drive awareness and engagement for a brand. While YouTube is a perfect choice for reach and creating searchable content, Viddy and Socialcam are currently best suited for social campaigns.



THE NEW FALL TV

BY VAL MALONEY

Is anything in the mediaverse more hotly debated before anything actually happens than the new slate of fall TV shows? Broadcasters, programmers and advertisers are all betting on which new offerings will be the next *Big Bang Theory* and which will go the way of *The Playboy Club*.

But none of the new shows are worth their weight in 30-second spots if consumers aren't watching them on network platforms. So we dug deep with broadcast execs to find out how to brand networks now so consumers think of the channels as their digital destinations as well (and not BitTorrent) when they want to watch their favourite show.

As to which shows will be faves this year, we picked the brains of media buyers, who dissect the new schedules night by night in the Primetime Battlegrounds (p. 41), talk to the broadcasters about their picks for the next Mike Holmes and other specialty break-outs (p. 33) and de-mystify the post-Oprah daytime landscape (p. 32).

Settle in and find out how to attract viewers and where they'll be tuning in this fall. But don't take too long, there is TV to be watched.



NET-WORKING

BY KATIE BAILEY

HOW TV'S BIG NETWORK BRANDS ARE CONNECTING WITH TODAY'S CONSUMERS

Above: AMC has successfully branded itself as a network that delivers compelling drama like *Mad Men*.
Right: *Survivor* host Jeff Probst is an avid tweeter, a boon to a series' promotion.

Chattering about *Mad Men* over lunch recently – or, as the TV biz likes to call it, the “water cooler” – a friend of mine said something that struck me as funny.

“I have to be careful about how many shows I like,” she said, when I asked what other shows had caught her eye this spring.

Previously, we’d enthusiastically parsed *The Walking Dead* and she’d more recently tried her hand at recruiting me into the *Downton Abbey* cult. But since she gets most of her specialty cable programming via iTunes seasons passes, she restricts her fandom to the shows she feels truly deliver on her hard-earned dollars.

In one sense, her statement is a flattering commentary on the state of TV – there are too many shows to like right now! But more relevant to our topic at hand, it’s also an interesting insight



into the mind of today’s consumer. Why go to the all-you-can-eat cable buffet when you can be the director of programming at Me TV?

It’s a question that’s been top of mind for TV and media agency execs, producers, programmers, digital directors and national marketers since digital became “a thing.” But in the past two years, it’s gained more relevance as the variety of viewing options has proliferated.

While major TV networks used to be the only place you could watch your favourite shows, they’re now but one (albeit very big) piece of the media pie.

So the question is: how are broadcasters to prove to viewers that they are still the best destination for experiencing TV content?

“The whole idea of brands in this business is very different than it was in the past,” affirms

Dale Hooper, SVP, sales and marketing, Rogers Media. “Because now, with content being available anywhere, the idea that consumers know where to go first is very important.”

Now a network brand has to be much more than a friendly purveyor of fine (and not-so-fine) shows. It has to be the first place viewers think of to check out a show they’ve heard about, whether it was on social media, through U.S.-based media or from co-worker Sally in the lunch room.

The easiest, and most obvious, answer is to provide TV wherever and whenever (including offline and online simultaneously) people want it – a mantra repeated over and over again at 2012’s upfronts. But at its core, the issue is much more complex than that.

“Networks that recognize they are no longer a distribution channel, but rather a content owner, will see greater success in the new media landscape,” says Jeff Thibodeau, VP director of digital at MediaCom in Toronto.



MuchMusic's loyalty program, MuchCloser, lets viewers earn points towards prizes by sharing content from shows like *Degrassi*.

Although broadcasters are doing well in the "content everywhere" space, a fundamental shift in perception is still underway, he explains.

"Viewers are in control more than ever and expect the networks will enable them to consume content on those terms. Historically, content was controlled and consumed on the network's terms. Networks that fail to make their content readily available will reduce the value of

I WOULD SAY THAT THE BROADCASTER HAS FAILED IF THE VIEWER'S FIRST INKLING IS TO GO DOWN THE 'DARK ALLEY,' SO TO SPEAK, TO FIND [CONTENT]

- Mark Swiercz, director of digital, Bell Media

their content to the user or force the user to work around the network."

Mark Swiercz, director of digital for Bell Media's MuchMusic, MTV and E!, couldn't agree more. Keeping the Much and MTV brands top of mind with the channels' hyper-digitially savvy young viewers is a never-ending challenge, he says.

If there's an easier/faster/cooler way to get something than what a broadcaster can offer, that's where the kids will go. So

the job of the Much/MTV digital team is to ensure they are number one in all those categories, all the time.

"If I'm a *Pretty Little Liars* fan and I miss it, the first place I should think about going is Much," he says of the channel's flagship shows. "Just like AMC with *Mad Men* or HBO with *Game of Thrones*, the promise of that [channel's] brand is to be the one handing you that content on a silver platter. I would say that the broadcaster has failed if the viewer's first inkling is to go down the 'dark alley,' so to speak, to find it."

The quest to make Much top of mind with its viewers in the digital sphere started several years ago, says Swiercz, with the upgrade of its video player from a network-centralized player on a general viewing page to a near-high-def experience.

That ensured that the online experience would nearly mimic the broadcast experience, making it seamless. Then, with high-quality video hosted on show-specific pages, the Much team embarked on a content curation venture that continues to this day, leveraging studio or prodco-supplied content such as photos, clips and teasers, or original content such as hosted social media environments and contests.

"The curation of the shows and content is what really defines and drives us,"

Swiercz says. "And also making sure our content is above and beyond the best bootleg experience that someone could find."

The latest evolution of the strategy is an in-house viewer loyalty program called MuchCloser, which awards prizes to viewers – such as meeting actors or musicians – through a system of badges earned by site activity, such as liking something (20 points), watching a video (10 points) or reading a blog (10 points). The channel-native badging system (as opposed to third-party platform) allows Much to reward "real fans" for brand-sponsored activity, with real-life prizes (viewing experiences, etc.).

Over on Bell Media's main networks, CTV and CTV Two, the much broader audience presents both challenges and advantages. The older range of its demo is still more likely to think main-network thoughts, but PVRs remain a sore spot, especially as once-dominant appointment viewing like *American Idol* wanes.

PVRs have been a black hole in media planning since they went mainstream a few years ago – but to the great excitement of TV executives around the world, social media is, to some extent, making regular TV must-see once again.

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REVOLUTION

**8 OUT OF 12 NEW SHOWS
 FROM LAST YEAR RETURN!**



THE MINDY PROJECT



PERSON OF INTEREST



2 BROKE GIRLS



NEW GIRL



REVENGE

MIDSEASON LINEUP

1600 Penn
 The Bachelor
 Body of Proof
 The Carrie Diaries

The Goodwin Games
 Hannibal
 Hell's Kitchen
 Package Deal

How to Live with
 Your Parents for the
 Rest of Your Life
 Seed

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Above: to promote *Key & Peele* (left) and *Workaholics* (right), Comedy Central used social media to push short-form content and a socially-friendly billboard, respectively. **Below:** Global TV's *Survivor*'s app allows for an interactive experience.

Independent of any formal marketing initiatives by broadcasters, social media is creating a new and modern version of must-see TV. Yeah, yeah, it's the new water cooler, you know that. But more insidiously (for the viewer), social media is now the land of the spoiler.

For instance, as I write this article, I am not watching the series finale of *House*,

It's a distinct and privileged position for broadcasters to be in, says Rogers' Hooper, who moved to the media brand in February 2011 after a decade as a senior executive with PepsiCo Canada and Frito Lay.

"The use of social media in this space is so much different than in my old space, because the idea here [in TV] is that consumers want to engage: there's content, there's things to discuss," he says.

"Consumers want to have an opinion on what's happening with the content. That's the best part of [being in TV right now] – the idea that we're building brands that stand for something and that consumers can engage with. We're just there to enhance their experience along the way."

The crux of all this enthusiasm is having the content to back up viewing and social strategies, and that's where broadcasters – despite often being perceived as dinosaurs – still have a distinct advantage: resources.

Proprietary, original or hard-to-get content – and the resources to create or fund it – is a primary differentiator between the main network "haves" and the smaller player "have nots."

Super-cool original content is the social internet's most valuable commodity and it's the fuel that fires the highly-targeted marketing machine at U.S.-based Comedy Central, says Walter Levitt, EVP marketing at the Viacom-owned specialty and former CMO at Canada's now-defunct Canwest.

With a precision target of 18- to 34-year-old males, and armed with research that has shown comedy is a "number one passion

point" with its audience, Comedy Central utilizes the shareability of its content to, well, market itself in the digital space.

"The content that [18- to 34-year-old men] choose to share really tells their peer group the kind of person they are. Everything that we do with our approach to marketing has those factors in mind," Levitt says.

Shareability influences key decision making in both marketing and programming; for example, a recent highway billboard for its sitcom *Workaholics* was not devised so much for its outdoor reach, but so that people would take pictures of it and post it to social media.

And the network is launching shows with increasing digital savvy. For the winter 2012 debut of sketch comedy *Key & Peele*, the network commissioned short-form content featuring two of the series' characters and pushed it out to the CC audience to generate viral activity. The first video generated one million hits in its first 36 hours and the series went on to score Comedy Central's highest-rated debut since 2009. By May, the first video had four million views and total views of the *Key & Peele* online content had reached around 20 million.

"That was a very deliberate strategy that was not about buying [media] – it was not about launching a TV show in the traditional way. It was about getting the content in the hands of young guys, getting them to love it and share it and ultimately making them loyal to the franchise," Levitt explains.

Admittedly, both Much and Comedy Central have an inherent advantage in



which I came to late in the game but have rather enjoyed since. It's sitting on the PVR list behind three other episodes I've missed thanks to work and a vacation.

This means that social media will be fraught with danger until I watch that final episode. I'm going to have to look without looking, avoid my favourite tweeters and dodge casual comments on Facebook.

"The water-cooler nature of social media has created a new focus on seeing things live/as they happen," says Rick Lewchuk, SVP Bell Media creative agency and brand strategy. "People want to talk about the shows while they are happening, and for the first time in a long time, we're seeing the average age of our viewers go down."



Above: Much upgraded its video player and amped up series curation so it's top of mind when fans think of shows like *Pretty Little Liars* (left); CTV did its largest transmedia push yet to launch *Saving Hope* (right). **Below:** Rogers Media's *New Girl* was one of a new breed of shows to float hashtags during episodes to promote second-screen conversations.

cultivating audiences because they are niche brands, an asset which broadcast visionary and Canadian media mogul Michael MacMillan, CEO, Blue Ant Media, says is becoming increasingly important in today's cluttered mediaverse.

The focused-content/interest-targeted-audience trend that MacMillan helped kick off in Canada – his Atlantis Communications launched Life Network in 1995 – continues its ascendance.

As he points out, when Alliance Atlantis launched Food Network Canada in 2000, people told them they were crazy, that it was way too narrow a topic. Comparatively, “in today's market, you might say that's an awfully broad topic,” he quips.

Being the only – and most obvious – channel to offer topic-specific original content is a powerful weapon. The old model of marketing major hit shows first and branding the network second is no longer as viable as media-swamped consumers don't necessarily make the show-network connection.

“It's all the more reason, I would argue, for being in categories where we can be narrowly focused, where we can be distinctive, and where we co-create an increasing portion of the material that we're offering,” he says of Blue Ant's 2011 investment in Glassbox TV and High Fidelity HDTV.

Still, despite the clear advantage specialty channels have in today's mediaverse, networks persist in the “department store” approach – get all the

great stuff here, under one roof! – and it remains the driving ethos behind annual spring buying pilgrimages to L.A.

But do viewers still see major TV nets as reliable tastemakers for their next favourite thing?

That's changing – despite what networks said at the upfront presentations – but it's true that consumers are keen to engage with TV-based content.

And that's the best piece of news TV networks have had in a long time.

Second screen, or “companion,” TV experiences are definitely the buzz of 2012. Hosted social media environments, on-screen hashtags, social-engagement-specific contests and even second-screen-enabled advertising are all the hot new stars on the TV marketing roster.

Global TV made headlines this winter with its *Survivor* companion app, a perfect example of combining an imported brand behemoth with homegrown social content. The app used the iPad or iPhone microphone to determine what part of the show the viewer was watching and then provided synchronized content to engage them. It also brought in associated tweets and enabled live chats.

“It was a huge success for us,” says

Shaw Media VP of marketing Jamie Schouela. “That was a chance to really engage two-screen – it was everything from extended and live content...to curating the best tweets and pushing them through the app. And live tweeting is really an extension of that, so whether it's the specialty channels or Global, we regularly have talent live tweeting during shows to build excitement with their fan bases while the shows are airing.”

Perhaps, then, the new network model is not about the hottest new technology, but about appealing to a simpler, more primitive human urge: exclusive access.

Like well-to-do friends, major networks and channels have the clout, the influence and the reach to get all the right people to come to their parties.

In short, today's TV network needs to be the hostess-with-the-mostess.

Media will continue to fragment, expand and cause general chaos for content producers and marketers alike, but one thing that never goes out of style is people's desire to be part of the things they love. And if the big media cos can keep their eye on that particular ball, there's hope.

Because, let's face it, being the head of programming at Me TV can be a lonely occupation. ☹



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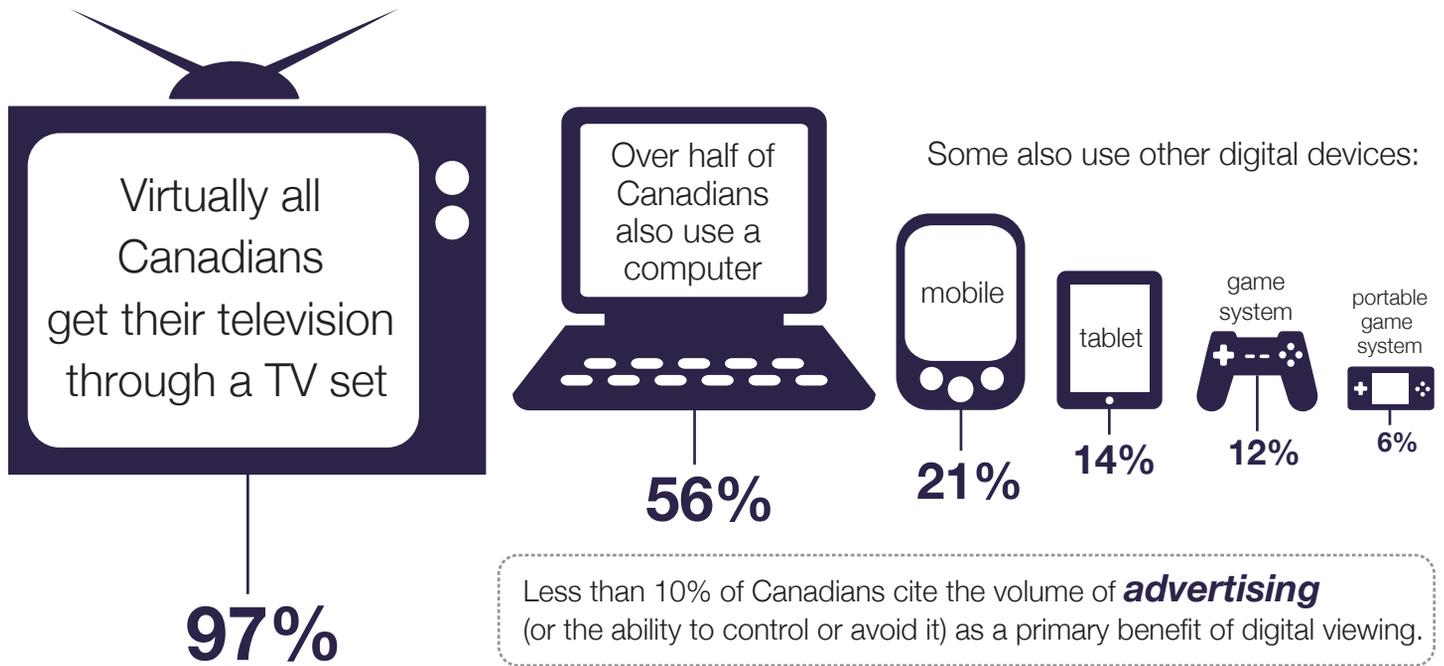
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Your Superstation

TV BY THE NUMBERS

With nine in 10 Canadians watching network TV, but viewership declining the younger they get, *strategy* asked Delvinia and its AskingCanadians online panel to find out how TV consumption habits are changing. Between May 25 and 29, 1,000 people across Canada were surveyed, and here's what they had to say. *Infographic by Sandra Tavares.*

WHERE VIEWERS WATCH TELEVISION



WHO VIEWS TELEVISION DIGITALLY AND WHERE THE CONTENT COMES FROM



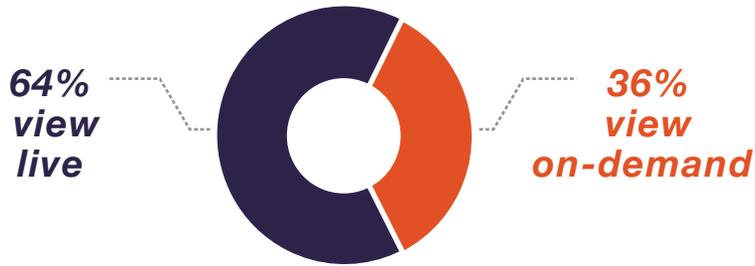
Most Canadians view television digitally and use **legitimate** sources (e.g. AppleTV, Netflix)



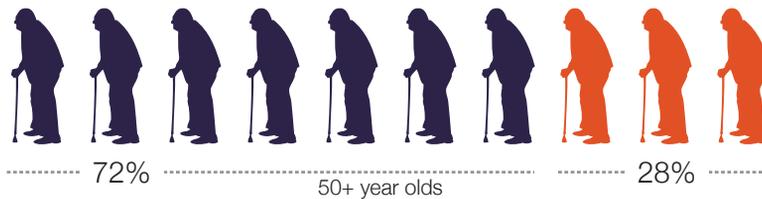
This number increases if we include **illegitimate** sources (e.g. BitTorrent)



WHEN VIEWERS WATCH TELEVISION



live views vs' **on-demand views** by age:



48% of Canadians own a PVR



vs'



A PVR is one of the few innovations for which likelihood of use increases with age.

1 in 2 Canadians say the primary benefit of on-demand content is **convenience**

This is even more true for older Canadians, in keeping with their higher rate of PVR ownership.



WHAT VIEWERS WANT FROM THE FUTURE OF TELEVISION

Viewers are most motivated by innovation that produces rewards for their behaviour.

The following would **enhance the viewing experience**:



All of these viewing enhancements are significantly more appealing to



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Grey's
Anatomy

The Big Bang Theory

Anger
Management

The Mob Doctor



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All Genres. All Platforms.
All the Time.

After 10 years of strength and stability in all key demos, CTV has unveiled another winning lineup for its 2012/13 primetime schedules on CTV and CTV Two.



Emily Owens,
M.D.

The
Amazing
Race



adsales.bellmedia.ca

DIGITAL TELEVISION COMPLAINT LINE

BY VAL MALONEY

ISSUES ▶

BROADCASTERS ▼

WHERE'S THE CANADIAN HULU?



JAMES MILWARD

"There has been a lot of talk about an aggregator/hub like a Canadian Hulu. Hulu has been able to create a cartel, raise online ad prices and deliver a great product through ubiquity and central control - this is something that could be massive for our industry if we could all get together and make the deals. We know there are rights issues, there are egos involved, certain broadcasters who are already doing it well don't want to give up what they already have. But without a central hub, it's going to be hard to collectively bargain for higher ad prices and to get revenue up to a level

where online delivery is viable and attractive. I think from a baseline delivery standpoint we're getting it done, but we're certainly not leading. When you look at the simplicity, execution and adoption of BBC iPlayer alone, there really isn't a standout comparison here in Canada."



KIRSTINE STEWART
EVP, CBC, ENGLISH SERVICES

The name of the game in digital is growing independent traffic. CBC has been the most aggressive in the space to aggregate our content out to other sites, but our number one priority is still to build our independent traffic. It is important to have many platforms to promote the CBC's content and our brand.



PAUL BURNS, VP, DIGITAL MEDIA,
SHAW COMMUNICATIONS

We've certainly talked about this as a possibility. Aggregation makes a ton of sense for the user with all the best content in one easy place. I'm sure we'll see some form of video aggregation like this happen in the next 12 to 24 months.



STEVEN BICKLEY, EVP,
MARKETING & BUSINESS
DEVELOPMENT, BELL MEDIA

Everyone is trying to meet consumer demand for good user experience with online video. Bell Media sorts programming by brand association, which is where consumers expect to find the content. CTV.ca itself is a curated video hub where you can find 11 of the top 20 broadcast television shows online for free.



DAVID PURDY
SVP, CONTENT, ROGERS

There is a huge opportunity in Canada for these vertically integrated companies to come together and have a standardized approach to on-demand, covering everything from advertising and sales, formatting and transcoding. We haven't taken advantage of this opportunity yet and I feel we should. The sooner we can make that happen the better. There is no reason today for someone to be going to a torrent site to watch broadcast content. We should come together as an industry to make it easier for consumers to access it.

Let's face it, the digital experience of watching TV shows through traditional Canadian broadcasters could be improved. You go to catch up on your favourite show via the network's online players and are faced with only a few episodes, two ads that repeat every 90 seconds and various other problems. So, *strategy* opened up the phone lines, asking digital experts like **James Milward**, founder and executive producer, Secret Location, **Gavin McGarry**, president at Jumpwire Media and **Lianne Stewart**, digital consultant and content strategist, For Your Reading Pleasure to voice some issues with digital and on demand content from Canadian broadcasters. We then asked the broadcasters what they're doing about it.

LACK OF PROMOTION AROUND ON-DEMAND AND DIGITAL SERVICES



GAVIN MCGARRY

"Broadcasters need to use social media to make the connection to content more compelling. Building a brand online can ensure it is kept top of mind with the viewer. Many viewers are no longer watching in real time and their PVRs are full of content. It is important that when they choose to view recorded content they view the broadcaster's content first."



LIANNE STEWART

"Broadcasters need to promote their on-demand and digital services more. I'm still shocked by the number of people who think they need to download shows illegally when the program is already available, legally, online via the broadcaster. If someone can't find it easily on your website, they'll look elsewhere and they will find it."

easily on your website, they'll look elsewhere and they will find it."

VOD should be promoted more. CBC currently cross-promotes our content across genres and media platforms. Typically, this strategy plays out on a daily basis, on television, radio and online, helping users easily navigate our content.

Our VOD windowing strategy is that CBC.ca is positioned as more of an immediate catch-up service following broadcast than a VOD library or repository. Episodes are made available on CBC.ca for a limited time under a free ad-supported model, and then entire series/seasons are available under "pay" windows on partner platforms such as BDU subscription, iTunes, Netflix, and DVD, where they tend to remain available for a much longer period of time.

We agree.

People download illegally for a lot of reasons, but at this point it's unlikely because they are unaware that content is available through legal means. On-demand offerings of shows simply could not be more promoted. Also, there is no data available to show at what rate shows are consumed online through legal vs. illegal means on a network or show-by-show basis.

The thinking was originally that if we don't tell people about on-demand they will stay with the traditional broadcast window longer. And we would actually prefer them to use their PVR over on-demand because PVR carries a full ad load. But when on-demand can carry a full ad load and the alternative is that we lose these people to pirate sites, we're recognizing that it isn't a bad thing to promote the availability of your content both online and on-demand. I think we have reached that tipping point. At Rogers we are promoting the original broadcast, but also that it is available on-demand.

BROADCASTERS
▼**LIANNE STEWART**

"If there are holes in the advertising schedule, broadcasters could take the opportunity to provide more variety promoting their schedules - I find it's the same ad every break at times. Some broadcasters may want to turn down their online ads, too. A lot of us are wearing headphones and it's easy to hit that mute button."

**KIRSTINE STEWART**
EVP, CBC, ENGLISH SERVICES

The problem here is linked to research and commerce. Today we do not capture the viewers on our websites the way we do with television, so we've defaulted to the traditional ad serving model. CBC [offers] three ad units per commercial pod, getting close to a full ad load. In the early days of building up the business, the curators of our video sites did not want to kill traffic and consumption growth, so we were slow to increase ad loads. You also have to think about the user experience, and at the outset, there were not enough advertisers online taking advantage of the medium, so you would get many of the same ads in a single commercial load. We have tried to increase advertising as the business has been able to support it from a user-centric perspective.

**PAUL BURNS**, VP, DIGITAL MEDIA,
SHAW COMMUNICATIONS

[A full ad load on digital is] totally possible. But is it quantity of ads we're seeking or is it the quality of the ad experience? Our view here is that any form of video consumption in an on-demand form produces a more engaged viewer. They've personally selected that piece of content, as opposed to passive TV surfing. The audience is much more active and engaged when you move into anything on-demand and so the quality and impact of the ad experience ranks higher for this simple reason.

**STEVEN BICKLEY**, EVP,
MARKETING & BUSINESS
DEVELOPMENT, BELL MEDIA

We are very focused on user experience and have been strategic about how and when advertising fits into VOD programming online. Its core to our business and we all agree that repeating ads is a bad experience for both the user and advertiser. We are sensitive to when and how this happens on our players.

**DAVID PURDY**
SVP, CONTENT, ROGERS

Right now the advertising revenue associated with on-demand viewing is modest compared to the effort to make it happen. Ergo, people haven't done as much to optimize the ad load and take full advantage of the revenue stream. We have aligned on the fact that someone watching content for up to seven days after the original broadcast counts towards the total viewership with that show. It is amazing how long that alignment takes, then you have to look at the time it takes to code and insert the commercials, refresh them when required relative to how much the advertiser is actually paying you for that. I think as more viewing moves from linear broadcast to on-demand you'll see these things get worked out as the revenue becomes more visible to the business.

Ad monetization is the long pole in the tent. I am amazed at how long it has taken the ratings agencies to be supportive of on-demand. I sat at a number of initial meetings where I was told it wasn't material, on-demand doesn't take up that big a piece of the pie, our clients aren't asking us for this. That was 36 months ago, when things weren't as integrated. I think now it is a priority for us and thus a priority for the agencies that measure advertising.



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CBC

RESTRUCTURING DAYTIME TV IN A POST-OPRAH WORLD

BY JENNIFER HORN

Daytime TV is a tough nut to crack for broadcasters across the board. The audience share is thinning as they fight for an evermore fragmented audience, predominantly women aged 25 to 54. Networks are re-imagining daytime post-*Oprah*, but has anyone nailed it?

There is a slate of new talk shows chasing the audience that the daytime staple left behind. Global particularly wants a piece of that pie, having added talkers from Ricki Lake and Jeff Probst to the 2 p.m. and 3 p.m. slots, sandwiched in between its showpiece soaps, *Days of Our Lives* and *The Young and the Restless* (which reached an average of 345,000 and 860,000 viewers January to May 2012 – up 22% and 18%, respectively, since spring 2011, according to BBM Canada).

Resting the new talkers between its two highest-rated soaps may have been the best strategy to take years ago, but Lina Alles, managing director, exchange trading, Mindshare, says that approach won't necessarily guarantee audiences today.

"Both shows must be strong on their own or the viewer will tune out and go elsewhere," she says.

The battle for talk show audiences escalates this fall with the shift of *Ellen* (407,000 total average viewers, March to May 2012) to its simulcast spot at 4 p.m. on CTV and the introduction of Katie Couric's show in the same timeslot on Citytv. Sunni Boot, CEO, ZenithOptimedia, says that viewers will likely split their time between the two at first, and might even record the show they don't watch live, which goes against Boot's belief that talk shows aren't PVR-worthy due to immediacy.

Carol Cummings, director of TV services, Media Experts, is skeptical of the influx of talk



Above (clockwise from left): Katie Couric, Ellen DeGeneres, Ricki Lake and Jeff Probst battle it out in the daytime talk arena; meanwhile the familiar faces from surviving soaps like *Y&R*'s Eric Braeden saw a big ratings win.

Bottom left: CBC has found success with the *Steven and Chris* format.

shows. "I don't see anyone replacing the strength of *Oprah*," she says, noting that putting *Ellen* and *Katie* up against Global's *Y&R* may be a gamble. "We're saturated with talk shows now," she says. "Rather than keep looking for talk show audiences, maybe they should make another soap."

But Citytv isn't relying solely on talk shows, evident in its decision to move *The Price is Right* (80,500 average viewers, March to May 2012) and *Let's Make a Deal* (45,600 average viewers, March to May 2012, aired in Toronto only) from OMNI to the morning timeslot following *Breakfast Television*. "That might be a more advantageous strategy than just doing talk," says Cummings.

Laura Gaggi, president, Gaggi Media, agrees, saying that game shows attract a more diverse audience, with a split of 18- to 24-year-olds and those over 55 tuning in. She adds that in the race to fill *Oprah*'s ratings, "talk shows make sense, but there is just too much choice."

Boot notes that game shows are good at attracting and keeping live viewing channel-wanderers. "The content is short; you want to see the outcome. A lot of people play against [the game] too, so

there is a heightened level of interest."

Studio-based lifestyle shows are the CBC's daytime meat and potatoes – with *Steven and Chris* bringing in an average of 118,000 viewers and *Best Recipes Ever* reaching an average of 121,000 over the 2011/2012 seasons (BBM Canada). The broadcaster is branding its shows much like a specialty channel, however with lower production costs and a focus on offering simple do-it-yourself ideas.

Magazine-style programs are a good alternative to expensive U.S. fare and provide advertisers with more than just dots and spots, says Mindshare's Alles of the opportunities for product integration.

Boot agrees that they're advertiser-friendly, but points out that CBC is up against all food and shelter channels.

"The CBC is competing even more, [because] I can go onto the Food Network and get any cooking show I desire, or go to HGTV and get anything on home and design," she says.

One thing that's certain is that advertisers have something new to consider. "I applaud their re-focus on daytime. It has been faltering, and they've given us more reasons to look at it, to reinvest in it," says Boot. ☐



BY MEGAN HAYNES

Lately, specialty seems to have an even shot with networks for reaching prime audiences as niche becomes an advantage. And it's long been the go-to partner for brands looking to get into the homes of relevant audiences via deeper integration than is typically feasible on the networks' scripted-centric slates. Here's what's gaining momentum, and the shows expected to be hits right out of the gate, according to TV execs.

NOW PLAYING

Here's who's poised to hit it big this year – let the brand association begin!

The next Mike Holmes could be twins



This will be the year of Drew and Jonathan Scott, hosts of Corus' *The Property Brothers* on W, says Vibika Bianchi, VP original programming, lifestyle, reality, factual entertainment, Corus. Between participating in the NBA All-Star celebrity game alongside celebs like Justin Timberlake, running and hosting the Producers Ball at this year's Toronto International Film Festival, and the international pick-up of their show on the U.S. HGTV West, Bianchi says the buzz around the brothers has been steadily growing. "It doesn't hurt that they're tall, handsome twins," she says.

The top-performing show, which is sponsored by Scotiabank, follows the bros as they help future home owners with "champagne dreams on beer budgets." The Scotts find fixer-upper homes for prospective

buyers and demonstrate the dream possibilities through CGI. Then the realtor and renovator siblings switch into action, negotiating and renovating to perfection.

"Their personalities are big enough that they can expand beyond what we have them currently doing," Bianchi says.

Before there was Mike, there was Norm: The granddaddy of home improvement shows, *This Old House* has been on the air since 1979 and has aired almost 800 episodes. The reno show that built a genre became a branded hit, spinning off into *Ask This Old House*, a magazine, books, as well as inspiring the hit '90s show *Home Improvement*.

Gordon Ramsay's Canadian competition

With a new cookbook recently launched, her Gemini-nominated reality hit *Pitchin' In* renewed for its fourth season, and a successful restaurant in downtown Toronto, Ruby Watchco, Food Network chef Lynn Crawford could be the next big chef brand franchise.

"She's got such a warm accessibility to her," says Barbara Williams, SVP content, Shaw. "We're able to use her in lots of bits and pieces, [such as] when we



are looking for personalities to represent the network. She's well known, well loved and has great versatility."

From recurring appearances on *Restaurant Makeover* from 2005 to 2008 and battling it out on *Iron Chef America* in 2007,

to landing her own series in 2010, Crawford has been steadily moving up the TV chain. She's been invited to be a celebrity guest judge on *Top Chef Canada* and recently partnered with Kitchen Aid

The way to consumers' hearts is through their appetites for online recipes: Chef Lynn's favourite August dish is her upside-down peach cake. Get the recipe at Strategyonline.ca.

Shiny licensing deals we'd liked to see: Lynn loves her knife set and said she would one day love to have her own set of branded knives (hint, hint, nudge, nudge).

to promote the Food Network's Tuesday night lineup. She's also spun out her restaurant to include a gourmet local food shop, Ruby Eats, which includes her own branded preserves and products.

UNDERCOVER BOSS' RATINGS ARE JUST THE BEGINNING OF THE WAVE



After pulling in traditional network-like numbers (it averaged 510,000 viewers each week), *Undercover Boss Canada* (W) returns for its second season this fall, and Corus' Bianchi predicts audience growth. The show, which follows the path of its American counterpart, inserts bosses of big organizations into the world of front-line employees. The first season, the networks' top-rated show followed TTC chair Karen Stintz, Toronto Zoo CEO John Tracogna, and hit a season high of 617,000 viewers with the episode focused on Second Cup CEO Stacey Mowbray.

"We're just at the beginning of that wave," says Bianchi. "I think the enthusiasm for the January episodes was well beyond our expectations." She adds that audiences may be tiring of traditional reality premises, so this show satisfies a viewer's craving for a simple observational show, i.e. no competition or romance.



Brand integrations? DDB Canada's chairman and CEO, Frank Palmer, had a cameo in the premiere episode of *Vancouver*, but his condo got a bit more screen-time than he did when his wife Marika co-ordinated a party the housewives attended. [Ed. note: watch for Palmer's bedroom scene.]

Homegrown Housewives beats the originals

Shaw's Williams predicts another stellar year for *The Real Housewives of Vancouver* on Slice, which will enter its second season this fall. While the *Housewives* franchise has always drawn good numbers for the network, Williams says *Vancouver* audiences doubled those of its U.S. counterparts. It was the most-watched debut of the series, and is currently the top-rated series in Slice's history. "I think a lot of eyebrows were raised when we announced we were doing *The Real Housewives of Vancouver*," she says. "I'm not sure if people thought you could accomplish that format in this country, but boy, we've sure proven that we have lots of housewives in Canada."



Since Trump is booked, who else is available for *Undercover Boss* gigs? While Canada's top earning 100 men (no women made the cut) earned an average salary of \$8.38 million in 2010 (the most recent statistics available) Canada's top earner, Frank Stronach, founder of Magna International, took home a whopping \$61 million the year before he resigned. We'd tune in for that episode if they convinced him to come back, or if they launched a spinoff: *Undercover Ex-Bosses*.

Canadian shows making waves on the international scene



ANOTHER "IT CAME FROM CANADA" FORMAT HIT?

With the economy in constant flux, Bianchi says shows like *Million Dollar Neighbourhood* (OWN) resonate with viewers more deeply. The show, one of OWN's top-five rated, developed by Corus and Force Four Entertainment, takes a down-and-out neighbourhood and challenges residents to raise their net worth by \$1 million through scrimping and saving.

"I think everyone is realizing you can't necessarily be blind about money anymore, and we really have to take control of it," she says. While the network is working on securing the season two neighbourhood somewhere in Ontario, Bianchi says season one has just been picked up by OWN in the U.S., adding that if it does well, the U.S. network has expressed interest in replicating the show with an American locale.

COMING SOON

THE NEXT STAR ACADEMIE

Based on the overwhelming success of *Star Académie* (pulling in an average two million viewers on Friday nights), Quebecor's TVA decided to try its hand at another musical competition show. After winning the Quebec broadcast rights for *The Voice*, launching winter 2013, Isabelle Roy, director, brand and content, Group TVA, says they anticipate similar audience numbers for *La Voix* (hosted by Charles Lafortune, pictured) as it got for *Star*.

Learning from *Star Académie*, Roy says the show will be a multi-platform experience, with plans to engage audiences early on through multiple touchpoints, and offer backstage original content that can be viewed simultaneously while the show airs, contestant blogs and more. "We're no longer just talking about a TV show - we're talking about a multi-platform brand," she says.



A NEW BIG BANG FOR GUYS



This year, specialty is getting a bigger content burst; Shaw has announced it is airing more than 600 hours of original programming and introducing two new channels, female-skewing Lifetime, and H2, a male-skewing extension of the History Channel.

Predicting the next hit for men, Shaw content honcho Williams says the new History show, *Bomb Hunters* by Pixcom Productions, which launches late August, is probably the safest bet. The show treks across

Canada with people who hunt dormant, yet still very much alive, bombs in order to safely detonate them.

"Who knew there were all these explosives across the country?" says Williams. "[The appeal is in] the mystery of it. [The bombs] are great mysteries as people search them out and deal with them."



Did you know: Canada's East Coast has more than 1,100 known locations of unexploded bombs in the water, while the West Coast has 26. On land, the Canadian military reports it knows of "several hundred" legacy sites.

COPPER AIMS FOR AMC-CALIBRE DRAMA



Scripted TV is having a renaissance, and many of the smart new shows are coming from cable or Netflix, rather than networks. Showcase, in partnership with BBC America and Cineflix Studios, hopes to capture that gritty-drama loving fan base with *Copper* this fall. The 10-part period piece is a crime drama set in New York City circa 1860, and follows two civil war vets working New York's Five-Points neighbourhood, a crime-infested slum. It boasts a strong creative

team, including Emmy winner Tom Fontana and Academy Award nominee Barry Levinson, whose resumes include the critically acclaimed *Oz* and *Homicide: Life on the Streets*. "We've got our fingers crossed big time on this one," says Shaw's Williams.



Format family history: *The Voice* is an adaptation of *The Voice of Holland*, one of the Netherlands' most popular shows. The format has since been picked up by at least 15 different nations, including Portugal, Ireland, and, of course, Canada, paving the way for a potential all-star global *Voice-off*, then a *Voice vs. Idol* smackdown.

THE NEXT BIG KID BREAKOUTS

GUMBALL GETS RIDICULOUSLY WEIRD TO WIN AUDIENCES



Premiering on Teletoon this fall, *The Amazing World of Gumball* is a U.K./U.S. hit that follows a super strange family of

cartoon animals who exist in a live-action world. The show's won a number of awards (including a BAFTA in children's programming), swayed critics for its absurd silliness and was ranked in the top five shows among all kids' demos on the Cartoon Network U.S.

SUITE LIFE CREATORS STRIKE GOLD AGAIN WITH MR. YOUNG



From the producer and writer of Disney hits *The Suite Life of Zack & Cody* and its follow-up *The Suite Life on Deck* comes

the YTV original program *Mr. Young*, which follows a genius 14-year-old as he navigates high school...as a teacher. Now entering its second season, the show has garnered international attention: last September Disney XD picked it up, and this year it airs in over 40 countries.

NOW TRENDING

RESTAURANT-ING IS THE NEW FOOD FORMAT RECIPE



"We've seen a great trend in the food world around restaurants," says Williams. On the fall docket: Food Network is debuting *3 Days to Open with Bobby Flay* and *Restaurant Takeover*, and bringing back *Restaurant Stakeout*, *Restaurant Impossible* and *Diners, Drive-ins and Dives*.

THE RESURGENCE OF THE DATING SHOW

"We're noticing that dating shows seems to be on the rise again," says Bianchi. This year's fall lineup includes *The Bachelor* (Global, pictured), *Bachelor Pad* (Cosmo), *Love Trap* (Cosmo) and *Love Broker* (Cosmo), while this winter *Come Date with Me* (which follows an eligible bachelorette pursued by four suitors who take turns cooking for the group) will premiere on W.



Next-level product integration

As *Recipe to Riches* and *Skatoony* each head into their second seasons, branded partners are reaping the benefits of shows that push boundaries.

A first of its kind, *Recipe* morphed



the cooking competition genre into a consumer experience by turning contestants' creations into President's Choice products, placing them on shelves the day after airing and giving audience members an opportunity to test the food themselves.

Loblaw's Allan Lindsay, VP brand marketing, says the show was a great success and has helped increase brand affinity for both Loblaw and PC (which was the top Canadian brand on a 2011 Ipsos Reid poll on influential brands.)

Lindsay says they won't be changing the format for season two very much, but will be working more closely with the judges to ensure a smooth TV-to-store experience, addressing some of the issues in mass-producing recipes.

"[We got] some comments online about how our cheesecake looked different than what [contestant] Jacqui had created on the show and that really was a function of the production process," he says. By placing more emphasis on the batch-up challenge, creating a larger quantity of the recipe, they'll be able to determine mass-production issues earlier on. "Anything we can do to help facilitate that process will help us when our development team has to take those recipes and turn

them into finished products," he says.

On the children's programming side, production co Marblemedia will also evolve the partnership between Via Rail and *Skatoony*, a Teletoon game show that pits live-action children against cartoons, to more than a logo on the screen, says Mark Bishop, co-CEO and executive producer, Marblemedia.

Bishop says the brand is targeting parents who would likely be co-viewing with their children. "We know kids and parents are watching together - we've seen it from Facebook messages, email message from fans [and] the ratings."

"Because it's a quiz show, we weaved in questions related to trains," says Bishop. "We were able to tie that into the size and scope of Canada." If the show is picked up for a third season, Marblemedia would look for more brand partnerships to expand the game into an interactive and mobile environment, finding ways for audience members to play with the show in real time, and creating new brand integration opps.



"There is only so much we should do with a television program before we run the risk of turning it into a giant commercial," he says. "But I think the real deep engagement that the audience and advertiser appreciate is what we do in a simultaneous interactive experience."

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Left to right: **Suits**, **White Collar** & **Dallas**

*Source: BBM Canada, Analogue Specialty Ranking

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PRIMETIME BATTLEFIELDS 2012

MONDAY



TUESDAY



WEDNESDAY



THURSDAY



FRIDAY



SATURDAY



SUNDAY



BY VAL MALONEY

Now that the lights, red carpets and hangovers of the upfronts are all things of the past, which shows emerged as likely to pull in the most viewers this fall across the shiny new Canadian TV schedules? Will Shaw's drama-heavy 10 p.m. plan pan out on Global? How about Rogers' Citytv prescription for laughs? We called in some media insiders to pick the best bets and toughest fights across the new fall schedule. Ready, set, watch!

MONDAY



Partners (above) and *Revolution* (right), both on Citytv.

The most notable battle for the dial on Monday night, according to Kim Dougherty, director of national broadcast investments, OMD, is the fight for reality TV supremacy between Bell Media's two conventional networks.

At 8 p.m. it's pitting *Dancing with the Stars* on CTV against the newly added fall season of *The Voice* on CTV Two. "*Dancing with the Stars* has a slightly older skew than *The Voice* but both shows have fairly similar audiences," she says.

Deborah Coyne, managing director of trading, Maxus Canada, agrees, saying the two popular reality hits will split the audience. Last season, *Dancing with the Stars* earned an average audience of 1.99 million viewers per episode and *The Voice* got 1.59 million, according to numbers provided by CTV from BBM Canada.

Coyne and Dougherty agree that Citytv's new Monday buddy comedy, *Partners*, from the creators of *Will and Grace*, will perform well in its 8:30 p.m. timeslot, with the lead-in of *How I Met Your Mother*, which drew an average audience of 863,400 viewers last year.*

Comedy continues at 9 p.m. on Citytv, with *2 Broke Girls* leading into *Don't Trust the B---- in Apartment 23*, which earned 622,400 average viewers in its 2012 spring mid-season debut. Global contrasts this



Also betting on the 8 p.m. reality audience is the results show of CBC's new musical talent search *Over the Rainbow*, running against a simulcast of *Bones* on Global Television, which moved from 9 p.m. on Thursday, previously earning an average audience of 1.725 million viewers for its May finale (BBM Canada).

"*Bones* is no pushover," says Coyne. "It has consistently proven itself against both [*DWTS* and *The Voice*] and will win 8 p.m."

with the pre-release of *Parenthood*. "It may not pull the same numbers as *House* but with *Bones* as a lead-in it could carry over a majority of its audience," says Coyne.

The media insiders are split on how *Revolution*, the

new post-apocalyptic drama from J.J. Abrams at 10 p.m. on Citytv, will fare.

"It looks exciting and suspenseful, but perhaps a bit complicated against the other broadcast offerings," says Dougherty.

Those other offerings are returning audience stalwarts *Castle* on CTV, *Hawaii Five-0* on Global and a repeat of *Flashpoint* on CTV Two.

Coyne, however, believes that *Revolution* will draw a younger crowd with its *Terra Nova* vibe.

* Citytv is currently available in 67% of households across Canada.

TUESDAY



The second night of the week is home to four new comedies on the conventional dial.

Michael Neale, chief investment officer at MediaCom Canada, says audiences will still be strong for the results show of *Dancing with the Stars* on CTV at 8 p.m., going against the results of *The Voice* on CTV Two, *Raising Hope* on Citytv and *NCIS* on Global.

Rosemary Cooper, director, broadcast investments at ZenithOptimedia says 8 p.m. will split down the middle, with women choosing *Dancing with the Stars* and men going with *NCIS*.

Neale is unsure if the female-heavy *DWTS* fan base is a good match for the new Charlie Sheen comedy *Anger Management* on CTV at 9 p.m.

"The jury is still out on if the audience will stay leading into the new Charlie Sheen show," says Neale. "[It] covers a very predictable topic for him and we will see if audiences take with this new comedy."

He says if viewers don't want another dose of Sheen, they won't stay for CTV's other new comedy *The New Normal*, about a woman



Clockwise from left: *The New Normal* (CTV), *Anger Management* (CTV) and *Vegas* (Global).

becoming a surrogate mother for a gay couple. "Not the strongest lineup for CTV in the key 9 p.m. hour," he says.

Cooper says that 9 p.m. will again split along gender lines, with *New Girl* taking it for the females on Citytv and *NCIS: LA* on Global winning the most men.

However, she says the 10 p.m. slot is more difficult to predict, with fewer simulcasts and Global's introduction of new drama *Vegas*.

"*Law & Order: SVU* did well in pre-release at 10 p.m. so *Criminal Minds* (in its seventh season on CTV) should also do well, but it faces stiff competition from newcomer *Vegas* and what could be the last season of *Private Practice* (on Citytv)."

Neale isn't sold on Global's Dennis Quaid-starring newcomer, about bringing order to Las Vegas in the '60s.

"If I were to gamble on this one, I don't see a huge following outside the older end of the 25-to-54 audiences."

Vegas is however a nice audience mesh with the *NCIS* duo leading into the crime drama, whose protagonist, a convention-breaking law man (a '60s cowboy version of *NCIS*) is played by Quaid.

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WEDNESDAY



Above: *The X Factor* (CTV).
Opposite page: *Arrow* (CTV Two)
and *Guys with Kids* (Global)

There are eight new shows on the Wednesday dial, but OMD's Dougherty and Maxus's Coyne say this night will be another battle for reality supremacy.

At 8 p.m. the fight is between *Survivor* on Global, a revamped version of *The X Factor* on CTV, *Dragons' Den* on CBC and the one non-reality contender, new DC Comics drama *Arrow* on CTV Two.

"This year *The X Factor* will be more exciting than ever as Simon Cowell has signed on Demi Lovato and Britney Spears as judges," says Dougherty. "We believe people will tune in to see whether Britney peaks or not. Anything she does will become water-cooler news the next day. [Spears and Lovato] will definitely improve the already high ratings this show receives."

Coyne, on the other hand, says not to count out *Survivor*, which took on *The X Factor* last fall with Global winning week over week.

She also says *Dragons' Den* on the CBC, which pulled an average of 1.39 million viewers per episode last season according to BBM Canada (number provided by the network), will make it a tough battle for newcomer *Arrow* on CTV Two. However, since it is the one new drama in the slot, the counter-programming may pay off.

CTV continues with *The X Factor* until 10 p.m., while Global introduces two new comedies in the 9 p.m. hour, the Matthew

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[TOUGH FIGHT]



[GUY MAGNET]

Perry-starring *Go On* at 9 p.m. and the Jimmy Fallon-produced *Guys With Kids* at 9:30 p.m. in pre-release.

Dougherty says the new Global comedies don't stand a chance against established laughter *Modern Family* on Citytv and *The X Factor* on CTV.

Coyne, however thinks that while women will jump to the first Canadian version of *The Bachelor* at 9:30 p.m. on Citytv, men will flock to *Guys With Kids*.

"It is produced by Jimmy Fallon which gives the show instant credibility," says Coyne.

At 10 p.m. Global has new drama *Chicago Fire*, which Dougherty likens to *Back Draft* brought to the small screen. She says the show is exciting, but will have a tough time nabbing viewers away from CTV's established drama *CSI*.

A more female-focused option is new country music drama *Nashville* on CTV Two, which Dougherty says should provide a "winning soap opera format" in the 10 p.m. slot.

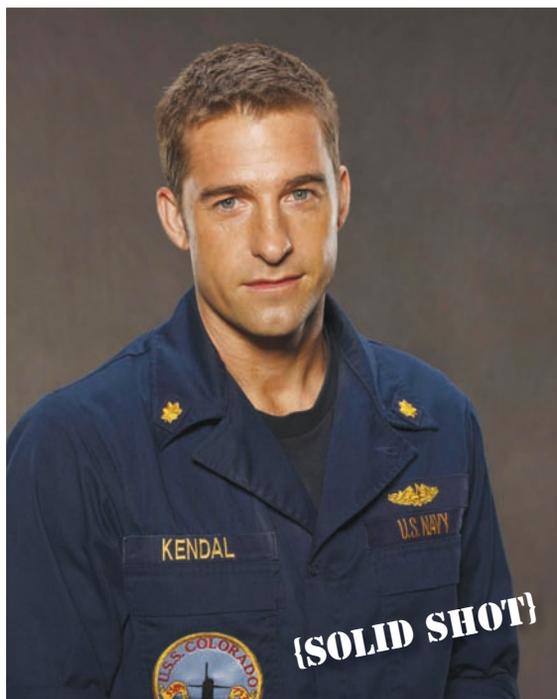
Coyne agrees that though the new dramas look promising, the 10 p.m. hour will again go to CTV this fall.



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Clockwise from above: *Last Resort* (Global), *The Big Bang Theory* (CTV) and *Elementary* (Global).

THURSDAY

Everything old is new again on the Thursday night fall schedule, with *Two and a Half Men* coming to the night from Monday and *Glee* moving over from Tuesday.

The night leads off with Canada's most popular TV show, *The Big Bang Theory* at 8 p.m. on CTV going against *The X Factor* results show on CTV Two, the final season of *30 Rock* on Citytv and new Scott Speedman-starring drama *Last Resort* on Global.

Helena Shelton, EVP, trading and accountability, PHD, says good production value and a solid storyline should help the new Global drama, about the survivors of an attack on a U.S. submarine, against the comedy blockbuster on CTV.

Bailey Wilson, manager of broadcast investments, UM, says the addition of *Two and a Half Men* to CTV's schedule at

8:30 p.m. following *Big Bang* gives the Bell Media channel the strongest lineup of the night. Because of *Big Bang's*, well, bang with Canadians, she isn't sure about the fate of *Last Resort* on Global.

"I'm sad to say that *Last Resort* may fall victim to tough competition from rival CTV at 8 p.m.," she says. However, it has counter-programming going for it as the only drama series in the 8 p.m. timeslot, unlike 9 p.m. when Global brings *Glee* to simulcast, going against popular series *Grey's Anatomy* on CTV, *Vampire Diaries* on CTV Two and *Person of Interest* on Citytv.

Wilson says *Glee's* move to Thursday from Tuesday is surprising, and doesn't think it will help its slipping numbers. Shelton says she doesn't see a clear winner in the 9 p.m. slot, with *Glee* duking it out with the other three dramas.

Elementary, the modern day take on *Sherlock Holmes* has a good shot at 10 p.m. on Global though, says Shelton, who doesn't believe the final season of *Flashpoint* on CTV, *The Mentalist* on CTV Two or *Scandal* on Citytv will offer much competition.

"We believe that despite *Scandal's* good spring rating performance, Global's new offering *Elementary* will win the time period," says Shelton.

Wilson agrees, saying she expects *Elementary*, one of her favourites of the season, to be one of the top new dramas for Global this fall.

FRIDAY



Long thought of as a “throw-away night,” Carol Cummings, director of television services, Media Experts, says networks have changed their tune and are now programming some of their top shows at the end of the work week.

Cummings says the biggest match-up of the night comes at 8 p.m., with Kiefer Sutherland’s *Touch* on Global up against *CSI: NY* on CTV, *Shark Tank* on CTV Two and comedy *Last Man Standing* on Citytv. *Touch* moves from Thursday at 9 p.m., where it went against *Grey’s Anatomy* this spring.

“Both *CSI: NY* and *Touch* drew roughly the same viewers, however *Touch* was opposite tough competition with *Grey’s*

Touch (left) and *Made in Jersey* (below), both on Global.



Anatomy, so we feel it will edge out *CSI* and win the 8 p.m. time slot this fall,” says Cummings.

Also moving to Friday is *Community* at 8:30 p.m. on Citytv, which Todd Paterson, investment director, Starcom, says will draw its loyal crowd of viewers, averaging 266,600 last season.

Made in Jersey, a drama about a young lawyer, is new on Global at 9 p.m., going up against returning fantasy, action and sci-fi shows – *Grimm* on CTV, *Nikita* on CTV Two and *Fringe* on Citytv. Cummings says that female audiences will “sample” the new show, but that dark fairytale drama *Grimm* will take the time slot.

The 10 p.m. slot is a “no brainer,” says Cummings, with *Blue Bloods* on CTV going against *Dateline* on CTV Two, an encore episode of *Mantracker* on Citytv and documentary series *16X9* on Global. Tom Selleck and his moustache for the win.



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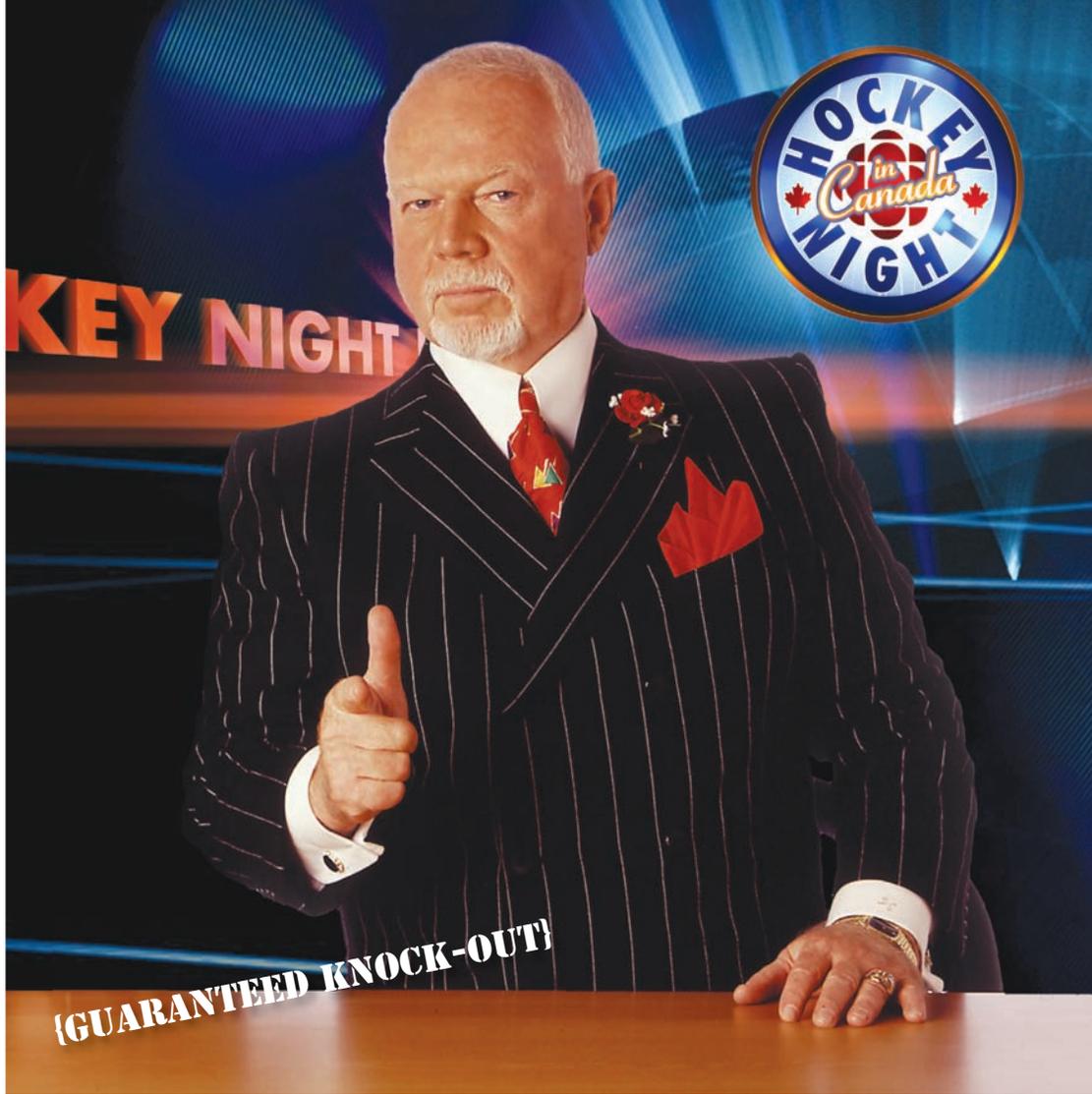


ACTION





Clockwise from above:
The Neighbors (CTV), *Saving Hope* (CTV Two) and *Hockey Night in Canada* (CBC).



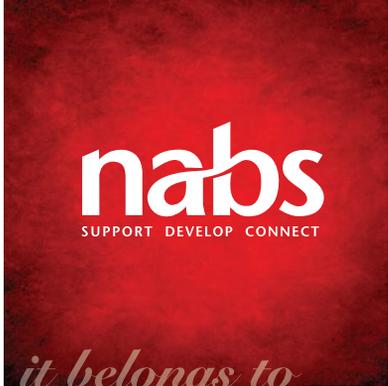
SATURDAY

Chatter around the *Hockey Night in Canada* rights coming up for renewal in 2014 was at a fever pitch during this year's upfronts, something that is unsurprising to MediaCom's Neale who says, "CBC doesn't just win the night, it obliterates the competition."

Neale says the only route for capturing alternate audiences on Saturday comes from targeting women, with his best bet coming from Citytv's repeat of the week's episode of *The Bachelor Canada* at 8 p.m.

Cancon is scattered throughout the night opposite hockey, with *The L.A. Complex* airing on CTV Two at 8 p.m., *Recipe to Riches* running a repeat at that time on Global and the summer-premiered *Saving Hope* on CTV Two at 9 p.m.

Neale also doesn't have high hopes for the offerings from CTV for the night, with *W5* and *Crimetime* (repeats of crime dramas) running before new alien comedy *The Neighbors* at 10 p.m., a show he doesn't give more than a season on the air. Former Thursday night comedy *Whitney* closes the night on the channel, landing at 10:30 p.m.



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SUNDAY



Clockwise from above: *666 Park Avenue* (Citytv), *Malibu Country* (Citytv) and *The Mob Doctor* (CTV).

Media Experts' Cummings has her eye on Sunday, saying "if you haven't already purchased a PVR, this night of TV fare may just be the deciding factor in the purchase decision."

She and ZO's Cooper agree that Global will continue to draw a male audience with its animated fleet of shows, including *The Simpsons*, but Cummings says that *The Amazing Race* on CTV at 8 p.m. will remain the top draw for the timeslot, beating out new Citytv comedy, the Reba McEntire-starring *Malibu Country* about a single mother and her family hijinks, and *Mike and Molly* on CTV Two.

More comedies vie for the 8:30 p.m. spot opposite the hour-long drama and reality, with Will Arnett's *Up All Night* on CTV Two, *Happy Endings* moving from Wednesday to its new Sunday spot on Citytv and *Bob's Burgers* on Global TV.

At 9 p.m. the expected winner is the newly moved *Revenge* on Citytv, coming to Sunday from its previous spot on Wednesday night, says Cummings. She predicts new CTV drama *The Mob Doctor* will develop a following, but not enough to win the timeslot.

"ABC made a smart scheduling change in moving their hit *Revenge* from Wednesday to Sunday at 9 p.m. to pull in the *Desperate Housewives* audience," says Cummings. "In Canada, Rogers is simulcasting the show on Citytv. CTV is hoping to hold onto the *Desperate Housewives* crowd with new medical drama *The Mob Doctor*, but *Revenge* will surely take the time period."

Cummings doesn't have the same hopes for Citytv's new 10 p.m. drama, Vanessa Williams-starring *666 Park Avenue*, about a couple who move into the haunted address (think FX Canada's *American Horror Story* for the conventional dial), which faces stiff competition from *The Mentalist* on CTV and *The Good Wife* on Global. She says *The Mentalist* will take the time slot, slightly edging out the competition.



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THE NATIONAL* FALL TV SCHEDULE 2012/13

	8:00	8:30	9:00	9:30	10:00	10:30
Mon.						
CBC	Over the Rainbow (results)	Who Do You Think You Are?	Murdoch Mysteries		The National	
Citytv	How I Met Your Mother	Partners	2 Broke Girls	Don't Trust the B in Apt. 23	Revolution	
CTV	Dancing with the Stars				Castle	
CTV Two	The Voice				Flashpoint (R)	
Global	Bones		Parenthood		Hawaii Five-0	
Tues.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Rick Mercer Report	22 Minutes	The Big Decision		The National	
Citytv	Raising Hope	Ben and Kate	New Girl	The Mindy Project	Private Practice	
CTV	Dancing with the Stars (results)		Anger Management	The New Normal	Criminal Minds	
CTV Two	The Voice (results)		Emily Owens, M.D.		The Mentalist	
Global	NCIS		NCIS: Los Angeles		Vegas	
Wed.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Dragons' Den		Titanic: Blood and Steel		The National	
Citytv	The Middle	Suburgatory	Modern Family	The Bachelor Canada		
CTV	The X Factor				CSI	
CTV Two	Arrow		Law & Order: SVU		Nashville	
Global	Survivor: Philippines		Go On	Guys with Kids	Chicago Fire	
Thurs.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	The Nature of Things with David Suzuki		Doc Zone		The National	

Citytv	30 Rock	Parks and Recreation	Person of Interest	Scandal		
CTV	The Big Bang Theory	Two and a Half Men	Grey's Anatomy	Flashpoint		
CTV Two	The X Factor		Vampire Diaries	The Mentalist		
Global	Last Resort		Glee	Elementary		
Fri.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Marketplace	Rick Mercer Report (R)	The Fifth Estate	The National		
Citytv	Last Man Standing	Community	Fringe	Mantracker (R)		
CTV	CSI: NY		Grimm	Blue Bloods		
CTV Two	Shark Tank		Nikita	Dateline		
Global	Touch		Made in Jersey	16X9		
Sat.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Hockey Night in Canada (Game #1)			Hockey Night in Canada (Game #2)		
Citytv	The Bachelor Canada (R)		Less than Kind (R)	Murdoch Mysteries (R)		
CTV	CrimeTime block			The Neighbors	Whitney	
CTV Two	The L.A. Complex		Saving Hope	The Borgias		
Global	Recipe to Riches		CrimeTime	Close Up		
Sun.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Over the Rainbow		Dragons' Den (R)	The National		
Citytv	Malibu Country	Happy Endings	Revenge	666 Park Avenue		
CTV	The Amazing Race		The Mob Doctor	The Mentalist		
CTV Two	Mike and Molly	Up All Night	CTV Movie			
Global	The Simpsons	Bob's Burgers	Family Guy	American Dad	The Good Wife	

*Note: The grid covers the national networks' schedules based on Toronto timetables (ET). Regional times for networks such as Citytv will vary. All information is tentative and subject to change. Orange indicates new programs. (R) indicates repeat episode.



Shopper Marketing: BEYOND THE CART

Canadian retailers and marketers face an array of challenges today in their efforts to cultivate exceptional shopper experiences. An August 2011 MarketingLab survey of best practices for shopper marketing summarized the state of affairs, stating that retailers “need to align their merchandising, shopper research, store operations and upper management [and] also their vendor partners.” Add to that the emphasis on discount in a sluggish economy, the game-changing effects of social media, mobile and ecommerce technologies, and the impending arrival of large American retailers such as Target, scheduled to open 100 to 150 stores in Canada in the next two years.

So it's not surprising that, according to the survey, 85% of marketers have conducted some kind of vendor-driven shopper marketing initiatives in the last three years. More than half of those surveyed are conducting upwards of six shopper marketing programs in a calendar year. This fast-moving, shopper-centric field focuses on the shopper rather than the consumer, harnessing data to drive insights into the path to purchase, from the motivations and decisions that motivate shoppers to consider a brand to the in-store experience and transaction to the post-purchase moment of truth when the shopper rips the tags off and the cycle begins again.

“Marketers need to adapt to this new reality, and get into the shoppers’ mind in order to get into their wallet,” says Stephane Drouin, president of Montreal and Toronto-based shopper marketing agency SVM.

Gathering and making good use of data can give a marketer an advantage over the competition while measuring ROI in the bricks and mortar and digital marketplace. But effectively gathering and leveraging this data is a challenge, especially when the target is constantly moving and evolving.

“This whole one-to-many approach that has spearheaded retail marketing up to now is done. You need to engage with different shoppers on different levels through different channels,” says Dawn Abankwah, principal consultant for the Loyalty

Marketing Services division at Aimia, a Montreal-based global loyalty marketing services firm that offers a full suite of proprietary and coalition marketing solutions, such as Aeroplan in Canada and Nectar in the U.K, Italy and Chile, as well as analytics and enhancement services. Loyalty programs are a key aspect of shopper marketing, says Abankwah, because they provide valuable data every time the shopper swipes her loyalty or payment card.

“We need to make sure that that customer has a fantastic experience when they’re interacting with your brand,” she says. “The question is, how are you going to do that if you don’t know who your shoppers are and how they behave? Understanding those demographics, their preferences, their shopping behaviours, all of that can play a key role in creating targeted one-to-one marketing communications, and that’s going to lead to a more measurable ROI, which is obviously top of mind, especially today.”

Collecting the data is just the first step, however. Most retailers find it challenging to convert their insights into effective shopper marketing programs. Segmentation is a good way to identify your best shoppers, says Drouin. “Once you understand who they are, what represents the most added value to them in the category or the retail channel, and what is their path to purchase, their triggers and their barriers to purchase, you can develop a customized strategy for a better shopping experience they will feel is made just for them.”

Often the data required is already in the marketer’s hands, but needs to be translated into an action plan. For a luxury boutique retail client, Aimia leveraged its strategy and analytics expertise to identify a potential retention problem, using existing data to identify a group of aging customers who were about to exit the brand and develop a strategy to replace or retain them. “It would have hit them out of nowhere, had we not dove into this analysis,” Abankwah says. The agency



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With over 30 offices in 20 countries, Aimia offers a full-suite of loyalty management services, including coalition loyalty, proprietary loyalty and loyalty analytics. Aimia's unique capabilities include proven expertise in converting frequent flyer programs to coalition loyalty programs and launching greenfield coalition programs. Aimia is also a leading innovator in the emerging digital and mobile space.

Aimia represents the coming together of several highly respected Canadian and global brands, starting with the spinoff of Aeroplan into a wholly-owned subsidiary of Air Canada in 2002. Then known as Aeroplan Income Fund it acquired Loyalty Management Group (LMG) in 2007, a loyalty marketing and customer-driven insight and analysis business that owns and operates Nectar, the United Kingdom's leading coalition loyalty program, and leading loyalty marketing agency Carlson Marketing in 2009. The company became Aimia in October 2011.

Aimia's Intelligent Shopper Solutions (ISS) analytic hub gives clients access to sales data and analytical tools, driving actionable shopper behaviour insights and enabling the targeting of customers in a more relevant way. The Cardlytics advertising platform enables banks to deliver rich, relevant rewards to its customers based on purchasing history while fully protecting their privacy and measuring the effectiveness of targeted campaigns. Enhancement services products monetize data to devise new funding models for loyalty programs. And because one size doesn't fit all when it comes to one-to-one relationships, Aimia puts its expertise to use to recommend custom solutions tailored to each client's needs.

went a step further, creating customized segments based on average spend or value and behavioural factors, which in turn helped the retailer's HR department train staff to identify and manage potential best customers and brand advocates.

Of course, not every marketer is in need of a full suite of services. "You need to understand what your goals are, your pain points are and how your marketing dollar can work for you, and seed it so it does provide a return," says Abankwah.

WINNING IN-STORE IS KEY

While shopper marketing is expanding to look at the entire purchase cycle, a greater and greater number of purchase decisions are being made in store - up to 76 percent, according to POPAI's 2012 Shopper Engagement Study. "Point-of-purchase (POP) and the communication that take place in-store and on-shelf is critical to the success of a brand, and great programs that are supported by merchandising often see tremendous lift figures when executed properly," says Kris Matheson, director of shopper marketing at Markham, Ont.-based Artisan Complete, an agency specialized in POP marketing.

Artisan was awarded the POPAI Display of the Year in 2011 for an "Uncap What's Inside" floor display for Sharpie. The small footprint display showcased a large variety of SKUs that shoppers could mix and match and test for themselves, and resulted in an incremental sales increase of \$175,000. The agency is also working with Staples Canada, handling signage as well as decor and merchandizing of end-caps for various brands that are featured within the retail locations.

Artisan works directly with retailers and marketers in Canada and the US, as well as in collaboration with agencies requiring POP strategic and implementation expertise. "Insights are often developed within the organization at the brand, but it's companies like Artisan that take those insights and make them actionable," says Matheson. "An insight is worthless if we can't translate it and incorporate that visually and bring it to life in-store, so it becomes actionable."

Shopper insights can inform other decisions at the retail level, such as building categories, designing store formats and layouts, and influencing behaviours like cross-selling and upselling through different products, brands and categories within the store.

Recently, for Quebec convenience retailer Couche-Tard, SVM developed a pilot program to reach one of Canada's most sought-after segments these days, the on-the-go coffee shopper. "This translated to a very positive sales increase, which has led to the roll out in all the Couche-Tard stores in Quebec," says Drouin.

RIDING THE TECHNOLOGY ROLLERCOASTER

The way that people are making decisions in-store is changing quickly, thanks to disruptive consumer technologies like mobile phones and location-based apps, online shopping and social media. The MarketingLab survey found that while two-thirds of marketers are dabbling in integrating social media into their shopper marketing programs, mobile is still prohibitive to most due to the time and cost involved.

"Customers are expecting it and making use of social and mobile channels as we would have predicted," says Abankwah. "I don't know that retailers and other businesses are responding to that at the same rate."

One way in which consumers are turning the tables is "showrooming," a phenomenon particularly evident in electronics and sporting goods, where shoppers will visit a retail location to touch or try on a product and then go online to find the best price. "We used to think that people went online and pre-shopped and went to the store to buy," says Drouin. "Now it's the other way around."

Matheson, who has executed merchandising programs for recent mobile phone launches in Rogers Wireless locations, points out that the arrival of American retailers such as Target



makes shopper marketing an even more crucial weapon to fight the price wars. "As retailers are struggling to compete against each other, where it all becomes a price sensitive issue, it's going to be the opportunity to create new experiences within stores, the idea of offering unique and custom programs for individual retailers that align to that need," he says.

To work toward that goal, SVM has built a proprietary database of Canadian CPG retailers called LINK, "where we really dig into the profile and hot buttons and all the info you need to win with those retailers," says Drouin. "It's a nice tool for manufacturers to come to retailers with programs that will resonate with them."

On the ecommerce side, Aimia's Cardlytics solution allows financial institution clients to target advertising directly to shoppers based on data harvested from electronic banking statements. Shoppers who opt in to the

Artisan Complete

Forty years ago, Artisan Complete began as a printer, producing large format signage for Canadian retailers. Since then, the company has evolved from that strong retail and manufacturing core to incorporate merchandising, decor, design and strategy, making it one of a small handful of agencies today who can singlehandedly carry an in-store campaign through from strategy to production.

Today the Markham, Ont.-based agency employs 183 staff, working with retail and CPG clients including Suncor's Petro Canada brand, Staples Canada, Roots Canada, Rogers Wireless, PepsiCo Frito Lay, L'Oreal Canada and Newell Rubbermaid.

Artisan prides itself in its specialization in the point of purchase space, often collaborating with other agencies to contribute expertise to this central phase of the shopper purchase cycle.

Artisan's Magnificent Twelve are a set of guiding principles that serve as benchmarks for both the agency and its clients in effective point of purchase design and implementation. The agency's blog, at Artisancomplete.com, is quickly becoming a destination and resource for the industry.



PepsiCo Frito Lay Canada launched Twistos to wide retail success this spring utilizing and Artisan designed merchandising program. Secondary, perimeter located displays are critical to new product launches supporting centre store aisle placement.

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SVM

Founded in 1998, SVM is Canada's first integrated shopper marketing agency, providing services from shopper research to strategy and creative to ROI and KPI measurement. Based in Montreal and Toronto, SVM works with key retailers and manufacturers in all retail sectors across Canada. CPG clients range from Keurig to Molson Coors to Danone, while in the retail space, clients include Metro, Couche-Tard, and La Vie en Rose.

SVM employs a unique, hands-on 360-degree approach known as DOTS, which, as the name suggests, connects the dots with the brands and the shopper through research, conceptualization, implementation and measurement. The agency's proprietary LINK database profiles Canadian CPG retailers to enable the development of relevant, targeted programs.

The SVM team have strong roots in retail and manufacturing, and work to cultivate conversation and collaboration between the two perspectives. Similarly, the agency's expertise of the Quebec shopper is an asset to clients seeking to create truly national campaigns.



The C-store new coffee experience based on SVM's DOTS shopper marketing approach, implemented in their top stores across Quebec.

service are pushed offers and the discounts or money back is directed back to the card balance. The retail partners pay only when the offer is activated, and the data gathered is easily measured.

Abankwah warns against fixating on technology rather than strategy. "I hear people talking about, 'what's your mobile strategy?' And I say your strategy is your strategy, and mobile is just a channel. You have to get your head around that before you can execute properly."

One defense against outside competition is the strong relationships between Canadian marketers and their partners. "Coming in at the 11th hour, saying I need a display next week – we do that all the time, but it's not how you're going to get your best work," says Matheson. "The longer we can work together, the better the work that we're going to do." •

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BY VAL MALONEY

Since a lot of innovation in advertising comes from media, for the last six years, *strategy* has been keeping tabs on the talent behind this new creativity. So once again we reached out to the leaders of Canada's media agencies to discover

the best and brightest in their stratosphere.

This month we feature the second set from the two-part shortlist. The overall winner will be chosen by the *strategy* Media Agency of the Year jury and announced this fall.

Charland remixes online to launch a new Loto-Quebec game



Making the act of watching online videos a little more like gambling was the objective behind the launch campaign for Loto-Quebec's Sprinto, spearheaded by Louis-Philippe Charland, strategic digital planner, Carat.

Sprinto is an in-store lottery game which aims to capture the excitement of live horse races on variety store video screens. When customers buy a ticket, they are assigned one of five horses on the screen, and if their horse wins, the player can win between \$2 and \$15,000 in instant cash. The new game's sweet spot target is men aged 25 to 49, says Charland.

To launch the game in a unique way, Charland wanted to recreate the tension and excitement of the in-store experience online by purchasing pre-roll ads and turning the time tracker on the video into a horse racing to the finish line (rather than a dot moving along the bottom of the screen).

The pre-roll video ads, running on French sites including Tou.tv and Vtele.ca, show a person watching the horse with anticipation, and has two possible outcomes – victory or consolation.



"Online video consumption is rapidly growing in Canada and users are paying attention when viewing the content," Charland says. "I decided to capitalize on this highly qualified captive environment to recreate the excitement happening when people are attending horse races."

"I got the idea from a similar campaign we did last year with Reebok where we changed the timeline for that brand, which was the first in the market at that time," he says. "This was a unique way to use a feature that already exists in the video player but is rarely used by advertisers. This integration combined with a pre-roll placement

allowed us to bring our idea to life. It gives us a chance to speak one-on-one with the user."

The online campaign featured creative from Lg2, and launched in May, says Charland, who has been with Carat for the past two years. He joined the company from Mediaedge Montreal, which was his first job after graduating from the Université de Montréal, where he studied marketing.

Charland also works on Astral Radio, Sobeys and Subway.



Walton and Whiffen win Young Lions nod

The mandate handed down to participants at this year's *Globe and Mail* Young Lions competition was to establish the YMCA's status as a community-building, relevant social good organization and raise awareness of its advocacy efforts and programs, as well as its authority in the youth health and wellness sector. The victory went to media planner Valerie Whiffen and senior broadcast negotiator Chris Walton from Media Experts, who went on to compete against teams from around the world in Cannes.

Walton and Whiffen chose to focus on face-to-face interaction, getting people to step away from the computer and communicate – and create communities – in person.

Their first idea was to distribute 10,000 complimentary YMCA visit passes, with which people could see a new aspect of their community and the scope of the YMCA's programs. The hook was that after people visited they had to forward the pass on to a stranger, as well as enter their details on a website, which would be added to the YMCA database.

"The idea is that consumers would be able to pass the card on to the next person and we would be able to track the pass backs, like an old chain letter," says Whiffen. "It gets people who live in the same community together and gets the YMCA back

to the grassroots level that it was founded on. It would also give us information on where the YMCA's core demographic is located."

A few apps were also built into the plan, including one called Activate that uses GPS to identify the nearest volunteering opportunities in the city. The app also promotes healthy living, giving points to users every time they visit the gym that count towards discounts or special offers.



"The relevance of the YMCA is not just about the community aspect, but also about the services they provide," says Whiffen. "Everything we did needed to link people to other people, to ensure there is a conversation happening

– that they are talking about the YMCA as well as actually going to the locations. We brought the human aspect into every element."

The Media Experts team also found a cost-effective way to leverage the Olympics in their presentation, proposing an app that allows users to vote for their favourite athletes during the Games and then find the nearest YMCA to start training.

"I think we were really able to identify the key emerging trends and applications. We also didn't want to be everything to everyone – we didn't try to do all media," says Whiffen, who started with Media Experts two years ago, working primarily on the WestJet and Workopolis accounts, after earning a Bachelor of Design from York University.

Walton, who joined Media Experts last year, works with WestJet, Virgin Mobile and BMW. He studied advertising at St. Clair College, and worked at Mindshare for four years prior to his current role.

At press time, they were on their way to Cannes to represent Canada in the quest for global Young Lions victory.

Branding across the screens

BY WILL NOVOSEDLIK

Recently, I tweeted a comment about a cable TV show I had watched. I can't remember what the comment was, but I remember the response: "You still have cable?"

My 22-year-old daughter, who now lives on her own, has done the same thing with TV as she has with the landline: she's cut the cord and watches the content on her laptop, phone and tablet, depending on where she is and what device she's packing. I suspect much of her cohort behaves the same way. They're walking proof of Jason Kilar, CEO of Hulu's recent statement: "The future of television is all about people getting what they want, when they want, and how they want it."

While most broadcast or media execs believe that cord-cutting is not likely to happen on a mass scale, few would disagree with Kilar's observations. Most are scrambling to figure out how to move TV onto the web and it's become a messy playing field.

As blogger Stacey Higginbotham of GigaOM.com recently described it, "On one hand, we have the broadcast industry and the ISPs, which also own broadband and in many cases pay TV [and in Canada, you can throw telcos in, too]. On the other hand, [there are] the startups and online behemoths that want to deliver TV to the consumer when and where they want using a variety of business models. In the middle are

superfluous channels or content."

Who comes out on top, if anyone, will be the subject of much regulatory hand-wringing. As Higginbotham goes on to say, it depends on who can deliver it (the pipes), how it's delivered (pay TV, YouTube channels, Netflix), where the value is and who gets to charge for it. The fight will now be about who holds the power in terms of relationships with consumers and content companies.

What about the consumer? In a multi-screen universe where content is king, both content companies and delivery companies need to design for all screens.

In a recent column, social media guru Brian Solis pointed out, "It takes [careful consideration of] the architecture of experiences required to engage, enchant and multiply users across multiple screens. It will demand innovation and a vision for more meaningful entertainment and engagement, to inspire new programming and revenue opportunities."

Advertisers will need to do the same. And of course, to some extent they already have. The Old Spice campaigns proved the story doesn't need to end at the 30-second mark. The challenge is to have a story so compelling that consumers will want to keep it alive across online, broadcast and social channels.

Ironically, that requires moving the focus away from technology and to the field of relationships and customer experience. Which moves us to the field of branding. What can broadcasters do to keep their brands alive in the midst of this increasing fragmentation of channels and platforms? When I'm tweeting about a program, how will I remember what channel I was on once it's been reduced

to a tinyURL? Will I care where the content originated when I post a YouTube segment of network programming on my Facebook page?

Though the content and experience are intertwined, content is still the focus. It's what should make you remember the channel you're using to access it.

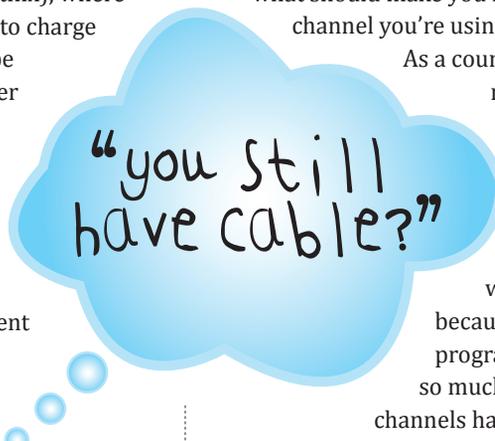
As a counterpoint to my friend who questioned our continued use of cable services, I would say that because their diverse programming offers so much variety, cable channels have, for

the most part, done an excellent job of branding themselves. They offer specialized content to suit almost every taste and interest, and are able to build focused brands around that. Being associated with that kind of focused content will be even more crucial as the experience moves across multiple screens and becomes more social.

In a content-driven universe, the larger traditional broadcasters and media companies have a bigger branding challenge. Their own content is so diverse that it's difficult to feel any real emotional connection to them. The programming itself lives in your mind on its own.

Do I say "turn on CBC" or "turn on the hockey game?" Am I watching *Breakfast Television* on Citytv or CTV? Their house-of-brands structure may require more of a Procter & Gamble approach to brand management.

The fewer the layers of branding between the viewer/user, the better your chances of being remembered.



"you still have cable?"



WILL NOVOSEDLIK is VP brand and design thinking at Idea Couture.

content creators trying to walk the line between finding an audience today and finding one tomorrow. And consumers just want to pay for what they want, when they want it without spending money on

#Changethemodel

BY LAUREN RICHARDS

It's spring renewal time for the networks, stations and their content offerings.

Out with the old, in with the new.

The pomp and circumstance has occurred in New York with the upfronts and the "new front" jockeying for position in this key selling season.

What the heck is the "new front," you ask? Well, it's a consortium of some of the other major media players – most notably Google, Microsoft and Hulu – vying for media spend commitments at the same time, given that precious advertising dollars are being locked up in this long-standing selling strategy of the U.S. networks.

The Canadian upfront presentations have also just occurred at time of writing, with each major player hosting an event to tout their wares, claim victories, take stabs at their competitors and explain their key position in this consolidated multi-media universe.

On both sides of the border there's been a lot of talk about social media, clearly building upon the power of television, illustrating that it's alive and well given the extent of social conversation about TV content. After all, people are tweeting, chatting and texting about its stars, its content.



In between upfronts, communications consultant **LAUREN RICHARDS**, former CEO of Starcom MediaVest Group, can be reached at lauren.richards.tor@gmail.com

At the NBC presentation it was bravely admitted that one-third of content is being time-shifted and the currency of evaluating television needs to change. On this point I couldn't agree more.

I do find it surprising that there has been very little talk about improving

the effectiveness of our television evaluation even though we are years behind the U.S. It was five years ago that the American market moved to commercial ratings versus program ratings, after much pressure from the advertising, and most notably, client community. Five years ago!

We've since learned that different programs were holding audiences to different degrees, as were different stations, especially significant in the cable



channel universe where the stations are programmed to a specific genre.

They learned what programs were PVR'd more often than others, which were watched within three days of taping and which were watched later on. More importantly, not only did they learn all of this because it became the evaluation currency, they started paying for programs based on the performance of the commercials in a program, not for the program itself.

All advertisers are struggling with how much to spend and how to make this spend more effective at building sales. So isn't it odd that the Canadian market has had such a lackadaisical attitude to audience differences of sometimes up to 20%? The average primetime difference

in most studies has resulted in a 5 to 7% shortfall, but from program to program the differences are up to 20% and often 10%.

Moreover, it has often been reported that the U.S. market changed the currency seamlessly, with very little difficulty through the transition.

But that was five years ago and this isn't enough anymore.

Engagement with our messaging has to become the driver for accountability. Yes, it's exciting that viewers are

engaging in social media conversation about television content. Yes, I believe this conversation promotes further interest in the program and/or station at the centre of this conversation. And it's very exciting that viewers can have options to be their own TV programmer in terms of where, when and on what device they want to watch the content.

But is the fact that television programming is often at the centre of social media dialogue helping the

engagement with brand messaging?

I think not.

If people are being encouraged to engage further with a show, it is often happening during the viewing of the show itself. Which usually means during the commercial breaks and it's another distraction from the messaging that is funding that content. And I didn't hear any of the television executives talk about how they are going to protect or grow commercial viewing engagement.

But since it's not even measured, and if they don't have pressure to change, why would they?

PHOTO BY KHEEL CENTER, CORNELL UNIVERSITY

THE BOOT CAMP DIARIES

BY EMILY WEXLER

A challenge in today's marketing landscape is to get all the people required to create a transmedia program to play nice and get on the same page fast. This spring, Sid Lee put its Boot Camp recipe to the test for the second time, using a warehouse space as a lab and a team of eight creatives hailing from the U.S., France, the Netherlands, Germany and Canada as guinea pigs. Their goal was to create a program for AIDS charity (RED). Here's how it worked:



DAY 1

The Boot Campers get acquainted with their coaches and each other in the “war room” – the warehouse that they'll call home for the next 10 days. Given the brief, they begin brainstorming ideas using Post-it notes, covering the walls with ideas to (literally) see what sticks.

DAY 2

Guest coach Adam Bracegirdle, a creative technologist and co-CD at Sid Lee, inspires the Boot Campers to tell the story of (RED) through activities, such as social media and stunts, driving people to a digital hub. He helps them think through the consumer journey within an interactive experience, focusing their attention on tackling a major roadblock: many people have heard of (RED) but don't know exactly what the organization does.

DAY 3

To get the Boot Campers to work together in a more cohesive unit, Joanne Fillion, CD of Cirque du Soleil, brings play to the Boot Camp, having the campers wear red clown noses and making them join in circus games.

DAY 4

To get their thinking to coalesce, Sid Lee architect Jean Pelland helps the Boot Campers develop ideas for a physical hub.

Several viable umbrella ideas begin to emerge, including the “9 Month Projects,” based on a baby's gestational period, since (RED) combats the transfer of AIDS from mothers to babies. They begin building the best Post-it note ideas with modelling clay, balloons and even fishnet stockings.



DAYS 5-6

Nothing rallies the troupes like a strike against their brainchild.

After crystallizing their ideas, the Boot Campers present four of them to Bertrand Cesvet, chairman of Sid Lee, who challenges the ideas and even questions whether the brief can be done.

To reinforce the plan, the coaches show the team how to simplify their ideas and make a meta-story. The group decides that the “9 Month Projects” is the way to go, and work on the storyline for the presentation video.

DAYS 7-9

The Boot Campers simplify and speed up work flow on the video by divvying up tasks into two groups – half devoted to conception and half to production.

To give C2-MTL conference-goers an inside peek into the process, the Boot Campers move into a dome on the C2-MTL campus. This proves to be a challenge, as they have to move out of a comfort zone they've created for themselves, much like the real world when, after leaving a team meeting with laser-focus, the office hubbub intrudes.

DAY 10

The big reveal. The final work is presented to the C2-MTL conference crowd, and to Deborah Dugan, CEO of (RED). It's met with positive feedback and raucous applause.

To see the final product, visit Strategyonline.ca.

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Manufacturers participated last year

10



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