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It came from **CANADA**

Taxi 2 takes **Mini** on a global spin
+ more big ideas that got around



Growing loyalty

What's behind Canada's
love affair with points & rewards



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NEW GROUND

The course of David's life was changed by a remarkable bottle of Pinot Noir on an otherwise unremarkable business trip. That's when the entrepreneurial spirit haunting him finally took possession. So, with the support of his family, some venture capital and a little blind faith, he left his life as a banking executive to pursue his one passion: owning a private vineyard. Now, his days begin studying the weather patterns with the same intensity as the business section and end with his wife Alexis pouring over world affairs with a glass poured from their private reserve. From Report on Business, through to Travel and Life, these two leave no page unturned in The Globe. Though more and more their paper is online, on mobile devices, or an iPad. Our readers are curious, adventurous and highly motivated, and consequently we are constantly adapting and evolving in order to remain relevant in their lives. For example, we now get 16 million page views a month on our mobile sites. And that number is rising. If you would like to reach this exceptional group, it's as easy as getting to know our innovative media properties. Working together, our marketing efforts will help you be more successful than ever. All you have to do is visit globelink.ca, call 1.800.387.9012 or send an email to advertising@globeandmail.com

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ON THE COVER With all the World Cup mania around press time, we couldn't help but be inspired for our cover this month. Sports fans love to flaunt the flag of their favourite country or team on their vehicles, so it was serendipitous that this month's "It Came from Canada" special report featured a car with international cred – the Mini. The car co's Canadian AOR, Taxi 2, has been producing work that has taken off around the world – from one-off stunts to a website that became a global environmental platform. We asked Taxi 2 ECD Lance Martin to take the football flag idea and, ahem, drive with it.

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Go Canada!

Each year we go to the Cannes ad fest to get a bead on what's next.

Three years ago, trendspotter Marian Salzman (then EVP/CMO JWT Worldwide) said to focus on fostering deep consumer insight practices, and challenged Canada to step up more forcefully on the world stage, saying the Canadian industry could take a global leadership position in the CSR/eco arena. The potential of sustainability as a branding tool had been pointed out to us the prior year by JWT's global brass, steering us towards JWT Canada's Tony Pigott, who was then developing Ethos, a discipline that helps brands define and flex their moral code through humanitarian and green programs, which the network looked to as its global CSR practice lead.

This year Brandaid, one of Pigott's humanitarian projects, was the sole Canadian entry on the Titanium & Integrated shortlist. Which is the other reason we go to Cannes – to get a bead on Canadian work that stands out on the world stage.

In addition to Brandaid (see p. 25), we've rounded up a few more "It Came From Canada" ideas we got wind of in Cannes, including the Canadian Mini work that went global – specifically, Taxi 2's proficiency in efficiently relaying the brand's eco messaging. Nice call, Marian.

We also take a look at a new planning tool out of BBDO (p. 24) that was singled out this year by Andrew Robertson, BBDO Worldwide president/CEO. He said it's an example of Canada's "pretty damn good" standing in the global network firmament, specifically in terms of developing new models, also citing the success of Juniper Park. The new tool will be used to help the agency collaborate across geographies, and consumer insight recognition plays a big role in its utility.

In the spirit of looking outside our borders to see how we stack up (a very Canadian preoccupation), our Forum columnists this issue are an expat Canadian who runs a global ad agency, and a Canadian marketer who launched a mobile brand abroad prior to taking the task on again back home. StrawberryFrog's Scott Goodson shares how a Canadian upbringing plays a role in trying new models and taking on the world (p. 58), and Wind Mobile's Will Novosedlik encourages everyone to expand their horizons, and shows how global learning informs differentiated brands (p. 59).

Our roundtable this issue (p. 40) looks at what's next on the loyalty front, which is another discipline Canadian marketers are exceptionally good at: our rewards programs are a model and our expertise is sought out by other countries.

Aldo Cundari, whose eponymous agency has developed one of the top place-based branding practices, also gets a lot of work out of the U.S. due to specialist expertise. Given the size of the marcom pie here, and the number of agencies sharing it, specializing to appeal outside our borders is needed for a healthier bottom line. Like Don Watt did so well.

Cundari agrees with Salzman's past advice: "you don't want to be just an ad agency, you want to be the one with the deepest consumer insight."

It's this approach, the insights that lead to positioning or packaging changes, that's behind the work of Canada's marketers that ultimately gets picked up by HQ for global deployment, and strengthens the case for made-in-Canada marketing solutions.

"I believe we have more talent than other countries," says Cundari. "We have to have a wider base, to do everything, to support the organization." He goes on to posit that true model innovation, like eliminating the P&L impetus for effectiveness-limiting silo thinking, can only come out of try-harder countries like Canada or Australia, adding that you don't need to physically be global to succeed. "People will gravitate to what works."

But there's a flip side to the growing trend to pick up global assets. As per Cundari: "the work has to be better than it used to be."

No worries.

Cheers, mm

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

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MOLSON BESTOWS BADGES

Summer is when the barley grows, and it's also when Canada's national brew gets enjoyed outdoors. So Molson Canadian has launched a mobile app designed to strike up a conversation around summer "achievements" and award virtual badges, which are posted to the user's Facebook page.

Badges range from frivolous (eating tiny donuts) to significant (building a dock), with four ways to earn them. Some badges rely on self-verification, explains John Francis, brand manager, Molson Canadian: "Tiny donuts, for instance – if you love 'em, you should get the badge." Other badges must be verified by a friend, by a photo or by geo-tagging to prove attendance at venues such as the Molson Amphitheatre. Each badge counts as an entry to win one of 16 cross-country trips.

Francis says the "Seize the Summer" social media contest links to the "Made from Canada" platform launched late last year. "Our beer connects to this land [and to] the freedom that the land provides. In the summer, we wanted to encourage people to go out and enjoy that freedom."

The contest was first promoted through Molson's email and mobile database, and the brand has added a Facebook URL to its TV ad for the first time. The app was available first at the Android store, followed by BlackBerry and Apple. Creative was by Crispin Porter & Bogusky Canada, MyThum Interactive developed the app and Mediaedge:cia did the media buy. **MK**

LABATT'S BOBBLEHEADS TELL CAUTIONARY TALES



Driving under the influence has grave consequences, and Labatt wants to warn consumers with a new four-part campaign.

Five bobble-head characters star in a series of webisodes where they explain how they can no longer play guitar or get away for the long weekend following a car crash caused

by a drunk driver. The campaign is housed on a YouTube channel and the brand's Facebook page. It kicked off over the Canada Day long weekend, with launches also planned for back to school, Halloween and December.

"We thought it would be good to do something that wasn't just a quick in-and-out story," says Brian Howlett, CCO, Toronto-based Agency59, which developed the creative. The characters take a poke at youth stereotypes (the goth rocker chick, the bickering couple and one bobble who says "Duuude" a lot) using humour to get the message of moderation across.

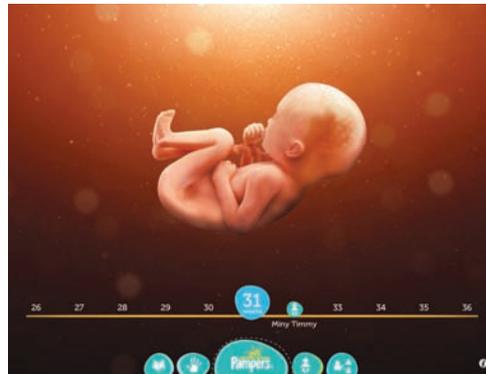
"It works well for the medium," Howlett says, of the comic relief. "But it also works well for the audience. With Labatt, its core audience being 19- to 25-year-olds, certainly humour is a great tool." **MK**

STRAWBERRY FROG HELPS PAMPERS SAY HELLO iBABY

BY EMILY WEXLER

When the iPad launched in the spring, so too did P&G brand Pampers' first-ever mobile device application. No, it doesn't remind you to buy diapers, Hello Baby is a pregnancy calendar that tracks development in the womb and offers life-sized images of what the baby looks like at different stages. It also provides parenting tips from the Pampers Village online community.

It's seen success so far – Hello Baby was the number one most popular iPad app in the Health and Fitness section of the iTunes store and it remained in the top 10 in this category for three months after launching. And the little app has even caused some controversy –



being proclaimed "pro-life" by some. The app was created by StrawberryFrog, its global digital AOR for Pampers, out of the indie shop's New York office.

We asked Canadian founder Scott Goodson about ushering Pampers into this new frontier.

Where did the idea come from?

Pampers moms are heavy users of digital and social media. The idea for Hello Baby was developed by the StrawberryFrog innovations team to establish a deep relationship with new mothers and fathers who are heavy users of mobile and new technology.

Why go with the iPad as opposed to something tried and true?

I believe clients are best served by always leaning towards the new shiny object. Today this means being present with the launch of new technology and especially all things Apple. We were one of the first iPad apps. We were featured by Apple on the front of iTunes. We were talked about and used as the yardstick against which others are measured.

How much time gets spent with it?

The amount of time spent "dwelling" on this app ranks higher than most because of the engaging nature of the content and the interactivity required to cull through the information.

VEXTINI

PLAYS VIRTUAL PEEK-A-BOO



Vincor Canada's Vextini brand is playing a game of technological peek-a-boo with Canadian women via its newest ad campaign. The national effort,

developed by Bos in Toronto with media handled by Bos Media Solutions, uses OOH and an interactive print ad appearing in *Food and Drink*, *Canadian House and Home* and *Fashion* that features one of three augmented reality codes. It depicts women hanging out in a downtown loft, laughing and pointing at something hidden behind the code.

"We felt [augmented reality] was suited for getting a more interactive, social experience going with the target market," says Chad Borlase, co-CD, Bos Toronto. The AR experience is facilitated online at Vextini.ca/whathappened. There are three different video scenarios that can be revealed when the ads are held up to a webcam, including a muscle-bound lumberjack crashing through a wall to chop wood for the fireplace, a female mummy highlighting the value of good moisturizing and a leg stubble-eliminating pirate appearing from inside a chest.

"Mix less. Miss less" aims to show ladies that with Vextini, a pre-mixed vodka martini, they don't have to miss out on girls' night action and gossip while in the kitchen making drinks the old-fashioned way. The campaign will run through the summer. **JP**

DOVE GETS ALL-DIGI WITH CTV.CA

Dove unveiled its first all-digital consumer campaign this summer, freshening up CTV's online video player and show inventory in the process.

The execution, handled by PHD, includes four channels on the Dove-branded player – Cool, Revive, Energize and Burst – with each tab featuring a particular scent of Dove deodorant and also corresponding to CTV's program roster.

"CTV offered the right mix of compelling programming and content that the Dove Go Fresh consumer is interested in," says Sharon MacLeod, director of marketing, Dove. "The digital environment presented the ideal opportunity to showcase the

Dove woman across many different scenarios."

For instance, the Revive channel streams season one of *Scoundrels* and *Make It or Break It*, as well as an original lifestyle series from the Unilever brand called *Get Fresh*, in which host Julia Black explores the latest fashion,



beauty and fitness trends. There are 13 episodes of *Get Fresh* scheduled to roll out this summer and visitors can sign up for mobile alerts when new content is added.

The Energize channel streams four web-only series that are currently aired on TheWB.com in the U.S., including *The Lake*, about a group of young, attractive people hanging out at the beach, co-produced by Jason Priestley (*Beverly Hills 90210*) and Jordan Levin (former CEO of The WB). The rights deal for these web series was arranged in house by CTV.

CTV is promoting the webisodes on CTV.ca with banner ads and on television. The campaign coincides with the launch of the network's first Facebook application, which can be added to users' profiles. It refreshes when a new episode is added, and allows fans to share links with Facebook friends or directly via their news feed. **MK**

"clients are best served by leaning towards the new shiny object"

Brilliant!

BY MELITA KUBURAS



ROOTS DRESSES UP WITH DOUGLAS COUPLAND

Vancouver-based artist and writer Douglas Coupland has launched his own eclectic line for Roots called "Canada Goes Electric." The brightly coloured clothing, accessories and home decor items were initially sold on a Facebook "pop-up shop," giving Roots' 15,000 fans first dibs at the limited-edition line, which made its in-store debut on July 8.

"All of this is an effort to further establish Roots as a pre-eminent digital retailer in Canada," says James Connell, senior director of e-commerce, digital marketing and new media for Toronto-based Roots Canada. "It's not only about social media and marketing – it's also about being an online retailer, which we feel that the Canadian market needs more excellence in."

Print ads in Vancouver and Toronto weeklies, wild postings and OOH promoted the launch of the new line, but new media was the main promotional thrust of the campaign, handled internally by Roots and Coupland.

Videos, including two teasers created by filmmakers Anthony Green and Matthew Budman, son of Roots co-founder Michael Budman, were released on a Roots X Douglas Coupland microsite (Roots.com/douglascoupland), as well as Coupland's YouTube channel and on iTunes. All are outlets the writer has used to promote his previous books *The Gum Thief* and *Generation A*.

"We're reinterpreting what we've always done in a very different way, leveraging Coupland's prominence in the literary world," says Connell. "They're products that you wouldn't necessarily come to Roots and expect to be on the shelf, so it's sort of a reinterpretation of a traditional product."

HEY AMERICA, YOUR NORTHERN NEIGHBOUR IS CALLING

BY EMILY WEXLER, WITH FILES FROM MELITA KUBURAS

Canada's new mantra when it comes to enticing Americans to visit seems to be "go big or go home." These days, when we want Yankee tourists, we spend a million on a celebrity visit, plaster social media on U.S. storefronts or buy out an entire issue of an iconic magazine.

Nothing piques interest quite like celebrity chit chat. *Live! With Regis and Kelly* has often taken the show on the road, to the likes of Las Vegas, Miami, the Bahamas and now...Prince Edward Island. In July, the show broadcast from Charlottetown thanks to the juggling of marketing bucks to make a million-dollar investment. Aired over four days, the show brought in star power like Stephen Moyer of *True Blood* and country band Lady Antebellum, and included a spoof of *Anne of Green Gables* and local PEI cuisine.

Brenda Gallant, director of marketing at Tourism PEI, credits the province's deputy minister of tourism, Melissa MacEachern, for nailing the idea during brainstorming. To expand awareness beyond Ontario, Quebec, New Brunswick and Nova Scotia, they took a cue from an integration done last year with the Golf Channel reality show *The Big Break*, which successfully positioned PEI as a golf destination. To go broader, they needed to find the right show.

"We were looking at daytime, a 40+ market and female-skewed because [they're] making the decisions on travel. We wanted to



Above: Regis and Kelly take their show on the road to PEI.

Below left: The CTC plasters a U.S. storefront with Canadian travel stories.

Regis and Kelly audience ever at nearly one million viewers for one episode. Gallant says that ad value and media exposure was already worth \$5 million before the first episode even aired.

Meanwhile, the Canadian Tourism Commission (CTC) is finding folks with discretionary spending by taking over storefronts across the U.S. Readers love travel stories because they provide a snapshot of an authentic experience, so the CTC is aggregating vacation microblogs and photos of real people, and posting them on giant interactive displays in major American cities.

Four storescapes, developed by DDB Vancouver, share online conversations, pics and videos with passersby in New York, Chicago and Los Angeles, who can zoom in on comments via a touchscreen. Street teams carrying iPads encourage passersby to interact with the board and help them participate in a contest for a trip to Canada by tweeting @keep_exploring. The storescapes are part of a broader campaign encouraging Americans to travel here through TV, print and online executions. OMD Vancouver handled the media buy.

Another first for Canada was a buyout of an issue of the *New Yorker* in advance of the G8 and G20 summits in Toronto. To entice Americans to think Canadian when debating where to spend their investment and tourism dollars, the *New Yorker* worked with Cobourg, ON.-based Dodd Media Sales to fill the June 28 issue with cover-to-cover Canadian advertisement. The ads came from an array of northerners including several provinces, the CTC, RBC and U of T's Rotman School of Business, covering more than 20 pages of the weekly. In 2005 Target bought all the ads in the magazine, but this marks the first time in 85 years that all ads fall under one theme. Leave it to Canadians to work together for a common goal.



make sure the viewership had passports," says Gallant. "The *Regis and Kelly* audience was just the market we were looking for."

So far, the strategy seems to have paid off. PEI was the number two Google search on the first day the show aired, *Anne of Green Gables* made the top 25 downloadable books, hits on the Tourism PEI website increased 233% and there has been a 500% increase in newsletter requests. And here at home, CTV saw its largest



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HUNGRY FOR CHANGE



Bio

Born: Feb. 13, 1968

Education: Bachelor of business administration, Wilfrid Laurier University

Career path: He was director, retail services, at ACNielsen (1993-1998), then went on to become senior brand manager at Campbell's Soup Company (2000-2005). He started at Yum! as director of marketing for Pizza Hut (2005-2007) and from there, he made the jump to CMO, Europe (2007-2009).

Since November, he's been CMO, Canada

Size of marketing team: He currently leads Yum!'s Canadian marketing team of 17. While in Europe, he led 10 Yum! marketers and 30 franchisee marketers

Canadian marketer Dan Howe expanded his skill set – and Yum! Brands' international reach – by taking an expat assignment as CMO for Europe. Now he's back and focused on using the learning to turn around KFC and Taco Bell

BY MELINDA MATTOS

"It was like a scene out of *The Godfather*, when all the competing mafia bosses met," says Dan Howe, describing a November 2007 meeting of European owners and marketing leaders from Yum! Brands. About 25 of them, from 15 different countries, had gathered around a table in London to discuss the possibility of forming a European marketing co-op – an idea introduced by Howe, the Canadian who acted as Yum!'s chief marketing officer in Europe from April 2007 through October 2009.

Yum! Brands – encompassing KFC, Pizza Hut and Taco Bell – is the world's largest system-restaurant company, with more than 36,000 locations in more than 110 countries and territories. As CMO for Europe, Howe was responsible for approximately \$1.5 billion US in sales, overseeing 1,200 franchised restaurants across 21 countries.

When he took the role, he inherited a mixed bag. "The business was mixed between mature markets like Germany and Spain, and high-growth markets like Poland, Russia and [former Soviet republics]," he says. "One of the main growth strategies was to find opportunities to drive European-wide strategies."

In that regard, a marketing co-op – which sees a group of franchisees pay into a fund to develop marketing materials they can all use – made sense. But while this tactic is frequently used within a single country, cross-border co-ops are far less common. Still, Howe was encouraged by the success of Yum!'s marketing co-op in Latin America and the Caribbean, as well as his previous experience running a marketing co-op for Pizza Hut in Canada.

As Howe's *Godfather* remark suggests, conversations during planning were heated at times, but ultimately fruitful. "Over a series of meetings, we aligned around a common brand positioning, strategies and tactics, and six months later we had an agreement to build a formal co-op," he says.

The next challenge was to actually launch it. "A co-op is like a marriage and takes constant

work to build trust and to improve the value for its members," says Howe. "[It] had its fair share of highs and lows but overall 2008, the first year of operation of the co-op, was a year of record sales growth and profit for Europe."

A look at Howe's resumé reveals that he's no stranger to growth, and his knack for high-impact marketing strategy is presumably what got him tapped for the role in Europe.

Howe joined Yum! in 2005, after five years in the marketing department of Campbell's



KFC attempts to woo Canadian consumers back to the brand with a new value menu.

Soup Company. As director of marketing for Pizza Hut, he racked up accomplishments quickly. Howe introduced the aforementioned marketing co-op, re-engineered the brand's direct marketing program to deliver a 20% improvement on ROI and devised the strategic marketing plan that would take Quebec from being Pizza Hut's weakest



KFC's current campaign uses humour to show the contrast between what isn't streetwise (like standing in the front row of this rowdy concert) and what is (taking advantage of the brand's "Streetwise" value menu). It will be followed by a new communication plan launching this fall, focused on food quality and freshness.

performing market (-6%) to its strongest (+7%). His efforts saw the company's 2006 profit target exceeded by \$1.9 million, with Howe recognized as Yum! employee of the year.

At the end of 2006, Howe was approached about the job in Europe. "I remember calling my wife to tell her about the opportunity and doing a little celebration dance over the phone," he says. After a series of interviews and visits, Howe moved to Geneva, Switzerland in April 2007 with his wife and two daughters, adding a third daughter while they were there.

But while Geneva was his home base, Howe's work regularly took him across the continent. "Half my time was working with individual countries, working to elevate their marketing through clear strategic thinking and programs that were grounded in consumer insights," Howe says.

Since he didn't necessarily know the local language or customs, a lot of homework was required.

"It was similar to marketing a product [for which] you do not fit into the target," he says. "I did not understand local insights and thus my role was to make sure the local team had a strong process to uncover and define consumer insight."

Howe spent the other half of his time looking at the bigger picture, using Europe-wide strategies

to create brand continuity across the countries.

"Clearly these two parts of the job could come into conflict," he notes, "and that was the happy balance that Yum! creates – finding strategies that work globally but giving the individual countries that power to decide what is right for their market."



Howe went into the job expecting to notice big differences between marketing in Canada and abroad, but he found that the work itself was remarkably similar. The bigger challenge was learning the cultural norms.

"I would fly to a different country each week, and the business strategy was the easy part, while the hard part was learning to say 'Hello' in the local language, knowing how many kisses were a normal greeting (two in Paris, three in Geneva, and remember not to kiss the North

American visitors), plus knowing the approach to communication in meetings," he says.

Luckily, growing up in Canada's multicultural society had prepared him for the challenge. His Canadian tact and diplomacy no doubt came in handy, too – especially when bringing together European franchisees.



As many marketers who've worked with franchisees can attest, the fact that they're independent owners with unique visions for their restaurants, rather than employees, means you don't always have the same degree of control over in-store execution. It's important to keep owners happy to ensure they'll participate in new programs and proudly display POS materials.

Aside from the marketing co-op, one of Howe's biggest accomplishments was launching two Taco Bells in Europe. Although Pizza Hut and KFC have

Although KFC and Taco Bell are not performing up to standards in Canada, these brands are performing very well around the world and thus **we have lots of great ideas to evaluate, steal and adapt**

been present in Europe for many years, Taco Bell had never really made it. A few locations existed in London, U.K., in the mid-'80s and early-'90s, but all closed by the mid-1990s. Howe says that the December 2008 launch of a Taco Bell in Madrid, Spain was the first step in a new global expansion strategy for the brand.

Another area of focus during Howe's tenure was Russia. In 2005, Yum! had formed a joint venture with local partner Rostik Group, operating QSRs under the banner of Rostik's-KFC. When Howe took the helm, part of his purview was building up that business so that Yum! could ultimately buy out the partner. The plan worked: the buyout was publicly announced this summer.

Though Howe is no longer overseeing these restaurants, he's left a suitable successor in Yum! Russia's new head of marketing, Piotr Rozanski. "I hired and coached Piotr over the past three years and it was great to see him develop and be recognized with this appointment," he says.



Pizza Hut's "Crime Scene" spot, which sees wing sauce mistaken for bloody handprints, was the first work to emerge from Yum!'s relationship with new AOR Grip Limited.

Heading up a marketing team spread across a vast geography helped Howe brush up on his leadership skills, as he learned to adapt his management style to the person, culture and situation at hand.

Now that he's back home, as CMO for Canada, he has a new to-do list. Selling fast food to increasingly health-conscious consumers isn't easy, and some of Yum!'s brands have seen better days.

"The challenge in Canada is a classic turnaround situation for KFC and Taco Bell, who are not performing up to our standards," Howe says, though he notes that Pizza Hut is having a strong year under marketing director David Ross.

"It is a three-pronged challenge: building a world-class marketing team, identifying the key consumer issues, and the key business-related challenges," Howe says.

The changes at Yum! Canada have already begun. Just a few short months after Howe's return, Yum! announced in February that Toronto-based Grip Limited would become its new AOR, replacing Y&R (which had held the account for nine years) and beating 17 other agencies for the contract. The relationship kicked off with a TV spot for Pizza Hut in April, titled "Crime Scene," in which blood-red handprints on a wall turn out to be sauce from the chain's new WingStreet Wings.

Yum! also recently regained responsibility for KFC's Canadian marketing, which had been in the hands of Prizm Income Fund (owner of the world's largest KFC franchisee, Prizm Limited Partnership) since 2003. Since this change, Grip has been promoting the new "Streetwise" value menu with a series of TV spots emphasizing low prices. Howe says another big push is planned for this fall, when new products will be launched, as well as a communication plan focused on the quality of KFC's chicken and the care taken in preparing it fresh in store.

Undoubtedly, Howe will also use what he's learned abroad to try to boost these flagging brands. "Although KFC and Taco Bell are not performing up to standards [in Canada], these brands are performing very well around the world and thus we have lots of great ideas to evaluate, steal and adapt," he says.

Howe's experience developing a marketing structure in Europe and then filling the new roles was good preparation for building a new team in Canada, and he says the job made him savvier about finance, operations and development as well.

"It was a great cultural experience living in Europe," he says. "I would strongly encourage Canadian marketers to explore expat assignments as a great way to develop their skills, career and for personal enjoyment." ■

3 QUESTIONS

What's your favourite Yum! meal?

That is like asking who is your favourite child, so let me tell you my favourite for each brand: KFC Boxmaster sandwich (launched in many countries in Europe and launched in July in Canada); Pizza Hut, The Edge Crust, Grilled Chicken Italiano recipe (launched in 2005 in Canada); and Taco Bell Mini Crunchwrap (launched this year in Canada).

What do you do to relax?

Play with my three girls as the "tickle monster," ski with my wife and play hockey and ultimate.

What's the best advice anyone ever gave you?

Find ways to give in to the small things so that you can ask for a bold request on the big things.



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SMART'S FIRST GLOBAL FIELD TRIP

BY JONATHAN PAUL

Calgary-based **Smart Technologies** thinks learning is kick-ass and wants to celebrate it with the world. In May, it launched its first global, consumer-facing campaign promoting its interactive whiteboard (Smart Board) by extolling the virtues of learning.

"We wanted to raise awareness regarding the value of technology in education for all stakeholders in several countries," explains Linda Thomas, VP, marketing, Smart Technologies.

The campaign, led by Sharpe Blackmore Euro RSCG in Toronto and developed with its network partners in London and Amsterdam, centres online. "We knew there was a community aspect to this," says Ron Tite, VP, CD, Sharpe Blackmore Euro RSCG.

Elements include two videos housed at Smartloveoflearning.com and on YouTube and Facebook. The first vid is a brand film called "The Magical Classroom," which illustrates how Smart's interactive whiteboard enhances learning. The second is a teacher tribute. The effort includes a contest where people can share stories about amazing educators for a chance to win a Smart whiteboard to donate to a school of their choice.

Smart also just launched two executions in Times Square. The first is a 30-second spot airing on the NASDAQ building, depicting two kids using the tech. The second, playing on the Reuter's building, features three execs showcasing the board's business applications.

We enlisted **Christina Yu**, VP and executive CD at Red Urban, and **Shoshana Price**, brand manager, Ben & Jerry's Canada, to school us on whether the campaign warrants an A for effort.



OVERALL STRATEGY

Yu: I feel like the executions are trying to communicate too many messages. On one hand we're asked to celebrate the teacher and on the other we're shown the advantages of learning with Smart whiteboard products. I just feel that it might be more effective if they separated the messaging: a launch phase celebrating teachers followed by a second product-focused phase demonstrating the power of Smart Technologies' learning tools.



Price: Connecting Smart Technologies to the important role that teachers play in our lives was an excellent way to create engagement. Smart realized having an emotional hook would create more buzz, and make the conversation and their product much more relevant for parents.



ONLINE

Yu: As a gadget freak, I wanted to learn more about the Smart whiteboard, but couldn't find much on the site. So I'm pleased to hear the next set of videos on YouTube will showcase kids and teachers using the whiteboards.

Price: Online is definitely an appropriate environment to showcase the technology. It draws the consumer in with the emotional "Love of Learning" video and then gives them the opportunity to engage with and learn more about the technology. The microsite does such a great job that it brings into question the role of Facebook and YouTube. While Facebook is a great channel for the conversation around teachers and does give Smart an unintrusive channel to provide product info, it seems slightly redundant. Perhaps this funding could have been used to drive even more traffic to the microsite.

CREATIVE

Yu: "The Magical Classroom" was lovely but I wish it focused more on the love of learning. The teacher's tribute was a nicely written video and a smart promotional idea.

Price: The films are effective in that they bring the technology to life, making it simple to understand its benefits while having the subject matter be a relatable and relevant topic: teachers.



TIMES SQUARE EXECUTION

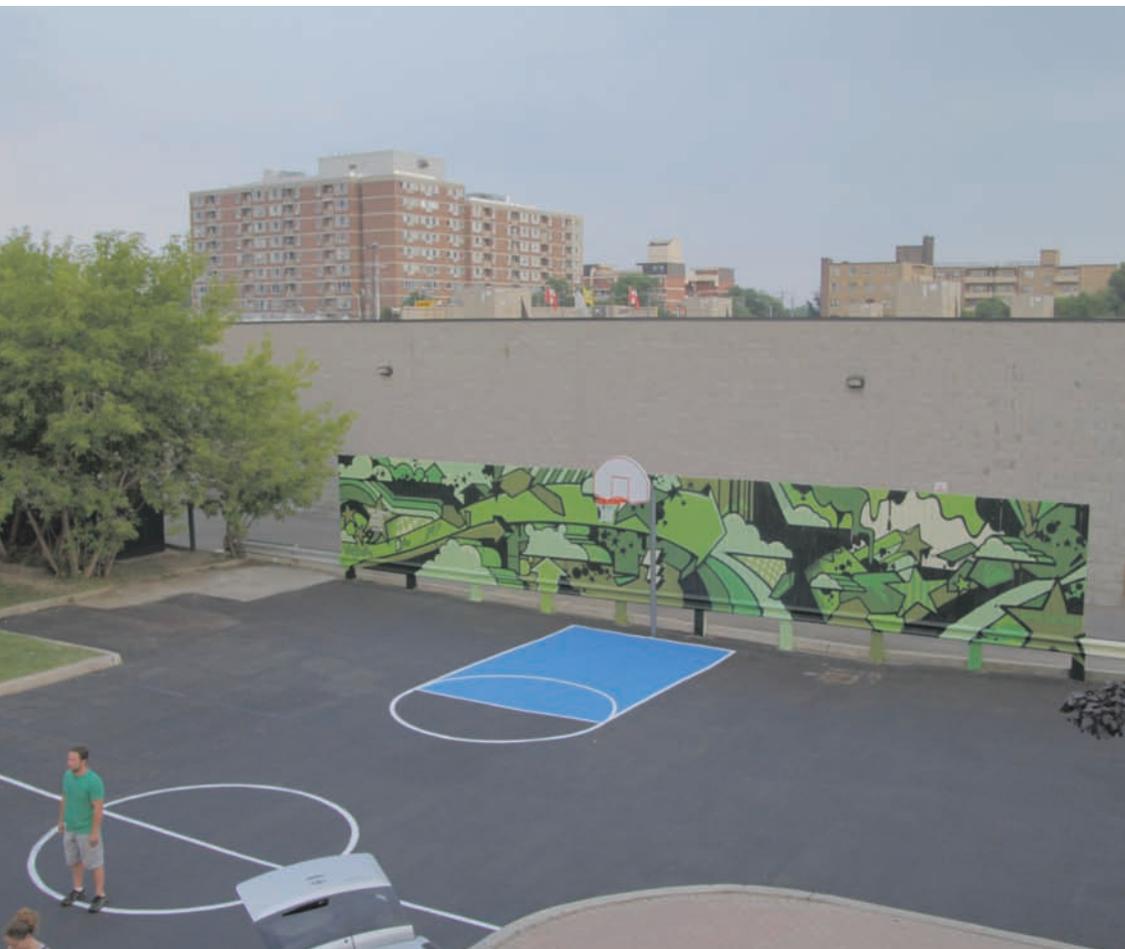
Yu: With new technologies, demonstrating how it works is important. Even though this element is not part of the "Love of Learning" campaign, it would have been nice to see some online films featuring the product in action.

Price: Times Square seems like another great venue to bring Smart Boards to life. And it creates buzz within the media. What seems strange is not using it as another touchpoint to utilize the videos already created around the classroom and teachers. Introducing a video about Smart Technologies within an office environment seems disjointed and inefficient.

The creds advertiser **Smart Technologies**; agency **Sharpe Blackmore Euro RSCG**; CD **Ron Tite**; associate CD **Michael Willson**; AD **Gira Moin**; writer **Erin Beaupre**; designer **Pierre Marly**; executive producer **Francesca Marchese**; VP, director of client services & planning **Jeff Plowman**; strategic planner **Alice Schaffer**; account director **Jessica Portmann**; director **Judy Welfare**; prodcos **We are Plus**

OUTSTANDING NEW CAMPAIGNS

BY JONATHAN PAUL



KIA DRIVES CHANGE

Kia sees itself as a brand for the young at heart and it's applying that youthful exuberance to "Drive Change."

The carco felt the time was right to launch a national campaign centred on the brand itself, how it's changed in terms of quality and design, and how social responsibility is being woven into its core beliefs. The last Kia corporate image effort was in 2007.

"The goal is basically to get out there with this new campaign, drive change, communicate to the public that Kia has changed on so many different levels, and do it in a unique way that will get people's attention," says Mark McCash, national marketing manager, Kia Canada.

To that end, the wave of advertising accompanying "Drive Change," which Kia developed and rolled out with the Toronto offices of David & Goliath and Innocean Worldwide Canada, is weaving two CSR projects into the creative.

The campaign kicked off in July with a TV spot establishing Kia's upgrades by extolling the virtues of the words "drive" and "change," and how they're powerful when used together. It was followed by two time-lapse spots documenting community refurbishment projects. The first sees a virtually unplayable basketball court at Second Base Youth Shelter in Toronto get completely revitalized. The second features the restoration of grounds at Toronto Community Housing's Gilder Avenue location, including the creation of a common green space with a sitting area and sustainable gardens.

This month, Kia is set to implement a similar project with Toronto FC and launch a fourth spot promoting the release of the 2011 Sportage.

Online ads and social media via a Facebook page, Twitter profile and YouTube channel, as well as billboards, cinema, newspaper and magazine ads are also part of the media mix, which was managed by Toronto-based ZenithOptimedia.

Kia wants "Drive Change" to be a corporate focus moving forward and plans on maintaining the platform indefinitely.

advertiser: **Kia Motors**
agency: **Innocean Canada**
senior VP: **Dave Carey**
account director: **Geoff Taylor**
agency: **David & Goliath**
executive CD: **Israel Diaz**
AD: **Basil Cowieson**
copywriter: **Greg Burl**

account executive: **Jeremiah Murless**
broadcast producer: **Melanie Lambertsen**
assistant producer: **Tara Hall**
prodco: **Soft Citizen**
director: **Drew Lightfoot**
executive producers: **Eva Preger, Link York**

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The future starts now

We look at new tech and talk to the experts to give you the *Minority Report* W5

BY JONATHAN PAUL



The Atlantic Lottery Corporation gave passersby a peek at what their life might look like if they won the lottery, with AR scenes depicting skydiving and snowboarding.

John Anderton (Tom Cruise) walks through an effervescent mall in 2054. Hyper-targeted 3D holographic ads for Bulgari, Lexus and Guinness call to Anderton, hawking their wares to him by name thanks to retinal identification from wall-mounted scanners. The Steven Spielberg film *Minority Report* – loosely based on a short story by Philip K. Dick – provides a glimpse into the future of advertising that, at first glance, seems out of this world.

Where contemporary advertising falls short is the limitations of the technologies that exist today and their lack of ubiquity. Our malls aren't filled with holographic advertisements that know exactly who we are...yet. Given that the scenario was constructed with the help of scientific gurus including Jaron Lanier (attributed with popularizing the term "virtual reality"), who was predominantly responsible for informing the advertising in the film, it's not that crazy to think it could come to pass.

We're closer than one might think. Recent innovations in location-based software,

radio-frequency identification (RFID) tags, directional audio and, in particular, augmented reality and gesture control, are being incorporated into advertising and are making Spielberg's 2002 film increasingly prophetic. Many are still in their infancy, but it's a priority for media agencies to investigate them, says Gilad Coppersmith, managing director, digital and emerging media, OMD.

"A lot of these technologies are not as well developed as we would like, from an advertising perspective," says Coppersmith. "But they are really important and we're putting a lot of effort into working with them."

Indeed, in Cannes this year the "technological renaissance," and how it's being applied in advertising, was a topic of discussion. One seminar, hosted by Cheil Worldwide and the Barbarian Group, played off the film's title, dubbed "Majority Report: When the Technology of our Dreams goes Mainstream." Kate Hyewon Oh, CD of Cheil Worldwide, and Benjamin Palmer, co-founder, CEO of the Barbarian Group, spoke about

how the approach to communications needs to change to meet the rapid technological advancement that's facilitating all sorts of new ways to engage consumers, who are adopting these new techs as fast as they are evolving.

The featured speaker in DDB Worldwide's "Welcome to the New World" seminar was Kent Demaine, a Hollywood future technology visionary, who's worked on films like J.J. Abram's *Star Trek*, the new Angelina Jolie vehicle *Salt* and, you guessed it, *Minority Report*. Augmented reality, which Demaine called a facet of experience design, has been hitting the mainstream of late and is one of the techs being used globally that's most quickly driving us towards a Spielbergian world of interactive advertising.

Demaine, who is founder and CD of Hollywood-based OOOii.Realtime, said it's something they're trying to expand into what he calls mixed reality: a virtual environment that coexists with the physical environment so that they are spacially aligned with each other. Right now AR tech might not be like the

holographic projections in the movie, but the effect is, in some ways, similar.

Canada may be a bit behind when it comes to implementing new tech like AR in advertising, but the rate of adoption is beginning to speed up and executions are displaying greater sophistication than those that used glyphs to trigger experiences. Last month, Axe Canada, working with Toronto-based Capital C and Oakville, ON-based Monster Media, took augmented reality on the road, incorporating it into a truck touring various locations between Toronto and Montreal.

The Axe Virtual Hair Action Experience rolling AR execution added a component to raise the interactivity bar: facial recognition. Guys were given the opportunity to get some virtual hair action (as Axe calls it). They were

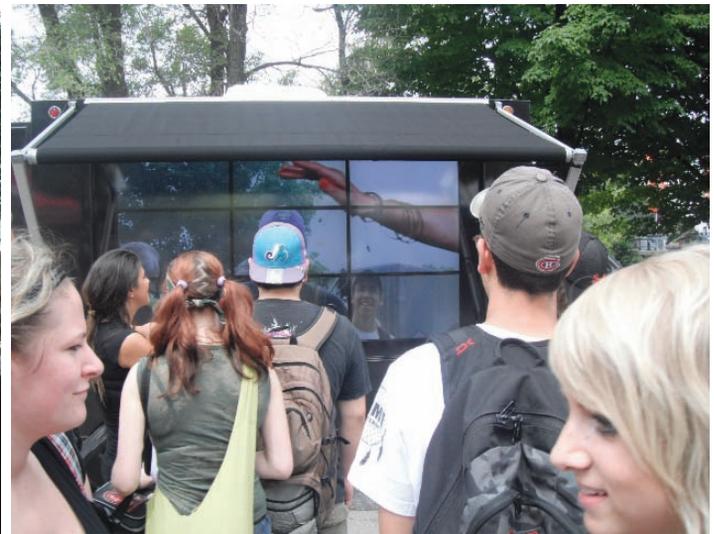
Volt Media, which has since been acquired by Ad-Dispatch, and Time and Space, also in Halifax. The acquisition has helped Ad-Dispatch on its way to becoming a Canadian leader in AR facilitation. Part and parcel with that is its licensed use of D'Fusion, an AR software platform developed by Paris-based software solutions provider Total Immersion, which powers the AR tech that Ad-Dispatch develops.

"AR allows people to interact, engage and learn more about the product before they make the purchase decision," says Matt Fegan, director of operations, Ad-Dispatch. "It's all about the creativity behind the campaign. If you're clever with it and you engage the consumer and bring them closer for more time spent with the product, it can be a really

D'Fusion, Fegan says that the next big thing they're working on is applying gesture control to AR applications. No powergloves necessary.

They have yet to execute anything in Canada, but Total Immersion has already got the ball rolling with an online AR feature using the tech they developed for the film *Iron Man 2*. It ultimately enables users to sport Iron Man's mask, but what sets it apart from similar AR experiences is that pointing in different directions allows the user to interact with the webpage.

Of course there's also Microsoft Kinect, gesture-controlled gaming without the need for any kind of remote. That's not really AR, but it sure is cool. None of it is projected, but given strides in the last few years with 3D holographic projection technologies, like



The Axe Virtual Hair Action Experience used facial recognition technology to give guys the rush of having women compete to run their hands through their hair.

presented with three 30-second scenarios, one of which involved women competing to get their hands in participants' hair, complete with sound effects. All they had to do was stand in a designated spot, let the AR tech recognize their face, and then a screen was telling them that women's hands were grasping at their hair.

Back in November, the Atlantic Lottery Corporation implemented a similar execution using a screen in a storefront window that gave passersby a glimpse of what it might look like if they won the lottery. They could see themselves in one of three scenarios, including skydiving and snowboarding down the side of a mountain, which were incorporated into live video. In that case the trigger was the person's eyeballs. It's not quite a retinal scan, but it's a start.

Halifax-based Ad-Dispatch, a provider of AR content, was brought in to help with the production of the execution, which was developed in collaboration with Halifax-based

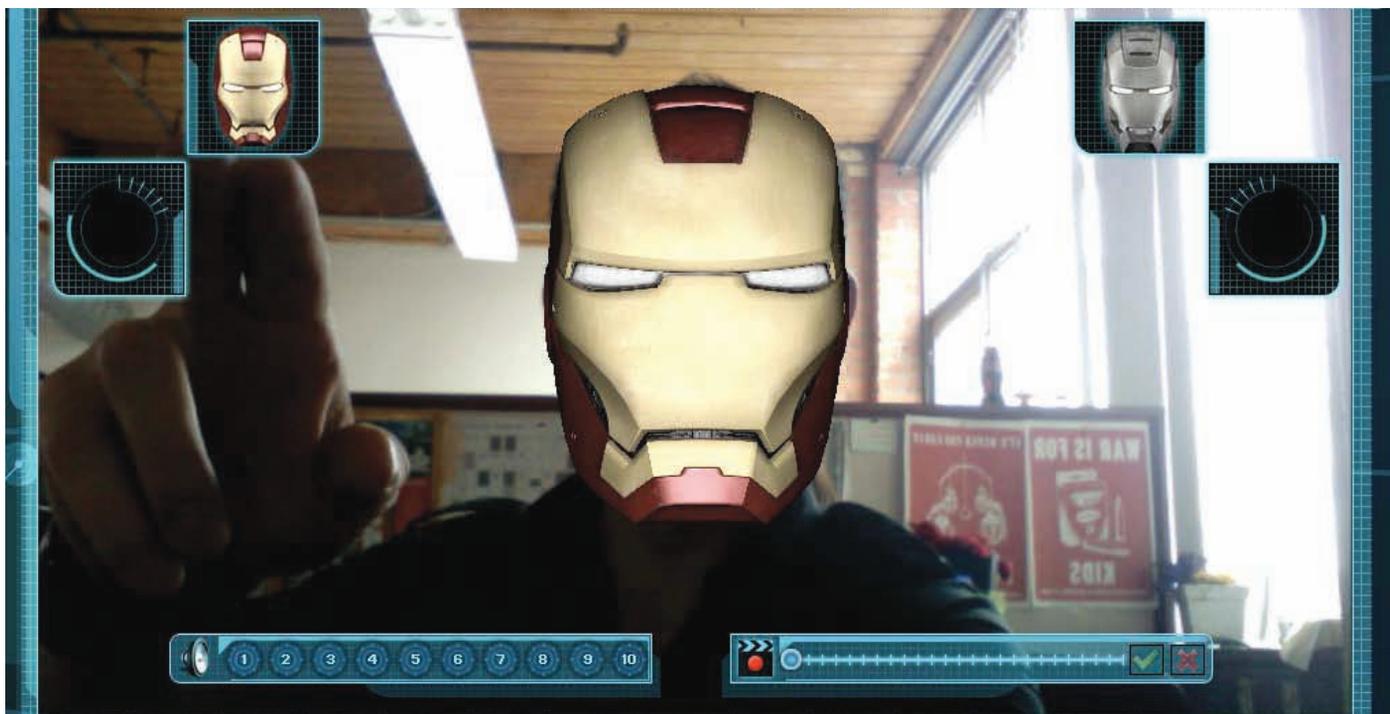
powerful technology for advertisers."

In the U.S. there are several brands that have developed product-centric AR experiences, shifting the focus to functionality as opposed to entertainment. Ray-Ban, for example, used the tech in 2008 to create a virtual mirror, where people could try on sunglasses from the comfort of their own home. Culver City, CA-based interactive marketing agency Zugara did something similar for its online retail clients, using AR to create virtual dressing rooms, which allow potential customers to see how clothes fit without having to visit the store. All they need is a computer and a webcam and they're off to the races.

As intuitively fictional as facial recognition might seem, another *Minority Report* tech that seems equally as unlikely today is a projected interface using gesture control. (Remember those powergloves from the days of the original Nintendo console?) There's no way we could've come that far, right? Guess again. Using

Musion Eyeliner's HD 3D holographic video projection system, it's not a far stretch to imagine that aspect being incorporated into entertainment and advertising, along with AR and gesture control, in the near future.

Until Canada gets its first taste of gesture-controlled AR, brands have been finding other ways of incorporating the tech into ad executions. Telus, for example, launched a campaign this month, working with Taxi and Media Experts, promoting its fall lineup of phones and extolling the virtues of living a smarter smartphone life. It includes 9" x 46" gesture-controlled digital screen installations in high-traffic storefronts in Toronto, Montreal and Vancouver. Facilitated by The Media Merchants, passersby can interact with Telus's newest critter, a dolphin, by jumping or moving side to side. After a series of motion loops, the telco's phone lineup appears and the user can move left or right to select a specific handset.



Software solutions provider Total Immersion developed an online AR feature for *Iron Man 2*, which lets users interact with the webpage by pointing at a webcam.

“The new devices that we are launching are very impressive and can do just about anything,” says George Huovinen, supervisor, account planning, Media Experts. “It’s very difficult to communicate that via a static execution, so we searched for ways to bring the products to life and show consumers their capabilities rather than just tell them. This execution is definitely upgrading your overall experience with the brand and the newly launched critter.”

Hyper-targeting, to the extreme, is another characteristic of the ads in *Minority Report*. Well, that’s starting to happen now too. Back in October, Vancouver-based Tava Touchpoints partnered with Toronto-based Planet-Tek Systems to release smart, interactive digital touch screens in retail and hospitality environments. They use sensors and biometric face-readers, developed by Markham, ON-based CognoVision, to determine things like how long consumers view content, audience numbers by time of day and gender. Yes, gender.

In London, England, Castrol put up a billboard that used roadside cameras and Britain’s Driver and Vehicle Licensing Agency to tell approaching motorists what type of oil was right for their car. Developed by Ogilvy Advertising, with media space and technology handled by Clear Channel Outdoor’s Create division, Castrol’s “Right Oil, Right Car” campaign used information like the make, year, engine size and model-type of the car. It was pulled after a few days amidst privacy concerns.

Even scarier, perhaps, are innovations like a billboard tech recently developed by Japan electronics company NEC, which uses built-in cameras to hyper-target ads to people as they walk past.

We’re starting to create very portable end experiences. And **they are brand experiences that bridge the virtual and real worlds**

An internal computer uses facial recognition software to determine a person’s gender and age to within 10 years and then offers them advertising for products relevant to their demographic. Dubbed the Next Generational Digital Signage Solution, the billboard aims to allow better, more accurate campaigns in public venues like airports or shopping malls. It’s currently being tested in major shopping centres in Japan and is set to be rolled out in the U.S. later this year.

Again, all this tech is in its infancy, but once harnessed properly, it will certainly provide brands with new opportunities, and perhaps some dilemmas.

The future, says Coppersmith, will involve a borderless exchange of data between consumers, between platforms and between a platform and a consumer.

“It’s going to allow brands a more human experience with the consumer,” says

Coppersmith. “For those brands that are prepared to really go in and test and invest in these, it’s going to give them a significant competitive advantage.”

Achieving that, he says, is a matter

of figuring out how to marry all these technologies into a proper experience, not focusing on one or two of them at the expense of everything else.

On the dilemma front, expect more privacy concerns to arise as boundaries get pushed.

Ad-Dispatch – and others – are working on extending AR to the mobile space, and has a video case study on its website showing how it looks in its early stages.

All of this is resulting in a shift to a new media planning approach that delivers synchronous messages, experiences and conversations across the whole ecosystem.

“We’re starting to create very portable end experiences,” says Coppersmith. “They’re brand experiences that live and connect seamlessly across multiple screens. And, they are brand experiences that bridge the virtual and real worlds.”

The future, it would seem, has arrived. ■



BY EMILY WEXLER



While at the Cannes International Advertising Festival this year, we spoke to Canadian and global agency heads and came away with one distinct conclusion: Canada is making a name for itself around the world. This month we're taking a closer look at a few examples that go beyond the campaign, from encapsulating a brand's environmental philosophy, to developing a global planning tool, to a program helping artisans thousands of miles away.

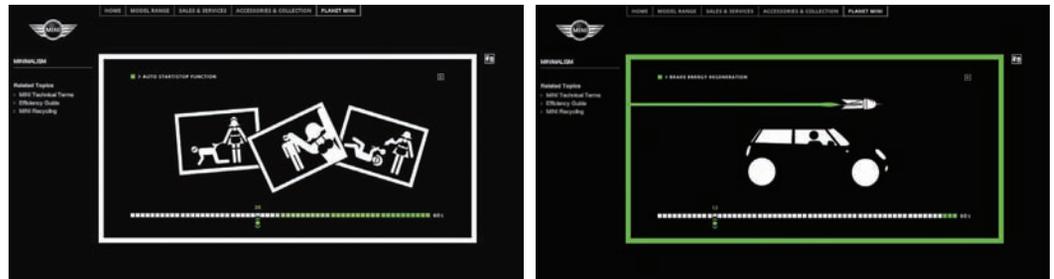
Taxi's chairman and co-founder Paul Lavoie and CCO Steve Mykolyn told us about the incredible legs of Taxi 2's work for Mini. "Minimalism" has gone beyond a website to encompass all things green for the brand.

Andrew Robertson, CEO of BBDO Worldwide, said "Canada's punching above its weight in the BBDO world," and, as one example, pointed to Canadian chairman Gerry Frascione's work developing a planning tool to bring the agency closer together.

And Tony Pigott, president and CEO of JWT, is exporting Canadian branding know-how and collaborative spirit through Brandaid, an initiative that helps artists in developing countries make a real name for themselves.

Read on to find out more about Canada's globally recognized deeds.

Taxi 2 drives Mini around the world



Since the Mini first launched in Canada in 2002, the world has been taking notice of creative done here at home. Back when Mini had only been here a few years, its Canadian AOR Taxi 2 took the opportunity to capitalize on the Toronto Auto Show by placing a Mini in a cage in a parking lot across the street with a sign that read “Please do not feed, tease, or annoy the Mini.” It succeeded in capturing the attention of Auto Show journalists, as well as the public (who tried to feed it

and Canadian creativity as a benchmark globally.”

It’s no wonder, then, that when corporate HQ wanted a website to explain its CO₂ emissions technology, it turned to Canada. In 2007, Taxi 2 created a Canadian 3D website called Turbovision that took intimidating subjects like engines and keyless entry, and presented them with Mini’s cheeky voice, in an easy-to-digest way (Turbovision was later picked up in China). When Mini’s head office saw the site, they asked Taxi 2 to come up with a way to explain its eco-friendly features, such as start-stop technology and brake energy regeneration.

The result was a new site called Minimalism, and the premise was that since the car only uses the amount of energy it needs, visitors to the site could select the length of the message they wanted to hear – whether they wanted to hear about an aspect of the car for two seconds or a full minute, it was up to the user.

The site went on to win a Gold Lion at Cannes. When Martin asked one of the judges why Minimalism won over its automotive competitors, he said, “the fact that it had paid attention to copywriting compared to a lot of other automotive sites... That we have a tone of voice for Mini and a way we bring it to life, and a cheekiness, which rewards people for spending time learning about a car engine.”

The site has since been adopted in 50 different countries, and Minimalism has gone on to mean more than a website, but a global platform for Mini’s environmental messaging, used on any eco-related communications. A transcript of the

website was even used in internal training manuals by the engineering department in Germany.

And the Canadian creativity keeps on travelling. A guerrilla stunt called “Hands Up” debuted in Toronto this past spring, which featured a fake set of arms made to look like the driver was holding his arms in the air, like on a rollercoaster, while driving around in a Mini convertible. Footage of the stunt was presented at a global Mini conference, and since then Mini hands have been created in Japan, Taiwan, Dubai and Russia.

“When we did the ‘Hands Up’ piece, we really saw the goodwill towards the brand because everyone, hundreds of people, threw their hands up as we drove by, it was amazing,” says Martin. “They were open to embracing the Mini and having some fun with it and it’s really great to see that you’ve built some strong brand equity.”

When asked why Canada is leading the way in creativity for Mini, Martin credits the agency’s relationship with the client.

“They come in and understand how great they have to be in order to stand out, and they don’t water down what we present to them. In fact sometimes they’re quite willing to help us take it to the next level,” he says. “I think the fact that we’ve always produced great sales for Mini here in Canada also helps the rest of the globe see that it’s not just irreverent work, it’s work that’s driving year over year sales results. I think that makes them say, ‘Hey, let’s take notice of this, because not only is it funny or interesting, but they’re selling units.’”



Above: Mini Canada’s cage stunt travelled to the U.S. and Europe. Top: The Minimalism website was created to have global appeal.

sandwiches and bananas). When it was over, instead of dismantling the cage, it was transported across Canada to B.C., as well as to the U.S., Italy and other parts of Europe.

“When I meet with representatives from the other Mini company countries, they look to the work we’re doing in Canada and think it’s progressive and gets noticed,” says Lance Martin, ECD at Taxi 2. “I know they’re looking to Canada



BBDO's global plan

In an office high above Yonge and Bloor streets in the heart of downtown Toronto, Gerry Frascione, president and CEO of BBDO North America and chairman of BBDO Canada, deftly navigates through a demonstration of a new tool that will take BBDO's planning to a whole new level. As a worldwide board member, Frascione was tasked with leading an initiative to upgrade the agency's planning process, as well as allow BBDO offices in 285 countries to work more efficiently – and work together.

"We looked around the network, and the world, and realized there was a huge opportunity for us to integrate consumer engagement as part of the planning process and that's what insight work is all about," he says.

Frascione also notes that the tool was influenced by – and reflective of – his work here in Canada. "In Canada it's always been about doing more with less, and in order to do that effectively, there's always been a premium on working in collaboration with other team members, all single-mindedly focused on a clear objective and purpose," he says. "Also

the notion of integration has been part of our market for a while and working through the line has been a way of doing business in Canada for years as opposed to individual silos."

The idea was to create a tool that helps the agency optimize creative content with context for the first time, by breaking down and analyzing the consumer's path to purchase.

"As the creation of content becomes more and more democratic, a brand has a greater chance to speak consistently with one voice because the briefing now marries both what we're saying and where and when the consumer wants to hear from us," he says.

The tool, called InciteWork, started rolling out this summer, first in North America and Asia, and is heading around the globe. It lives online, where a planner can log on and create different profiles for different clients. They start by identifying the business goals, where the business will come from and who will provide the growth (the target group), then what the target is doing today, what they want them to do tomorrow and the overall

experience they want to create to get them from A to B.

The user can enter points into a timeline of the consumer's path to purchase, and rank moments in terms of importance – some, of course, being more pivotal than others. They can then go deeper into the journey and identify what the target is thinking, feeling and doing during different stages. Who is influencing them? What media are they using at those moments?

Different channels within each pivotal moment can then be identified, for example, if the consumer is surfing the net, perhaps they're on YouTube or Facebook. Each channel is then evaluated based on how compelling the agency can make the creative, how responsive the consumer is to hearing from the brand at that moment and examining how many people it can reach for what cost.

Throughout the process, "Inspire me" buttons help prompt thinking by asking questions (e.g. over what period of time do you expect to see a change?). By giving clear goals and direction, the tool helps to focus on the "big idea."

As Frascione explains, "a

'big idea' can no longer be a channel-specific script or a headline or a promotion. A big idea is a brand idea, an organizing principle, a point of view on which the brand can engage consumers in an ongoing conversation."

The tool is designed to be intuitive and easy to navigate with a "reductionist" design and common vocabulary, allowing it to travel to different countries in different languages for easier cross-country collaboration. It also allows different users to log on and see a plan or make changes – the level of access controlled by the planner who created it.

"We wanted a tool that the creative community within BBDO embraces where creative engagement informs and shapes the strategy and the strategy shapes the work," says Frascione. "We can be working with our trade marketing partners and they could be involved in the creative process, but they are working as part of a broader team that has participated and co-created the brief so that when the ideas are developed to be executed, the brand speaks with one voice."

How Canadian.

Brandaid solution

BY MELINDA MATTOS



Above: Papier mâché by Carnival Jakmèl.
Top right: The metalwork of Croix des Bouquets.
Bottom right: Artisan Blaise Elie paints a bull mask.

If we were to name some of the brands JWT Canada has worked with – say, Walmart or Tim Hortons – you’d recognize them instantly. But what about Croix des Bouquets? Or Carnival Jakmèl? Both are artisan communities based in Haiti, and though you probably haven’t heard of them yet, JWT Canada’s CEO and president, Tony Pigott, is hoping you will soon.

As a co-founder of the Brandaid Project, Pigott is working on a global initiative that aims to help artisans from the developing world build sustainable businesses and sell their wares at fair prices – all through the power of branding.

“The conventional wisdom is that branding and marketing is the luxury of rich countries and big companies, and we think that it’s time for that to change,” Pigott says.

“[It’s time] to apply the advantages of good branding, marketing and market access to these handmade small businesses to create a

market-based development model, not a grant-based and charity-based model.”

While its mandate to help artisans in poor countries reveals a clear social conscience, the Brandaid Project itself is a for-profit endeavour.

Through collaboration with UNESCO, Brandaid identifies microenterprises that are community-based and led by a master artisan. It purchases creative work at the artisans’ asking price and then sells it at Brandaidproject.com, at events and to major retailers.

But the project aims to shake up the way profits are divided. Typically when wares are produced in poor countries and sold internationally, artisans only receive 2 to 8% of the retail price, because the marketing aspect is executed by the reseller.

The Brandaid Project seeks to establish branding closer to the source, so artisans can reap more of the rewards. In this model, 35% of profits go back to the artisans or their

community, with 10% of this money being funnelled through Brandaid Foundation initiatives for building capacity, skills and artisan well-being. The balance of profits remain in the business.

“The concept is that Brandaid Project would develop a briefing package for new artisan brands, including background on the art, on the community that makes it, the cultural backstory and digital assets that represent it, such as photography and video,” Pigott explains. That package would be handed over to a volunteer agency, which would create a brand identity, wordmark and promotional materials.

So far, the Brandaid Project has launched two brands – Croix des Bouquets, a line of metal art made from old oil drums, and Carnival Jakmèl, a series of papier mâché masks



– with creative help from JWT. The brands have been promoted through the use of banner ads and viral video, as well as a media partnership with *Vanity Fair* in the U.S. The project has also enlisted the support of Hollywood celebs like co-founder and

screenwriter Paul Haggis and patrons Josh Brolin and Diane Lane.

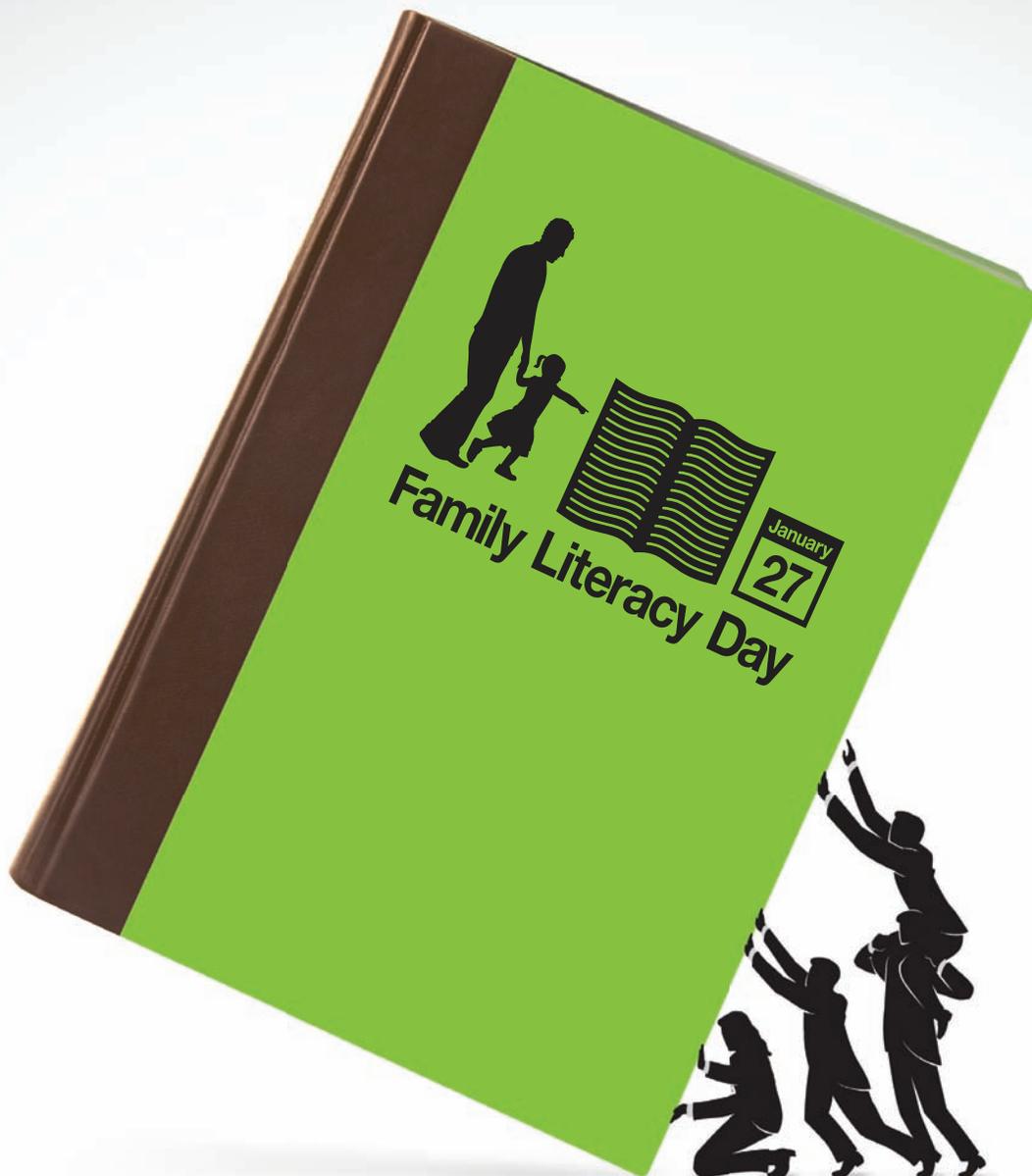
JWT’s work for Brandaid Project earned the agency a shortlist nod in the Titanium & Integrated category at the Cannes Lions International Advertising Festival, and Pigott hopes to see the project grow much larger, with other ad and marketing professionals volunteering their talent.

“We want to see hundreds of new brands launched from less developed countries so that there can be a sustainable business for artisan communities in dozens of countries,” explains Pigott.

The Brandaid Project kicked off in 2009, after a few years of discussion between Pigott and co-founder Cameron Brohman, a Canadian who has lived in Haiti for 25 years, working in development and media.

The mood of the project shifted when the worst earthquake in 200 years struck Haiti on Jan. 12, destroying the homes and workshops of the artisans Brandaid works with. Now the organization is helping them rebuild.

“The artisan communities have been really badly damaged,” Pigott says. “An integrated approach for the sector that includes much more emphasis on branding, marketing and market access will be one of the ways that Haiti starts to pull itself out of the ditch...These things take a bit of time, but the principles are right.”



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Are you integrating mobile into your overall marketing strategy? If not, you may want to ask yourself what you're waiting for. We're well past the point of waiting for widespread consumer adoption: it's definitely safe to say mobile is now a mainstream channel. In fact, 70% of all Canadians now have cell phones, and mobile penetration is over 90% when you look at major urban centres. "Canadians continue their love affair with mobile," observes Bernard Lord, President & CEO at the CWTA.

The numbers certainly support Lord's observation. In the first three months of 2010, consumers sent just over 12.1 billion person-to-person text messages. That translates into roughly 135 million texts a day. "We've been seeing growth double each year," says Lord. Consumers aren't just texting each other, either. In the same time period, there were over 538 million shortcodes messages sent and received, and in 2009, there were a total of 1.6 billion shortcode messages sent and received. That's good news for marketers. "Since people have to opt in, you're interacting with people who want to hear from you," says Lord.

Right now, there are over 500 active short code programs running in Canada. "Some of them are time-sensitive, some of them are information-driven. It ranges from everything from joke of the day to weather updates to alerts from news outlets," he says. "There's something for everyone. I think that's why consumers like it so much."

Of course, SMS isn't the only way to connect with consumers within the mobile channel. Mobile web advertising and apps are becoming increasingly popular sub-categories, too. Apps in particular have exploded over the past year. There are now hundreds of thousands of apps available for consumers to download.

Forward-thinking marketers who jumped on the mobile bandwagon early on are reaping the rewards now that Canadians are using mobile devices in record numbers. Take Lavalife, for example. Andrew Osmak, Lavalife's SVP of business development and new ventures, started testing the mobile waters seven years ago while most marketers were sitting back and waiting to see what would happen. Being a pioneer in the space wasn't without its pitfalls. "We've made a ton of mistakes over the years. There was a lot of trial and error," says Osmak. But now he's well ahead of the game: Lavalife has developed its mobile business into a multi-million dollar venture. "The reward [of pursuing new channels early] is that it's a land grab. And you're that much better equipped when it takes off."

It's not too late to start enjoying the marketing rewards mobile has to offer. The trick is being strategic about it. There's a lot more to mobile marketing than slapping your logo on an app. You've got to offer something of value, and in many cases, that may mean looking beyond your organization in order to deliver something consumers want to receive.

Connecting through collaboration

We're seeing many different forms of collaboration when it comes to the mobile

space. Carriers and financial companies are collaborating with each other to propel m-commerce forward. Mobile-focused agencies are working with mass agencies and media planners to ensure mobile messaging is integrated with broader campaign elements. And brands are partnering with content providers to piggyback off of in-demand entertainment and exclusive offers to entice consumers to invite them onto their phones.

Take Subway, for example. It worked closely with Global TV to sponsor over 100 short "best of" clips from the hit show Family Guy, delivered via a mobile video application. "Subway's brand was bringing you this experience coupled

with ad media throughout and a subtle injection of Subway brand elements, like colours and logos," explains Paul Burns, VP of digital media at Canwest Broadcasting. "It was simple, but a really effective way to make an impact and marry a brand with tier one content."

Scotiabank has also found success in leveraging another property's content. It has begun integrating mobile into its sponsorship activation efforts. Last fall, it developed the utilitarian "Night Navigator" mobile app to complement its sponsorship of Toronto all-night art festival Nuit Blanche. The app let users view festival schedules, maps, public transit information and even create their own itineraries.

"We took a bit of a leap in the dark with the Night Navigator," recalls Jim Tobin, director and head of brand sponsorships at Scotiabank. The leap paid off: it resulted in 18,000 downloads, even with very little promotion. (Scotiabank touted it on its own website, as well as the Nuit Blanche site.) As a result of that success, Scotiabank developed an app to support its sponsorship of Caribana, a popular Caribbean festival in Toronto.

The bank's internal marketing department developed both the Night Navigator and Caribana apps with Simply Good Technologies. They also worked closely with Nuit Blanche and Caribana to make sure the apps were a good reflection of their brands. For instance, the Caribana app is extremely colourful, and the navigation functionality is illustrated through a feather graphic. Tobin says Scotiabank has recently begun working with Toronto-based agency Capital C. "There will be more collaboration [on mobile efforts] going forward. That will help ensure the continuity of creative and key messaging."

Rogers is another example of a company that has found value in joining forces with other brands to offer consumers something unique. It has an ongoing partnership with LiveNation to engage consumers through a tightly managed set of online and mobile applications about exclusive music events. "We want to provide our customers with the best experience both on and off the mobile device. By connecting and extending exclusive access to offers for things our customers love, we're providing value above expectations," says Kal Irani, director of marketing at Rogers.



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Canwest is frequently asked to marry mobile content with advertiser brands and come up with a truly unique mash-up of content and experience. As a result, Canwest has worked hard to be able to offer a functional, content-rich experience on a mobile device that still allows the advertiser's messages to be subtly woven into the fabric of the idea. This unique proposition means that advertisers can integrate understated branding elements such as colours and logos into the mobile content experience, without interrupting the consumer's interaction with the content itself.

Canwest Broadcasting operates Global Television and 19 of Canada's most popular specialty channels, including HGTV, Mystery TV, National Geographic Channel, Showcase, History Television, Food Network and TVtropolis.

Joint ventures: moving the industry forward

Rogers gets points for leveraging collaboration to its advantage. On top of partnering with brands like LiveNation, Rogers is also working closely with its competitors – Bell and TELUS – where they launched Zoompass, a unique mobile payment service. "It's a new, innovative way to send and receive dollars. Your mobile device becomes your wallet," says Irani. "Collaborating with competition and working in partnership is healthy. It's really a win-win situation. The more collaboration we provide, the more holistic the consumers' experiences are. It also puts Canadian entities, in this case carriers and financial institutions at the forefront of global innovation."

Gary Schwartz, chair of the CWTA Mobile Content Committee and president and CEO of Toronto-based Impact Mobile, expects to see more collaborations like this throughout the year. "2010 is all about collaboration across the mobile value chain," he says. "Carriers in partnership with service providers are proactively stepping up to the table with innovative marketing models around location-based services, affinity loyalty services and m-commerce."

Zoompass is already active in the Canadian market today. However, retailers have been relatively slow to embrace the technology. "There's a strong unity among carriers and financial companies," says Shoaib Khan, senior consultant, digital and mobile at Carlson Marketing. "Now we need retail, brands and agencies to start working together."

This is largely the case south of the border, too: the technology is there, but retailers aren't jumping aboard. "Steve Madden is looking to help create some cohesion and momentum amongst retailers as a

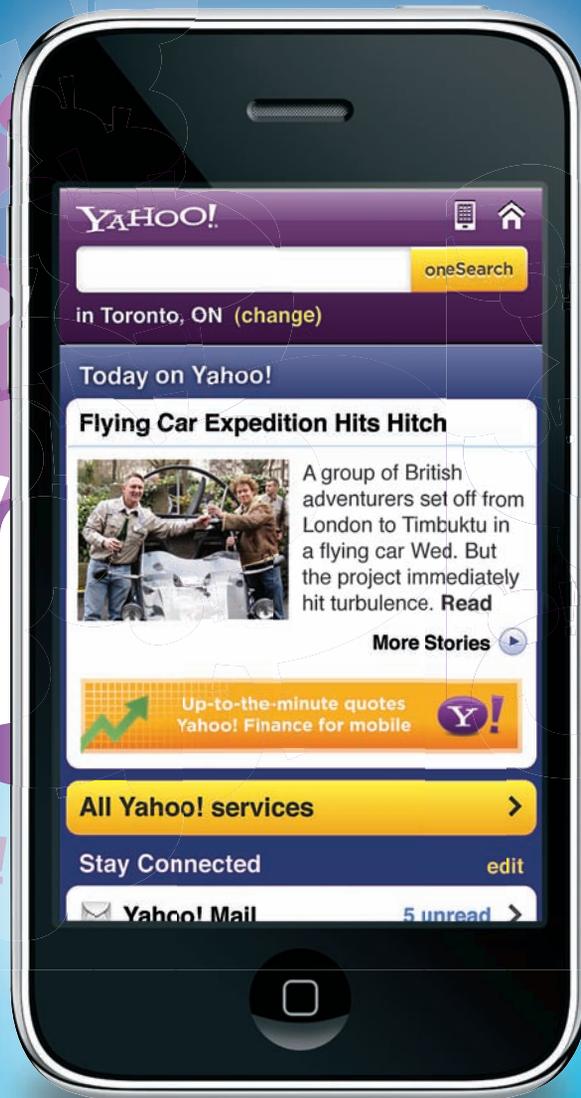
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group,” says Andrew Koven, president of e-commerce and customer experience at U.S.-based shoe retailer Steve Madden. “The benefits of working together to create standards, ensure secure environments, prove out strategy, tactics and technology to develop best practices are that we get to success a lot faster and support the consumer’s adoption, which is what it’s really all about.”

Ariela Freed, mobile marketing strategist at Toronto-based Maritz Canada, wishes more companies would take the lead from forward-thinking carriers and financial companies and start working closer together and sharing information to move the industry forward. “We as an industry are doing a disservice by holding this information back,” she says. “Yes, it’s a competitive advantage for you today, but tomorrow when you need information it won’t be there.”

For his part, Irani has nothing but good things to say about his experience collaborating with competitors. “at times, it doesn’t make sense to go at it alone. It’s in the best interest of the industry for us to collaborate on bring innovation to Canada,” he says. “It’s the art of putting the science together.”

One size does not fit all

Even though mobile is a relatively new channel, it’s well beyond the point of only reaching early adopters. It reaches everyone – moms, kids, business-people, and even grandfathers. That means, like with any other channel, mobile marketing has to take a segmented approach. “You have to catch the right person at the right time with the right offer,” says Lavalife’s Osmak.

Carlson’s white paper on mobile segmentation identifies eight distinctive categories: Cord Hoards, who don’t use mobile at all; Strictly Speaking, who just use mobile to talk; Utoutilitarian, who occasionally use mobile for SMS and email; Lifeliners, who regularly text and email but rarely access the mobile web; Mobile Moths, who browse and message moderately; Duty Callers, who use mobile devices as an alternative to the office PC; Funnecorizers, who use mobile for fun stuff like photos and games, and Mavericks, who are heavy users of all mobile features. “Our philosophy is understand your segments,” says Carlson’s Khan. “Then we map mobile and develop a mobile strategy.”

“Yahoo!’s industry-leading mobile targeting capabilities combined with our large audience means we can reach targeted audiences at scale,” says Greg Banducci, Yahoo! Canada’s head of mobile. “Mobile advertising is at a tipping point and provides an opportunity to engage a target demographic in a one-to-one conversation with the right message, in the right place, at the right time.”

Careful targeting ensures you’re reaching the right people at the right time. And perhaps more importantly, it prevents you from turning consumers off of communicating with you via mobile altogether. BMW’s Belcourt has been very careful with his mobile efforts. He’s conscientious of the fact that not all of his target demographics are a good fit for mobile. “For the 7 Series we would be less likely to leverage mobile, as the target and model are more mature,” he says.

“With the 3 Series, it was a strategic decision to use mobile. Mobile has always been on our radar, we were just waiting for the right opportunity.”

Belcourt also found success with mobile last year to support the launch of the new Z4, which also skews younger. BMW invited consumers to text in to a shortcode for an opportunity to test drive the Z4. “The results were encouraging. We had a 25% clickthrough rate,” he says. BMW is currently gearing up to take its mobile efforts a bit further by launching a Canadian-specific bmw.mobi website.

Canwest’s Burns notes that the types of devices and plans consumers are on are also a major part of the marketing equation. “It’s interesting to see how data plans for various wireless carriers can also dictate how engaged an audience may or may not be. The obvious observation is that carriers with better rates often produce a much more engaged mobile audience – so advertisers are beginning to target campaigns against certain carriers to really focus the spend,” he says. “It’s an evolution in buyer understanding, but it’s certainly starting to become more sophisticated. There are more than enough key learnings in the online space that are being transferred to mobile buying, so it will likely advance at a much quicker pace.”

Brad Cressman, head of sales and marketing, mobile, at Sympatico.ca, agrees that restrictive data plans can hamper some mobile marketing efforts. “There can be a lot of barriers in consumers’ minds, they’re concerned about the data plans, the network speed amongst others,” he says. “It certainly does say a lot if people are willing to overlook those barriers to click through.”

Another important consideration is time-of-day. Since consumers have their mobile devices with them 24/7, chances are they’re going to see whatever you send them almost immediately. “From a time perspective, there’s different user behaviour at different times of the day,” says Yahoo!’s Banducci. “An ad for coffee is probably going to be more effective at eight in the morning than at eight at night.”

Mobile cannot be an afterthought

It’s safe to say that if mobile is now a mainstream channel, it should be treated as such. Unfortunately, many marketers in Canada are still trying to take shortcuts to enter the mobile space, instead of carefully integrating it into their overall strategies. “You need a company-wide approach for using mobile. A lot of companies don’t do that,” says Khan. “There needs to be a holistic, cohesive strategy. Phase it in, build a relationship.”

Khan says many brands and mass agencies are distracted by the latest hot trend: apps. “Most agencies are saying we need an iPhone app, but there’s no engagement,” he says. “SMS is the most fundamental way to build a relationship. A lot of people are skipping a lot of steps.”

Molson Coors Canada has had a lot of success building mobile engagement with



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Rogers

Rogers Communications is a diversified Canadian communications and media company. It’s Canada’s largest provider of wireless voice and data communications services, and one of Canada’s leading providers of cable television, high-speed Internet and telephony services. Rogers is the country’s only national carrier operating on both the world standard GSM and HSPA technology platforms. It is also recognized as Canada’s leader in innovative wireless voice and data services, and provides customers with the best and latest wireless devices and applications.

As a leader in the mobile space, Rogers delivers the latest technology into the hands of consumers, offering them a worry-free experience on reliable and fast platforms.

Rogers extensive knowledge about mobile best practices will drive mobile marketing and help marketers get the most out of mobile as a new mainstream channel.

Rogers is committed to being a leader in the Canadian mobile space, and dedicated to delivering the science behind the art of mobile marketing.

consumers through SMS, particularly with tactical contests its salesforce can leverage at local bars across Canada. The trick is making sure all efforts are aligned with overall strategic goals. "We don't believe in doing contests just for the sake of doing a contest," says Ross Buchanan, director, digital and relationship marketing at Molson Coors Canada. "It's not just enter and you're gone. There has to be some sort of ongoing engagement."

The Canadian Red Cross has found success using SMS this year, particularly with its fundraising efforts following the Haiti earthquake. It registered with the Mobile Giving Foundation Canada, which helps charities quickly enable the mobile giving channel. "It has to be part of an overall strategy and approach," says Pam Aung Thin, national director, public affairs & government relations at the Ottawa-based Canadian Red Cross.

Freed agrees that mobile can truly shine when it is integrated with a broader communications strategy. "Whenever we've run programs that integrate all of the channels, they perform exponentially better for the entire program," she says.

BMW's Belcourt recently ran a successful, carefully planned mobile effort that was fully integrated with outdoor. BMW worked with media vendor AdMirror to run suggestive unbranded messages that looked like they were written in lipstick on mirrors in men's washrooms at high-end bars and restaurants in Toronto, Montreal and Vancouver. Consumers were invited to text to a shortcode to find out what the messages were all about. In response, they received a link to information about the new BMW 3 Series. The mysterious approach worked: the clickthrough rate was an impressive 74%. "We were feeding on the curiosity factor," says Belcourt.

Substance over style

With the explosive popularity of apps these days, it's easy to see why so many marketers want a piece of the action. However, jumping on a trend just for the sake of it is not without its risks. Buchanan says that since the majority of Canadians still don't

Yahoo! Canada Mobile Offering

Yahoo! is a leader in delivering innovative and engaging cross-platform products that users love. It is also focused on providing consumers with a seamless and personally relevant PC-to-mobile experience.

Yahoo! companies are a trusted partner to more than 80 mobile operators around the world. Yahoo! is the on-deck mobile search provider for Rogers and Bell and has a strong ad network presence in Canada. Yahoo! is capable of targeting based on demographics, behaviours, time-of-day, content, type-of-device and carrier. In fact, it has the most mobile marketing targeting options available in Canada today. Additionally, it can facilitate third party ad serving and tracking upon request.

With some of the highest quality inventory available, Yahoo! partners with advertisers to create targeted advertisements through the most advanced advertising formats. Yahoo! is doing a lot of work leveraging HTML 5 to create rich media display mobile advertisements that deliver more engaging experiences for marketers and users. Yahoo! can also help marketers develop custom mobile sites with in-demand functionalities including click-to-actions, opt-in, view video, access a store locator, download a coupon and much more.

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have smartphones, Molson has been primarily focused on leveraging mobile websites. “We believe you need to start with mobile web because it is across all handsets,” he explains. “I would rather talk to a bigger audience.”

Scotiabank is conscientious of the fact that the app market is very crowded these days. That’s why it has been very careful to ensure that its apps offer a clear value to consumers. “Our apps enhance the events,” says Tobin. “We’re not really selling them anything, we’re providing a service. It enhances the halo effect of brand recall.” Scotiabank was careful about ensuring any brand integration in the app was organic. So, one of the app’s many features is an ABM locator, which just happens to point out where the nearest Scotiabank machines are. “We see that as a convenience,” says Tobin.

Scotiabank leveraged learnings from the Night Navigator to improve the Caribana app. “We have better functionality. It’s faster, and we’ve reduced the layers of navigation,” says Tobin. At the end of the day, Tobin’s interest in mobile is very strategic. “I’m not interested in how the technology works. I’m interested in does this make it a better experience for our users.”

Creative matters

While mobile shares many qualities of online marketing, there’s a lot more to developing mobile creative than simply re-purposing online ads. “Whenever I’m approaching a new medium, I find new opportunities to design specifically for that medium,” says Osmak. “When digital first popped up, brochureware didn’t take advantage of the new capabilities the medium offered. The same goes for mobile. The mobile web is different. You should design for the medium.”

Osmak says when it comes to navigating a new channel, you often just have to learn as you go. “You’ve got to appreciate that the screen you’re designing for is tiny. When I started asking the studio to produce images for mobile, they were beautiful on a large screen, but looked terrible on the mobile screen,” he recalls, adding that Lavalife produces all of its creative in its in-house studio. “I got them to take their monitors down to a tiny size. You need to watch the colours and the fonts. Something that looks great on a big screen may be illegible on a mobile screen.”

After a lot of trial and error, Lavalife’s mobile creative is now finely tuned, with images and fonts optimized for mobile screens, with calls-to-action that are a maximum of two-to-four words. “The training was all internal,” says Osmak. “Because we’ve got our own studio, we are constantly evolving with tests. We’re always testing and failing and testing again.”

Mobile web inventory continues to grow

Many industry insiders see great potential in the mobile web, particularly as Canadian data plans become less restrictive. Osmak says a huge advantage of being an innovator in the mobile space for Lavalife has been having first pick of the mobile inventory out there. “We have a voracious appetite for mobile inventory,” he says. “It’s a bit of a land grab. There’s a glut of inventory, which means we can get very low CPM, Cost Per Click or straight Cost Per Acquisition.” He has also bought on-deck

inventory with certain carriers over the years.

Osmak is excited by the continued growth of the mobile web, and the opportunities it presents – particularly as mobile data plans become less restrictive. “The New York Times mobile web dwarfs the traffic of the New York Times app,” he says.

Sympatico.ca’s Cressman agrees that the mobile web is very appealing to advertisers and users alike. “I think the mobile web is going to be #1 in terms of user engagement and access to content, especially as smartphones become the standard” he says. “We estimate that there are between six and seven million active mobile web users in Canada right now.” Sympatico.ca has done extensive research to determine how consumers are predominantly using their phones, and has found that for three years in a row, consumers say the number one thing they use their mobile devices for is killing time. “I think that what that means for marketers is 1- be entertaining and 2- be useful,” he says. “You have to earn the right to be there. Give them something useful.”

Yahoo’s Banducci also expects the mobile web to continue to grow. “People are using mobile for everything – they’re searching, accessing e-mail, social networks, websites, news, sports and more,” he says. Steve Madden’s Koven says the company has invested in having a well-designed WAP site to maximize the increasing m-web surfing. “Ensuring that the site has the proper features has been our focus,” he says.

Mobile giving: What it means for marketers

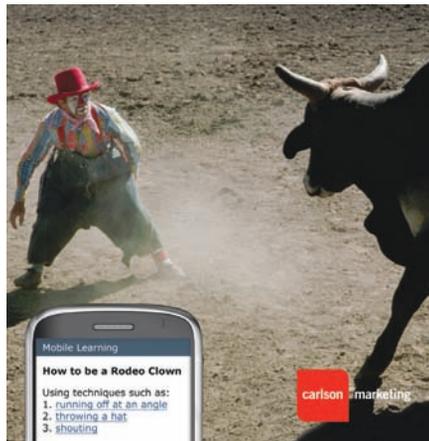
Over the past year, we’ve seen people using their mobile devices in record numbers to make charitable donations. The Mobile Giving Foundation Canada (www.mobilegiving.ca) has helped several charities raise a total of \$500,000 for Haiti earthquake relief efforts. That’s \$500,000 from mobile devices alone.

The Princess Margaret Hospital Foundation, The Salvation Army and the Canadian Red Cross are all examples of charities that have done well with mobile giving over the past year.

Most charities are finding success with small amounts. The Red Cross asks donors to give \$5. “It’s a small amount, but it really adds up,” says Aung Thin.

The Princess Margaret Hospital Foundation has found the \$5 denomination works well for them, too. It first tried out mobile giving last November for a fundraising campaign for one-day breast cancer diagnoses at the hospital’s Gattuso Rapid Diagnostic Centre. PMHF partnered with CP24, which promoted the text-to-give information to viewers. The campaign garnered 1,400 text donations of \$5 each, translating into \$7,000 raised in a single day. “We were very pleased with the results,” says Christine Anderson, business development manager at The Princess Margaret Hospital Foundation.

Anderson adds that being one of the first organizations in Canada to offer mobile giving really helped it generate buzz. “Because the text donation option was a new opportunity to Canada, CP24 really ran with it on our behalf. The reaction was positive, especially from those who are more text-savvy and looking to donate on the fly using their mobile



Carlson Marketing

Carlson Marketing - a global leader in the Relationship Marketing space - is also a thought-leader in the Canadian mobile marketing space. Focused on cross-company mobilization, not just single campaigns, Carlson has worked with many of Canada’s largest companies as they explore the mobile channel. Leveraging extensive proprietary research developed in their work with Fortune 1000 companies, they ensure clients implement mobile best practices, and facilitate the organizational process required to support a move into mobile.

Carlson offers a full range of mobile services, across messaging, browsing and downloads. A talented interdisciplinary team includes technical, creative and analytical professionals, which allows Carlson to execute the mobile strategies it helps companies create.

Carlson’s ongoing research ensures it is on top of the constantly evolving mobile trends and changes in consumer behaviour. They believe that developing and sustaining customer engagement in the era of ‘always on’ relies on unique loyalty and engagement insights, new business models and partnerships, and real-world experiences in designing and deploying mobile.



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Maritz can help companies maximize the mobile channel in all aspects of their business. On top of consumer-facing marketing efforts, Maritz can also create employee-facing mobile solutions that enable frontline retail employees or sales people who are frequently on the road with easy access to a wealth of information.

Maritz Canada has an interdisciplinary team of over 400 employees, which enables it to assist companies with all aspects of their mobile initiatives – from strategizing to planning through execution and analysis.

device,” she says. “We are confident that the text donors that day came largely from people who had yet to donate to The Princess Margaret, therefore, introducing our brand to entirely new audience of donors.”

The fact that consumers have demonstrated such comfort in donating money via mobile is a positive sign that they might finally be ready to embrace mobile monetary transactions. Being afraid of monetary transactions via new technology is nothing new. “For the most part, there was a subtle paranoia attached to online purchases around the dot com boom days that slowly dissolved as people became more comfortable with the quality of the internet,” says Canwest’s Burns. “Now it appears shocking to think we could have gotten by without online transactions. I think the same evolution will happen with mobile.”

Osmak has certainly found that consumers are comfortable paying for Lavalife services via their mobile devices. “We offer pay by text, pay by text for phone calls, direct billing with carriers, paying on mobile WAP via premium WAP or for downloadable apps,” he says. “The beauty of mobile phones is they’re also a wallet.”

Up next: even more mobile

Mobile penetration in Canada has grown exponentially over the past few years, and it shows no sign of slowing down. As mobile cements its status as a mainstream medium, Irani from Rogers expects the number of smartphone users to rise even more, which will translate into more mobile web surfing. “Over the last 18-24 months, we’re seeing an incredible amount of smartphone adoption,” he says. “Also, the sub-category of quick messaging devices is also growing. These users can then graduate to more sophisticated smartphone devices as their consumption behaviours change and they become more engaged in mobile-based services.”

Maritz’s Freed points out that smartphone penetration varies by demographic, too. “20% of youth now have a smartphone. What was once a device of bankers and lawyers has gone mainstream,” she says. “These devices have so much more functionality, the number of apps and page views are growing exponentially.” She adds that B2B marketers should pay especially close attention to the marketing opportunities that come along with increased smartphone usage. “If the audience is financial services, for example, you’re approaching 100% smartphone penetration,” she says.

Whether they’re using them for work or play, it’s clear that consumers can’t get enough of their mobile phones. The CWTA’s Lord summarizes it succinctly: “There seems to be an insatiable appetite for all things mobile.”

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GM, Scene



Ted Boyd
owner/CEO,
58Ninety



Ken Wong
Queen's University
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Jennifer Hawkins
VP/GM credit card
portfolio, American
Express Canada



Bryan Pearson
president/CEO,
LoyaltyOne and
Air Miles Reward
program



Stephen Brown
president, Fuse
Marketing



Joan McArthur
principal and
founder, Joan
McArthur Training

Right: Scene unites two unlikely partners, Scotiabank and Cineplex, in a strong loyalty program that benefits both.

Canada's love affair with loyalty

BY CAREY TOANE

Canadians are known for our politeness, but our strongest virtue might actually be loyalty. A 2009 study by research firm Colloquy found that 93.6% of Canadians belong to at least one loyalty program. The average Canadian household is active in 9.2 programs, compared to 6.2 in the U.S. This year, we've seen programs launched by Metro, Virgin Mobile, Walmart Canada and HMV Canada, with Canadian Tire planning a new one for 2011. And relative newbie Scene was just named a double finalist in Colloquy's North American Loyalty Awards. Why is Canada such fertile ground for loyalty? And how are advancements in technology and social media changing the landscape?

Joan McArthur: Let's start right at the ground floor: what is the primary reason so many marketers get into this space?

Shawn Bloom: It's about capturing customer data and understanding customer behaviour, using that to make better decisions that help you drive sales and increase profits.

McArthur: Interesting that you would say that first. As opposed to creating a relationship, you say data. We know how important that's become.

Bryan Pearson: We're all in it for the same reason, which is to cement those customer relationships. The issue is that you need a mechanism or some way to build that relationship. In today's world, tech has provided a means for us to recreate some of the ways that companies eons ago created loyalty – by beginning to understand customers.

Ken Wong: I may be a little crasser: it's about money. It's lift, shift and retention; it's bigger share of wallet, lower cost of serving the act. The analytics are critical, but it's a means to an end.

Jennifer Hawkins: Consumers are savvier these days; they understand they can earn more miles or points on their everyday spending. We've moved away from just earning miles for all those distance trips to my gas, my grocery and my restaurant purchases.



Stephen Brown: I've been in focus groups where I've had customers teach me things about the program I'm working on, and how to accelerate points. I'm at the point where I'm taking notes.

McArthur: So why has Canada been such an ideal model? Why have loyalty programs been so successful here?

Roundtable



Virgin Mobile's "It's Better to be a Member" launch campaign was anchored by candid shots taken at a party hosted by the brand.

Pearson: I think what's different in Canada is [it] started with a value proposition that was not cash-based; it was based on travel and things that added dimension to people's lives. With Air Miles getting a foothold as one of the early programs, it was mass consumer, it established a system in the Canadian mindset of what value meant. The programs that came up afterwards all built on that. There was a time when the U.K. market was probably the most developed loyalty market in the world. I would argue today that the companies executing loyalty on the Canadian landscape have more robust programs than any other geography. Because it's not purely cash, it's the way people are using it to add to the marketing mix, to the value proposition that goes out. What we found when we looked globally is that the foundations of consumer loyalty are rooted in the same effective elements. I call it the three Rs of loyalty: reward, recognition and what's really emerging now is relevance.

Wong: I find it significant that you started with frequent flyer programs, because loyalty goes all the way back to trading stamps. At that time it was pure reward, there were no analytics, there was no extended offer. I think Canadian firms have done a much better job using the data to improve the quality of offers to consumers.

Pearson: Reward is, "what's the tangible value I'm taking out of it?"; recognition is what we call soft benefits, it's the special lines, the lounge access, it's the things you get because of status. It's harder in a retail operation to do that, but there are retail opportunities that come from mining the data and really understanding the dimension of your customer. What I see in this economy is channels for access to consumers are fragmenting, the consumer gets tens of thousands of media and marketing messages a day – where we're underdeveloped still is this idea of relevance, how you capture the attention economy.

Andrew Bridge: It's all about cost to acquire vs. cost to retain in the mobile industry. We've recently launched a program where our customers are now members and they get benefits. The big opportunity for us is to retain our customers and to get them, when folks are leaving their carrier, to say, "You should go with VM because they treat their members like real people, they reward their members." It's so expensive to acquire a customer when you're giving them a free phone; it's much more effective to get someone on board that will stay.

We want to be able to offer things to our members that are generally younger, more

urban. So we give them special seats at the Lady Gaga concert, or we'll fill a plane full of members and fly them down to L.A. On top of the table stakes in the industry, phone upgrades and that kind of thing, we want to deliver unique rewards that differentiate us and create talk value. That's how we see loyalty as a critical element of us driving our business forward.

Hawkins: Amex has been in the loyalty business and the rewards business since the 1990s, so we've got our own membership rewards program but we also work with Air Miles and Aeroplan. I think there are different currencies and different reward programs for different kinds of people. For example, we just launched our Costco TrueEarnings program and how you communicate in a warehouse environment is very different than how you would communicate the new Amex Air Miles credit cards. It's about having the right tone and manner and being in the right place.

Pearson: We operate one of the largest programs in Canada, Air Miles, and [in that capacity] we have two relationships, one is with the consumer, where we have to frame the value proposition, the reward, the communication. The other relationship is with the companies that use the cards, like



Before launching its Starwood Preferred Guest card, American Express hosted a bloggers' dinner to share the details with brand advocates.

Amex, to incent their customers, and we're working with them to provide a channel of communication that is a more motivational currency and ultimately has a better response rate and better ROI than they would have elsewhere. The other side of the business is we actually operate and look at loyalty as a practice. We're working with major retailers and FIs all over the world to optimize or conceive of new loyalty ideas.

Brown: We come at it differently, and we see a different pendulum of size and scale. For two of our largest clients, one very big bank, one very big retailer, loyalty programs are a part of everything they do. We see it as a real core component of how they're providing added value, but it's really about acquisition or increasing basket size. [For] the smaller companies, it's about that old-school primary concept of what loyalty is, so instead of the model of "buy x and get y," it's much more. For the auto company, it's "how do I stay on your radar for the 3.5 to 6 years [until] you eventually give up this car and buy something else?" So it's a much different model where the price is different, but the concept is about surprise and delight, small engagements, opportunities.

When loyalty was the buzz in the '90s, we started the Tetley Circle. It was a lot of older people writing in letters. People were engaged, we would send them stuff all the time. Migrated online, that relationship is about advocates. They get the first taste of everything, they can give us comments. We asked the whole segment to hand out samples for Halloween, to give moms a treat when they were taking their kids around. And for around \$7,000 we got 65,000 samples put into market because moms who are addicted to the herbal teas said, "Yes, I'll hand out 50 boxes to my neighbours." And that's the loyalty program, because they'll engage with us in an ongoing relationship. It's not what I would call pure social media, but it's definitely a pure communication structure.

Ted Boyd: It's revolutionary that advocacy could at times replace a consumption metric in terms of value back to the brand. That is a unique thing that only came to pass in the last three to five years: unstructured conversation occurring and all of us realizing that, wait a minute, if we tie those conversations back to someone in our database there's something going on here that is much more powerful than just a purchase.

McArthur: Shawn, tell us about Scene's mission.

Bloom: Scene is a joint venture between Cineplex and Scotiabank, and is actually an organization unto itself, set up to run the loyalty program for both. You couldn't have two more different founding partners, an entertainment company and a bank, but it's been a really great partnership.

For Cineplex, it was really about understanding their customers. Prior to Scene, they knew they had 63 million people coming through the theatres each year, but they didn't really have any insight into who those customers were.

For Scotiabank, the primary objective was about the youth market; they wanted a way to appeal to the 18- to 45-year-olds and give them a reason to think about Scotiabank.

It's surpassed everybody's expectations in terms of growth, we're approaching 2.5 million members in just under three years, and the enrolments are continuing at the same pace: every week we get 15,000 new accounts.

McArthur: This whole field is so rich for innovation, as tech starts to exponentially grow. What's happening with social media?

Boyd: In terms of CRM, the basic premise of a loyalty program is: I do something, and typically that involves a purchase, and I'm going to get a reward. Social CRM is a combination of that and trying to quantify talking about a product or service.

If you think about sports marketing, a Blue Jays season ticket holder at \$14 a seat times 81 games divided by however many games are at home, not a huge economic value. But somebody out in a chat room, they activate hundreds, if not thousands, of people around a point of view, so their value to the organization might be 10 times what a season's ticket holder might be.

There's an entire series of metrics emerging that I would argue have been undervalued because we haven't been able to quantify the value of conversation. With the rise of social and influenced media, and tracking methodologies like Radian6 or Truecast or others, we're able to tag those individuals in a database, tie them to a data profile, start to evaluate that and maybe reward them or treat them differently than somebody who's a very high consumption target.



Beyond travel, these days Air Miles collectors are redeeming points for smaller items.

Pearson: We launched a social media area within our website, and ultimately what we've been able to do is track who's coming in, who's engaging in dialogue, how long they're spending in that environment, and we've found that there's dramatic improvement in their actual behaviour with the program after spending time there.

We all used to do recognition events of

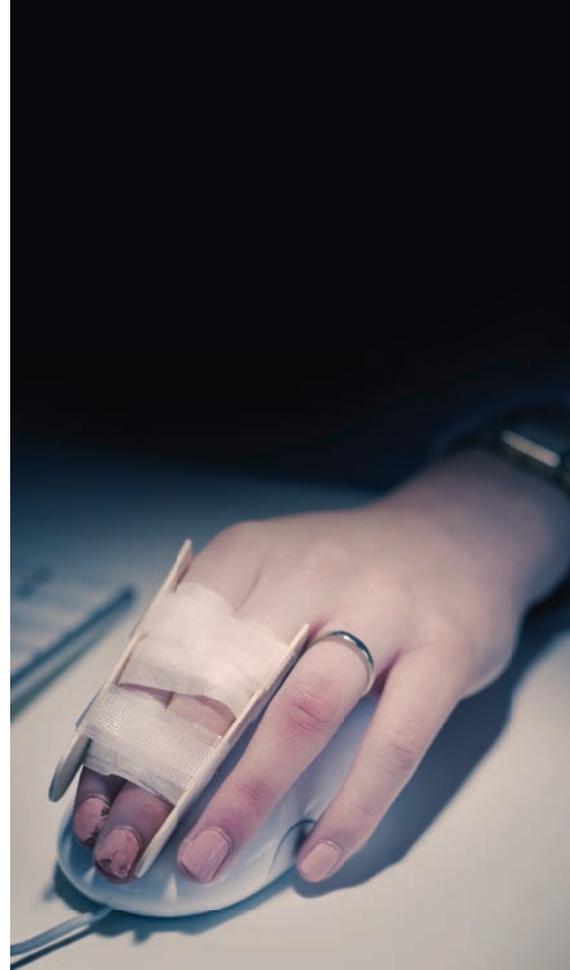
some form or another. I think the neat thing about social media is it's given a voice and reach to those sorts of events. So before, if you recognized a customer, they told everybody in their circle of friends. Now that voice can be transmitted much more broadly.

Hawkins: We just launched the new Starwood Preferred Guest card from American Express. Starwood collectors are very avid and we knew already that they spend a lot of time online on Firetalk.com, Redflags, etc., so we did a social media audit. We looked at who was leading all the chats and actually took it a step further and invited [a dozen of] them to dinner to talk about what they thought about social media [and] what they knew already about our upcoming card offering. We gave them the inside scoop and then over the subsequent couple of weeks, had a dialogue with them online, so when we launched they were the first ones to apply, they talked about it in their communities and on their blogs.

We had the bloggers tweeting during the dinner [and saying] these are all the new things I can tell you about the Starwood Preferred Guest card. Yes, there's sometimes going to be misinformation but what we find is that people actually correct each other.

Wong: I come at it a little bit different, of course. As a prof I'm supposed to be teaching the stuff. IBM did a study a couple of years ago, and less than 20% of all firms put together an ROI business case to back up their loyalty programs. Less than 10% aligned the organization. Talk about social media – they never connect the rest of their organization or staff to what's going on in the program. We can be as relevant as hell to the consumer, but if our staff don't understand what that point of relevance is, they can't deliver the value appropriately.

We tend to sell loyalty programs on the basis of generic statistics, as opposed to specific business cases. Everybody knows [it costs] six to eight times more money to acquire a new account than it does to service and retain an existing account, everybody's seen the numbers book *The Loyalty Effect* about the profit impact of a 1% change in loyalty, so we buy into those and we make the leap of faith. But nobody goes back and says, here's what its worth to you to retain that sale for this number of years, here's the lift of the share of wallet you can expect, here's how to re-engineer the relationship with the customer to protect that account.



IT'S BETTER TO BE A MEMBER.



Virgin Mobile appeals to a younger, hipper demographic by offering targeted rewards, such as special seats at a Lady Gaga concert.

Bloom: The costs of running a loyalty program are very obvious and easy to measure. It's harder to measure the ROI, and that takes a commitment on behalf of the organization.

Pearson: I go at it from the other end, which is to say we're actually held to a higher standard than most things. No one can sit back and say here's the ROI on my flyer and this square inch of space. The level of diligence that exists is a fraction.

Wong: There's also a corporate management task here. With other marketing instruments, you spend the money, you expense it this year. With loyalty programs, you invest in servers and technology and you get to amortize that over time, so you make a huge expenditure this year, but it doesn't necessarily depress your EBITDA or your profitability right away.

Toane: What are the advantages of joining a coalition vs. going it alone?

Brown: What I see on a regular basis for clients who are trying to make that decision is that the coalition does the heavy, very sophisticated lifting for them. Partnering allows you to get the best without the monstrous investment, and the specialty, that brain investment. A lot of companies are very good at marketing or producing something, but when it comes to loyalty it's not in their strengths. Now, you don't get the same control, you're sharing, there are downsides, but the biggest thing for some clients I've worked with is that you start running vs. slowly walking.

McArthur: If I partner with Air Miles, then the data I get, you get too, right?

Pearson: That's a positive end and a consideration in the decision. The data is still

yours, it's just that you're sharing a component of that with the coalition, and there are data principles that guide how everybody uses that.

Bloom: The advantage of the proprietary program is you have more control over the brand, the communication channels; you own the data, you determine the frequency at which you talk to them and the tone.

Bridge: We did have a lot of discussion about whether we should partner or go at it alone. Our ability to customize and deliver a very niche program were the benefits of developing our own program. The other thing that we do have, however, are very sophisticated systems in the back end of our customer database so we have a lot of info on how our members use our products, we have very sophisticated segmentation models so that we can take that and mine it and use it to develop our offering and to drive those key behaviours.

Wong: You could hear the same comments about the distinction between a product brand and going under an umbrella corporate brand – the efficiencies, the power and the specialization that comes from it vs. the dedication. It's not whether or not one is always better, it's whether or not one is right for you and your brand.

McArthur: There's a point of view about trying to encourage global brands to use Canada as a test lab. I'm wondering with Air Miles if Canada is proving to be a test model.

Pearson: Canada is the model. We're constantly experimenting, but I've probably hosted pretty well every other major coalition program on a global basis in our boardroom, other than Aeroplan. I think

Canada is an interesting market in the sense that there is such diversity here. I think we can be profound exporters of talent in this space over time. I know a number of people around the table have been in the States and exchanged expertise with their U.S. colleagues, and colleagues from around the world.

McArthur: Let's talk about where it's going to go from here. It seems to me it's still kind of a frontier, and especially as the technology increases, the opportunities for innovation increase, and the opportunities for offering value to the consumers.

Boyd: For all the analytics that we have, I don't know how much of that insight really makes it over to the mass marketing side and makes us smarter marketers overall. Maybe the biggest opportunity is to take the silos away and matrix all of that learning over to the other side of the house, where the big dollars are being spent. We can perhaps invest more wisely and build the business overall and also deliver a whole lot more value to our customers.

Pearson: I think we're in a very exciting time, as loyalty marketers. And it's less about innovation, it's about a confluence of trends that is allowing us to get to what we envisioned 15 years ago. Technology and channels of communication have evolved and, lo and behold, the finance dept. has pretty well cut costs from everywhere and they're turning their attention to the next biggest number on the line, the marketing budget.

For me, the interesting bit is that as people are retiring, the people who are coming up into positions of authority have grown up at least partially in a databased world, so they will view the opportunity differently.

Wong: You're going to find executive audiences that are much warmer to this than we have seen in the past. We are seeing now the first generation of marketing majors who are not afraid of numbers, not afraid of finance, who really are embracing it.

Pearson: I think the evolution, which is scary from a marketing perspective, is that we've always talked about the consumer in aggregate. And yet, despite that, most marketing organizations have really not been about the consumer, it's about optimizing profitability on some other measure. We've come to the point where it's feasible to have the consumer truly at the centre.

Hawkins: Consumers are feeling more empowered now. They feel much more in control and they know, especially the advocates, that they have some sort of authority and they have influence.

Bridge: That's why some people are scared to dip their toe deeper into the social media space, because of the ramifications.



Tetley migrated its loyalty program online, enabling advocacy via social networks.

McArthur: So are there any demographics that are as yet untapped, do you think, in the loyalty space?

Wong: I think sectors are going to emerge the same way that brand characters are going to change. I was on a panel with Heather [Reisman] and she was asked, how is Indigo going to survive in this world? And she said, well, Indigo is not a bookstore; it's a store for booklovers. It's a store that caters to all the things that people who happen to like books also like. They are now one of the nation's largest specialty toy retailers, because people who buy books have kids. So if you think about it in those terms, maybe I'm not going to have a demographic called "plumbers" or "profs," we'll have a demographic called "people who love books" and we'll have a loyalty program based around that.

Pearson: The yin and yang in what we do is this mass customization: recognizing the cohorts by occupation, by age, by interest [and] finding a way to deliver to [what] may be exactly the same product, but I'm going to talk to the 21-year-old very differently than the 42-year-old. So in my view, the new frontier is really about relevance marketing and taking advantage of the tech that exists and refining it.

McArthur: It seems to me that if you are a company that has your own loyalty program, you need to treat it like a brand.

Bloom: We treat [Scene] as a brand. It's got its own marketing budget, and we are very protective over the Scene brand. There's a lot of equity that goes into being associated with Air Miles or Scene or other loyalty programs, so you have to be very careful about how you treat it.

Brown: One that's impressive is the Shoppers Optimum program. I've heard women say, "The bulk of the store is where I get my points, [but] that front hallway with the higher end cosmetics is where I redeem." I think it's part of the whole brand that they have, from the name to the way they structure it: a lot of the store is just stuff you need, but the points allow you to get what you want. It used to be you'd save for years and get one trip, and now I'll be honest, I'm one of those guys, when I get a free movie I'm like, woo-hoo! Maybe it's connected to our sense of value over the last few years – it's not the size of the reward that's important.

McArthur: In really trying to understand the consumer and their shifting environment, it seems like loyalty programs are the sharp edge.

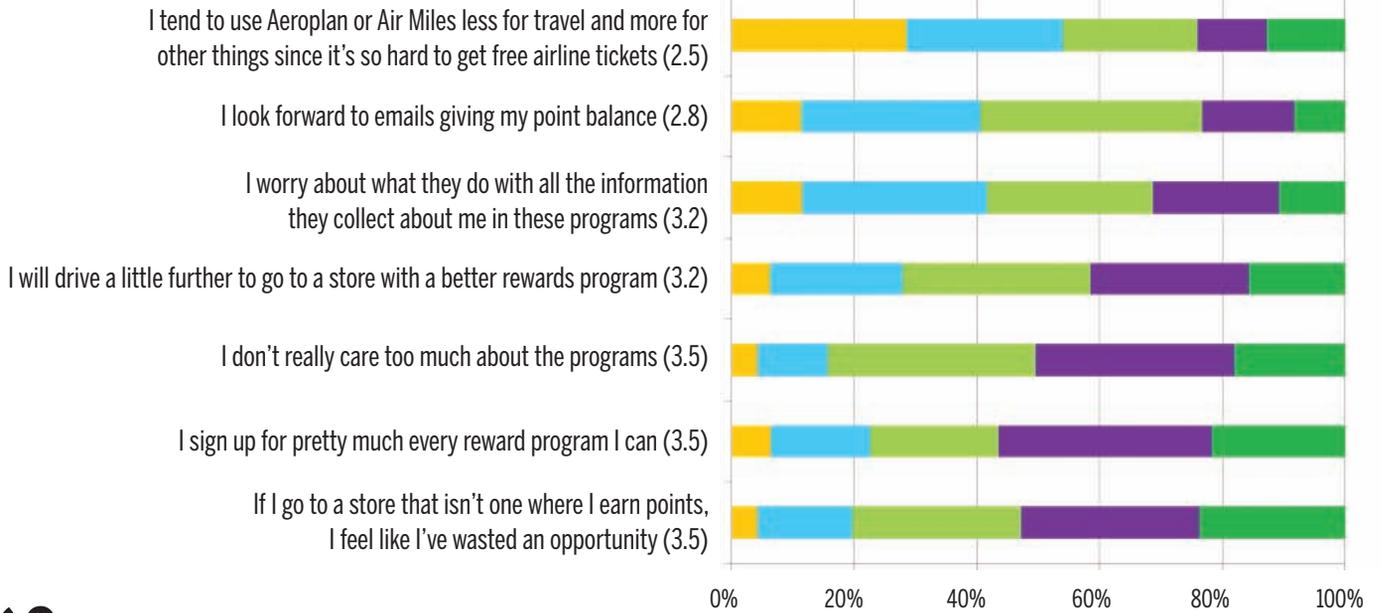
Bridge: Based on what people are redeeming, you can tailor your marketing message and make it more relevant. That's something that loyalty and level of engagement can help you customize.

Pearson: I have three Vs of loyalty: value is consistent, visibility is number two and the third V is voice – if you've built the right relationship, you've got an email address, you've got a mobile phone number, to create dialogue. To that extent, I would agree with you that we can be the thin edge: one, to understand what the dynamics are and then two, to quickly identify what's happening underneath and be able to act very quickly through a targeted, one-to-one channel.



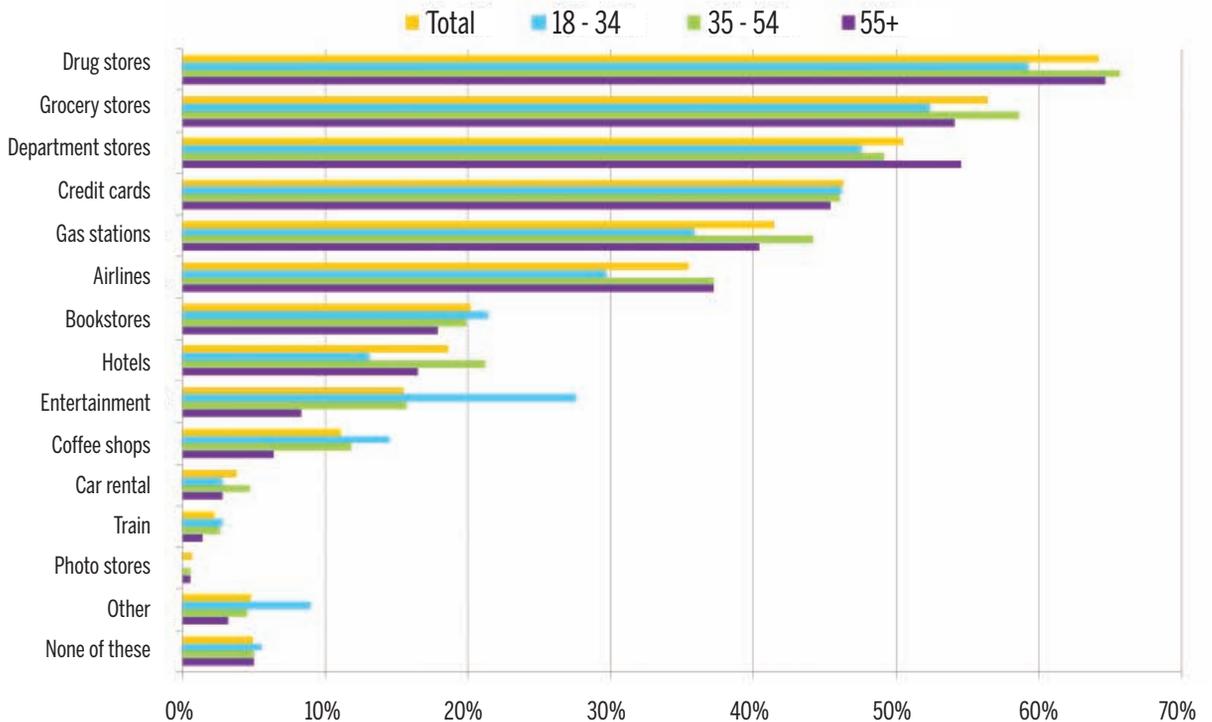
Reward realities: how we really feel about all our cards

1 Agree Strongly 2 Agree Somewhat 3 Neither Agree or Disagree 4 Disagree Somewhat 5 Disagree Strongly



Loyalty by the numbers

Recruitment: the age factor



Canadian pocketbooks are filled to bursting with cards.

There are myriad retail programs, the ubiquitous Air Miles – even our credit cards entail rewards programs. Since women are the power shoppers in most families, we asked the folks at Corus's Her Report to help us out with some fresh intel on Canada's love affair with loyalty.

The women's online panel gathered the thoughts of 769 women across English Canada, ranging from 18 to 70, and found that of the blind study panelists, 98% are a member of at least one of the reward programs tested.

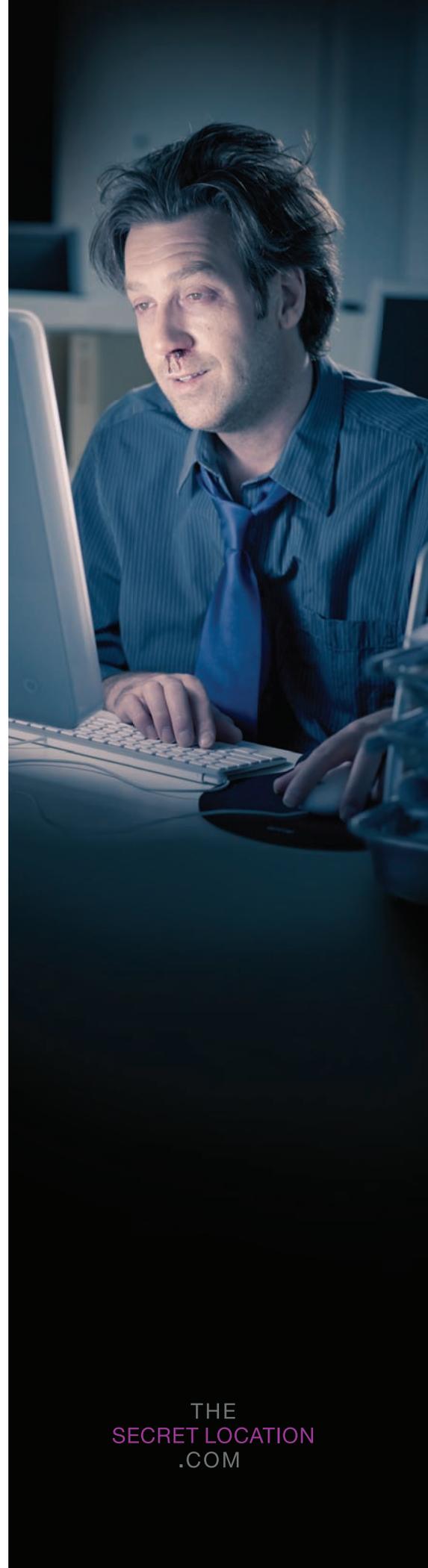
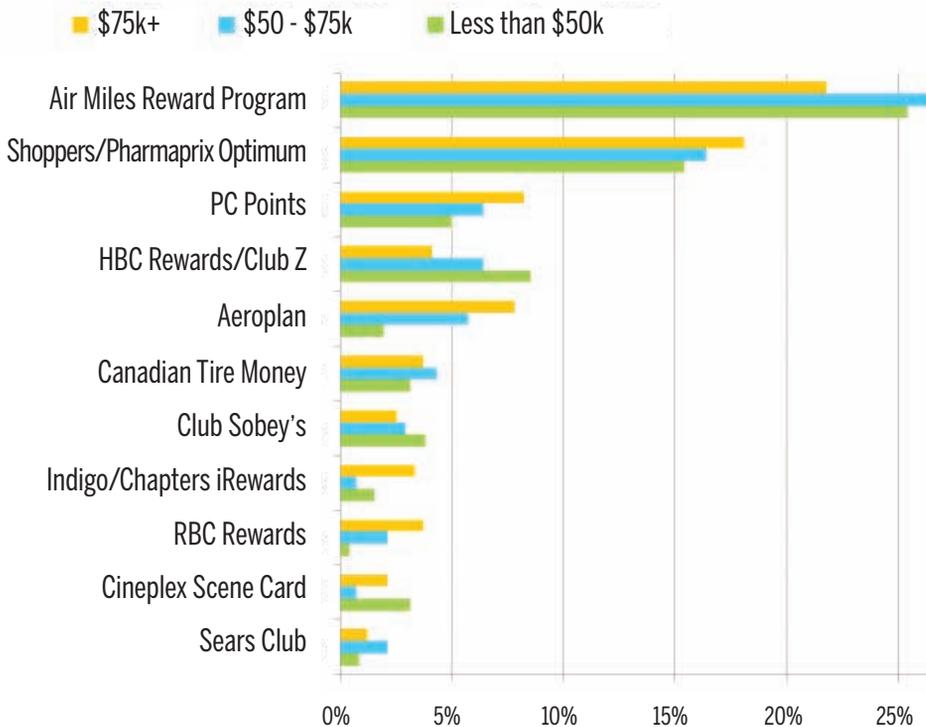
They cited saving money as the primary benefit of joining a rewards program, and that contests and exclusive offers are much less important. They also stressed that programs must be convenient if you want them to join, and even though they signed up to save money, they won't go out of their way to shop with you.

The most popular program enrolment categories are those shopped most frequently, which for most are drug and grocery stores. Air Miles emerged as the program with the most members and a panelist fave, however, they often use the rewards points for items beyond travel.

One note of caution: panelists are frustrated when they have to join a rewards program just to get prices listed on the shelf. You know who you are.

Six-minute interviews conducted June 27 to July 8, 2010.
Demo breakdown: 145 (18 - 34); 382 (35 - 54); 218 (55+).
All research courtesy of W Her Report online panel.

Fave programs: top 11 by income



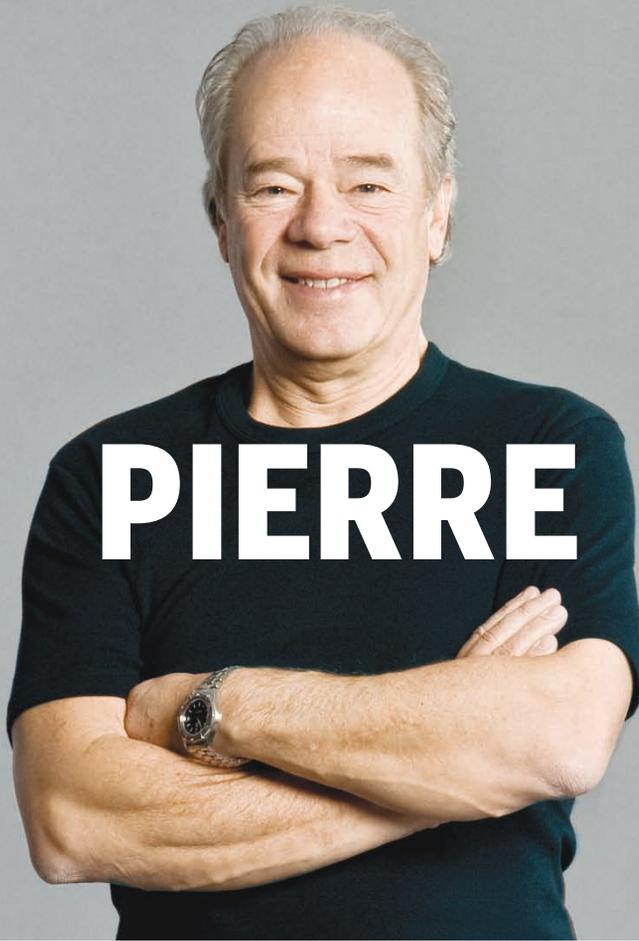
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35 YEARS LEADING THE PEOPLE FROM COSSETTE

PIERRE DELAGRAVE

From his vantage point as president of Cossette Media and Fjord, Pierre Delagrave has been keeping tabs on the fast-changing mediascape for 35 years.

Ever curious, he's pioneered in the realms of research, metrics and digital R&D, and continues to keep Canada's largest indie agency one step ahead of the industry...

BY PATTI SUMMERFIELD

Pierre Delagrave has always been a bit of a pioneer, striving to be the first to not only understand, but define the future of the communications and marketing sector. This desire to explore and be on the forefront of innovation is a trait he found he shared with the management group at Cossette back when he signed on as a strategic planner in 1975.

The agency team was young, inexperienced, entrepreneurial and without bias for any particular communications discipline. Claude Lessard had already started Cossette's transition from a small graphics firm in Quebec City to the multi-disciplined global agency network we know today, and Delagrave was attracted by the agency's focus on marketing-grounded communications. Because of this focus, Cossette offered a diversity of services right out of the gate, rather than adding services as it grew.

It was a good fit for Delagrave who really hit his stride when, after about a year and a half at Cossette, he was asked to take on the role of media director to handle the agency's steadily increasing media business. Today Delagrave's title is founding partner and president of Cossette Media and Fjord Interactive Marketing and Technology.

"By the time we got to our first million dollars in media, I discovered that media could be as interesting, if not more interesting, than planning for me," says Delagrave. "I found that I wanted to be like a doctor and combine science with art,

to use research to understand the impact of a campaign, to integrate the media, and to know if media changes campaign results after one week, five weeks and so on."

In the 35 years since he joined Cossette, Delagrave has played a major part in the growth and evolution of the agency, from building Cossette Media into a separate division, to being the driving force behind several other Cossette business units such as Impact Research back in 1987 and Fjord Interactive and Technology, the company formed in 2004 by the merger of interactive company Proximi-T (acquired in 2000) and Cossette Interactive.

To optimize the interactive marketing and technology solutions piece of its business, Delagrave decided to integrate the two teams and rebranded the new company as Fjord rather than choosing one of the existing names over the other.

Many of the media services companies Delagrave created or acquired have evolved over the years as the marketplace, technology and the agency's needs have changed. Geysler, a branding company that he formed with a law firm in 1989, grew into Nucleus, a division of Cossette, when planning was added to the business two years later.

Delagrave set up QuestionR in 1999 to handle the fieldwork for Impact Research. When the company expanded to have a staff of 50 interviewers, Delagrave sold the firm to MBA,

a Montreal company that now handles the fieldwork for Impact.

Anticipating market demand for innovation in the digital marketing world, Delagrave set up Bloom Digital Platforms based in Montreal as a new business unit of Cossette in October 2007. Bloom's mandate: develop and operate digital marketing technologies such as online advertising platforms, brand reputation technologies, media widgets and mobile applications.

In order to get deeper into social media, search marketing and search optimization, Delagrave acquired web marketing firm Teksteel in 2007. A year later, he created Magnet, a search marketing company. When Delagrave opened Jungle Media, a standalone media planning and buying firm, earlier this year in Toronto, with Ikea Canada as its first client, he aligned Teksteel to handle web and search marketing as a division of Jungle Media and Magnet to work as a division of Cossette Media.

On top of everything he's accomplished, Delagrave has found time to be active within the industry including being a founder and board member of CDMQ, the province's media directors' association. He is also vice-chairman and one of the founders of Columbus Media Network, an international alliance of independent media companies whose members work together to service clients with global needs. He's also written four books chronicling the changes in the world of advertising and

continued on page 52»

Pushing media's creative envelope

Delagrave's media innovation M.O. involves taking traditional into new space



Most people assume that the media side of the business is simply a lot of number crunching. While there certainly is no dearth of digits, Pierre Delagrave has always seen media as another opportunity for creativity in advertising. And some of his most memorable work consists of campaigns that put an innovative spin on traditional media executions.

One of his favourites is the 1985 Club Med campaign that made a long-lasting impact in Quebec through its use of just one medium – billboards. The billboard advertising charmed consumers across the province and won awards for its alluring images that contrasted the bleak Canadian winter experience with idyllic Club Med settings.

Delagrave attributes the success of the campaign to research that

proved OOH to be an effective and powerful medium for building brand image. So convincing were the findings that he put the client's entire budget into billboards.

The agency is still one of the biggest users of OOH. In particular, Delagrave likes to use space that is functional and provides a service to consumers.

"I love bus shelters. They're useful when it's raining, they have information about the bus schedule on them and are good for security when lit. Bus shelters provide a great ambiance of modernity and creativity when the ads on them are great," says Delagrave.

Because of their functionality, this advertising is less likely to be considered clutter by consumers. Innovative billboard advertising

also helped launch the Montreal Manic soccer team. The integrated campaign included an inflatable billboard beside a raised highway in the city, where drivers were met by an enormous soccer player with a ball. Unfortunately, a big storm damaged the billboard and it tumbled 25 meters to the ground, but it still helped fill the stadium for the fledgling soccer team (which was backed by Molson and played from 1981 to 1983).

Delagrave is also very proud of campaigns for Mentos. "Make Art Pop" launched in 2007 with billboards featuring images created by strategically popped blister packs of Mentos Gum, and more recently segued into the "Make Your World Go Rounder" campaign. Consumers in each target market were engaged online by being asked to submit ideas for bringing positivism into everyday life, and voting on the best ideas. Events were held in high-traffic areas, recorded and broadcast on Makeyourworldgorounder.ca as well as social networks. Articles relating to the events were also featured on the front page of *Metro* newspapers.

For John Tarantino, VP general manager at Cossette Media, one of the campaigns that stands

out began in 1993, as it signified Cossette's intentions to go beyond traditional ad buy boundaries.

"The Good News of the Day" was a television campaign for General Motors, geared towards raising the perception of the company. "When you turn on your TV you see some pretty grim news out there. We wanted to put some happiness in people's lives so we created happy news capsules brought to you by General Motors, with isolated 30-second spots," says Tarantino. The campaign ran until 2004 on TVA in Quebec.

At roughly the same time, Tarantino says Cossette recommended a magazine fashion photo shoot to General Motors, where its automobiles were part of the photographs and the blurbs about what the models were wearing.

"Fifteen years ago everyone was essentially buying just commercial breaks – six spots huddled together," says Tarantino. "At Cossette, under Pierre's leadership, we were looking for ways to stand out from the clutter. It was a win-win formula where we brought something interesting to the network that would in turn be interesting for our client. Cossette doesn't just sit back, and thanks to Pierre we have the openness to venture into new territories."

DELAGRAVE'S COSSETTE YEARS

1964

- Claude Cossette establishes a graphics studio in Quebec City.

1971

- Claude Lessard, a recent Laval University business and marketing grad, joins Cossette's graphics firm as assistant to the president.

1972

- Lessard convinces four colleagues to join him in investing in and revitalizing the small company.

1973

- Cossette wins its first Coq d'argent from the Publicité Club de Montréal.

1974

- Cossette opens its Montreal office.

1975

- Pierre Delagrave starts his career at Cossette as strategic planner.

1977

- Delagrave is named the agency's media director. Cossette wins McDonald's Restaurants of Canada business.

1979

- Cossette adds direct marketing to its roster of disciplines.

1980

- Delagrave writes *Les Médias chez Cossette Associés Communication Marketing*.
- Cossette adds a public relations practice to its business.

1981

- Cossette opens its Toronto office.
- Delagrave creates an association for the province's media directors, the CDMQ (conseil des directeurs

média du Québec).

- Cossette adds graphic design capabilities.
- Delagrave writes *Voir et entendre, rôle des sens dans la perception des médias* and *Media Report: a comparative study of American, Canadian and Quebec media/Recherche média: une étude comparative des médias américains, canadiens et québécois*.

1982

- Cossette wins Bell Canada business.

Vision. Innovation. Drive.

Thank you Pierre, for 35 inspiring years.

Tribute. Pierre Delagrave: 35 Years

communications, including *Erase Everything and Start Again!*, published in 2006.

Most recently, Delagrave acquired Montreal mobile-marketing firm Mobilito, the latest in a string of digital and online acquisitions and startups that are part of what he sees as his obligation to ensure Cossette has the expertise its clients will need before there's a demand for it.

"Today I would say mobility is the new thing we need to integrate into media and digital. We've been talking about mobile for a couple of years and I think this is the year of mobile," says Delagrave. "There's a big opportunity now that penetration of smartphones in Quebec is 12%, in English Canada maybe 16% and another 12%

of Canadians say they plan to buy a smartphone this year."

Nick Barbuto, vice-president, Digital Solutions, based in Cossette Media's Toronto office, describes Delagrave as the perfect trinity of creativity, technology and research.

"He's definitely a pioneer, and it continues to go on. I remember when I first started here, learning about our online ad server system. What agency had its own ad server [a decade ago]? It's because of Pierre that we were able to not only go out and license the technology but also build upon it and create our own," says Barbuto. "It's pretty spectacular, and he's done the same with other companies as well – like Bloom Digital. They

really do a lot of advanced digital R&D, for lack of a better term. It's quite amazing."

In everything he does, the acid test for Delagrave is whether or not it is good for the clients. It's a simple principle but one that is obviously very effective. The proof is in Cossette's roster of blue chip clients that have worked with the agency for between 15 and 33 years. These include McDonald's Restaurants (1977), Bell Canada (1982), General Motors (1990), Coca-Cola (1993) and Dairy Farmers of Canada (1995).

Thérèse Fortier, director of communications for Elections Quebec, is a client who has appreciated Delagrave's dedication to his craft. "I have known Pierre for over 30 years. During that time, he has

DELAGRAVE'S COSSETTE YEARS (CONTINUED)

1985

- Cossette opens its Vancouver office.
- Delagrave creates TES (Tracking Efficiency Study).
- Delagrave writes *How much media is enough?/Quel poids média faut-il?*
- Cossette adds a branding unit.

1986

- Delagrave authors *Le champ de bataille des messages publicitaires*.

1987

- Delagrave establishes Impact Research.

1988

- Delagrave supervises the writing of *Une Française au Québec*.
- Cossette adds research division.

1989

- Delagrave creates branding division Geyser.

1990

- Cossette wins General Motors of Canada account.

1992

- Delagrave writes *Le Média selon Cossette*.

1993

- Cossette wins Coca-Cola account.

From old-school media to new-school connections, congratulations on your thirty-five years of success and pioneering spirit Pierre. Félicitations!

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continuously impressed me with his visionary talent. Pierre never lags behind the times...he is a trailblazer. And he gives his clients the benefit of his unique knowledge," says Fortier, concluding, "he has always been an inspiration to me."

Delgrave's relationships with suppliers have been equally beneficial. Jack Tomik, media consultant and former president of Canwest Sales, started to work with Delgrave in 1981 and says he was tough but fair and asked all the right questions.

"He would always challenge you to do something new, something different," Tomik says. "I sat on the board of BBM with him and he was one of the first to really push for BBM to get into the meter



Delgrave's knack for clever OOH is shown in this double-billboard execution for Quebec grocery retailer Provigo.

1994

- Cossette adds sponsorship and interactive marketing to the mix.

1995

- Cossette wins Dairy Farmers of Canada business.
- Cossette Communication Marketing ties with Publicité MBS for Best Media Operation in Quebec in

strategy's poll of media sellers.

1996

- Cossette establishes another new division, Cossette Interactive, at a time when convincing marketers to build a website is still a major challenge, and suggesting they advertise on the web is met with much skepticism.

1997

- Delgrave establishes the agency's media arm, Cossette Media.
- Cossette Media is named Best Media Operation in Quebec by *strategy*.

1999

- Delgrave establishes QuestionR.
- Once again, Cossette Media is named *strategy's* Best Media Operation in Quebec.
- Cossette becomes a public company to pave the way for growth through acquisitions and organically.



Tribute. Pierre Delagrave: 35 Years

business. He had a great eye on what was best for the industry.”

During the years Tomik worked with Delagrave, television experienced many technology-driven changes from VCRs to PVRs to fragmentation and the 300-channel universe but he says Delagrave never viewed these as challenges, but rather as new opportunities.

“He’s always had this great ability to see way over the horizon – and not just philosophize about it but also get prepared for it and build his business around it. The most striking thing about Pierre is his foresight, he’s always been well ahead of the market.”

Something people might not know about Delagrave, says Tomik, is how much he invests in his people. “He’s been a responsible industry leader, he’s mentored a lot of stars – and he’s not stopping now.”

Claude Lizotte, now VP of television sales at Astral Media, worked at Cossette about 20 years ago when, he says, early in his career Delagrave gave him a chance.

“He was a very fine person to start your career with because he always praised any new ways of communication. We were pitching for the 350th anniversary of the city of Montreal and I suggested that we print the ads right on the shells of fresh eggs. Pierre didn’t laugh or say I was crazy but rather that he found it to be a very interesting idea,” says Lizotte. “He is very creative, literate and has a great mind. To have a boss like that when you start in advertising is very inspiring.”

It’s not unusual for Cossette Media employees, like the agency’s clients, to clock in and stay



Delagrave is particularly proud of work for Mentos, such as Cossette’s “Make Your World Go Rounder” campaign.

for 15 years or more. Delagrave says he hires people who “get it” – often fresh from university, sometimes from other agencies, and occasionally the agency acquires a small firm and the talent that comes with it.

“The formula works very well,” says Delagrave. “It fertilizes the other people with the new expertise so it is more interesting. We need to be open to people from outside the business, different companies – mainly technology – particularly when you reach a certain size.”

Although he is fairly new with the agency, having been there for just one decade, Barbuto explains that Delagrave has created an

environment that is not only interesting for those starting a career, but it keeps them – so they want to end their careers there too.

“He’s given us the tools and left us alone to do the job we need to do,” Barbuto says. “We are very entrepreneurial in spirit thanks 100% to Pierre. Although we are able to leverage the benefits of being part of a larger organization, we as the Toronto office are able to be entrepreneurial enough to take advantage of opportunities that present themselves – without having to worry about this big overhead beast of a holding company to say yes or no to every decision. Why would I ever want to move away from it?” ■

DELAGRAVE’S COSSETTE YEARS (CONTINUED)

2000

- Delagrave acquires Proximi-T.

2001

- Cossette acquires New York agency now known as Cossette Communications.

2003

- First U.K. office established through the acquisition of branding and design firm Identica.

2004

- Cossette acquires a majority stake in Paine PR in Irvine and Los Angeles, California.
- Delagrave creates Fjord through the merging of Proximi-T and Cossette Interactive.
- Cossette adds two U.K. companies: Band & Brown, a PR

firm, through acquisition, and a majority stake in ad agency Miles Calcraft Briginshaw Duffy (MCBD).

2005

- Cossette acquires Elvis Communications, the direct, promotional and interactive marketing subsidiary of MCBD.

2006

- Delagrave becomes vice-chairman and one of the founders of Columbus, an international network of independent media companies.
- Cossette captures attention with Delagrave’s book, *Erase Everything and Start Over!*, about the way we consume information and entertainment.

2007

- Delagrave establishes Teksteel.
- Cossette acquires a majority stake in Dare Digital, a London-based interactive marketing agency.

2008

- Delagrave becomes president of Cossette Digital.
- Delagrave creates Magnet, a search marketing firm.
- Cossette acquires a majority share in Rocket XL, a Los Angeles online firm specializing in word-of-mouth and social media marketing.
- Delagrave establishes Bloom Digital Platforms as one of the agency’s Montreal-based business units.

2009

- In December, after 10 years as a public-traded company, Cossette once again becomes a private company through a partnership between the senior management team of the company and private investment firm, Mill Road Capital L.P.

2010

- Delagrave creates Jungle Media, a stand-alone media planning and buying firm, in Toronto.
- Delagrave acquires Mobilito, a Montreal mobile marketing firm.

Finding and defining the science of advertising

Delagrave's research lust helped break down the art of persuasion into quantifiable elements, to identify the best brand building blocks

Pierre Delagrave's quest to understand the unknown in advertising and consumer behaviour has been one of the driving forces in shaping Cossette Media and the agency's other media services companies. His curiosity led to the creation of Impact Research in 1987 and the development of several research methodologies and studies such as the Tracking Efficiency Study (TES), which was formalized under that name in 1985.

This dedication to research really grabbed the attention of John Tarantino, VP and GM of Cossette Media, during his job interview with the agency 20 years ago.

"At one point during my interview, he started to talk about the actual reach of a campaign when the rest of the industry was talking about potential reach," says Tarantino.

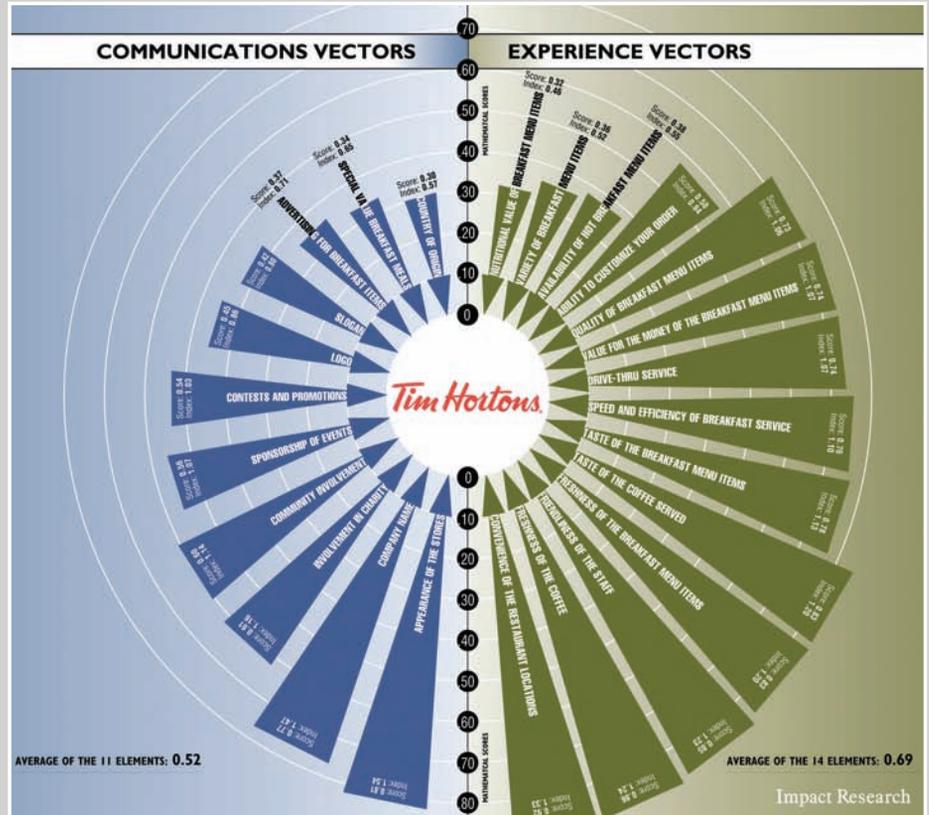
"It was a tool they called TES, which monitored many of Cossette's campaigns to assess the true effectiveness. Pierre was a pioneer in that and I found that quite interesting, and intimidating, at the time."

In 2008, in conjunction with the University of Ottawa, the agency set up the Cossette University Research Centre (CURC) with the goal of advancing research in advertising. Part of what the centre is working on is the effectiveness of advertising using the TES archives, the equivalent of about 4,000 studies that go back to 1980.

Delagrave has always believed that the more science you bring into the advertising process, the better the chance for success. "Research is still a passion, to understand how advertising works. Every time we have a question, we try to answer it."

"Many people in our industry do not believe in the use of research, but I think that before a doctor would tell you what you have, most of them would like to use some kind of test to be sure about the diagnosis," he says. "For me, it's very important that research is integrated into the process, pretty much like a doctor. The research doesn't tell you what to do, it gives you the instrument for making the decision."

Some of the studies that Cossette conducts on specific clients or categories show the contribution of communication and experience vectors to corporate image. A study called Image Vectors, created in 1999, measures the impact of 11 elements of a brand's communications (for example, advertising, contests, sponsorships, logos, and slogans) and 14 elements of consumer



Cossette's Image Vectors study measures the impact of brand communication and consumer experiences.

experience with a brand (which can include the product's quality, price, service and convenience of purchase locations).

Dominance Convergence, which Cossette now conducts mainly in Quebec, is a strategic research tool created in 1998 that measures the contribution of the different communication techniques in the growth or maintenance of market share. If the marketing variables stay equal, the market share of a brand will increase over 18 to 36 months if the perceived share of voice (SOV) is significantly higher than the market share. This indicates that the brand has a positive communication intensity. The opposite situation, a negative communication intensity, would be a sign of an imbalance in the techniques used.

The scope of Cossette's research has evolved over the years. Twenty years ago, the agency was studying the purchase cycle of automobiles for General Motors to understand how and when to communicate with consumers before they purchase a car.

The overall focus of the last few years has been touchpoints. Last year it conducted extensive social media research in Canada, the U.S. and in the U.K. More recently, Delagrave has turned his attention to mobile.

For the past three or four years, Cossette Media has been involved in connection planning, where Delagrave says the discovery of insights through research and strategic planning play very important roles.

With clients like Nike or Coke, the agency still conducts research to find insights even if they are working in conjunction with a U.S. agency, as they do with Nike.

"Sometimes you duplicate the research the client has done but in a different way because you want to get the feel of the consumer. You ask questions that maybe are more important to you as the agency," says Delagrave. "We are ready to invest in research now, and in the future, we want to double the investment we have made in research in the past."

Tribute. Pierre Delagrave: 35 Years



Cossette pioneered the art of 3D billboards in campaigns for Air Canada and the Montreal Manic soccer team.

To recap: Cossette Media firsts...

- The first communications co to conceive of moving, interactive and inflatable billboards, with 3D elements bursting off the panel, seen in the “Air Canada Briefcase” campaign and work for the Montreal Manic soccer team.
- The first agency to use only billboards in a major international campaign for an international client (Club Med), which demonstrated that the use of one media could provide great results.
- The first to implement 15-second TV ads.
- The first Canadian media group to build its own online ad server.
- Cossette did the first roadblock of ad time before the top evening news broadcast on all Canadian TV networks to introduce McDonald’s Pizza.

Congratulations Mr. Delagrave & Cossette!
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BY SCOTT GOODSON

IT'S ALL ABOUT ATTITUDE

FROG PONDERING

As a Canadian who founded a global agency (first in Amsterdam in 1999, six years later in NYC, Brazil in 2007, with Mumbai now in development) we asked Scott Goodson how his upbringing helped build StrawberryFrog. What is inherently strong, scrappy and especially relevant about the way Canadians approach marcom?

How does having a Canadian pedigree lead to a global agency in the blossoming alternative ad scene? How does a drooling teen subculture promoting Sony Ericsson cell phones, a "Lovely Football" choir of Japanese employees at Onitsuka Tiger, a depressed prankster claiming to be "The Economy" for global consultancy firm Cap Gemini Ernst Young or the state of the art Hello Baby iPad app for Pampers happen, and what does Canada have to do with it?

StrawberryFrog started as a quirky, creative gang pushing things way outside the box. It now has people (Frogs) and offices (Ponds) around the world, and a very original way of doing things. How did we get here? My upbringing had a husky-size role in shaping my attitude towards advertising and the world.



StrawberryFrog's True North Cultural Movement for Pepsico.

I grew up an Anglais in Montreal, went to boarding school, then Western. Getting from Montreal to New York has been all about attitude: stepping out of line, being intellectually curious and thinking independently. Canadian nature taught me to wander (from Montreal I went to Japan, Sweden, Toronto, Holland and then NYC). Canadian nurture made me confident enough to look at the world as my oyster.

In the late '80s I moved to Stockholm for 10 years, and I think my tumultuous always-on-the-verge-of-separation Quebec childhood made me more open to what was happening there.

Swedish deregulation in communications and technology industries led to an explosion in the ad world. It was unheard of for national agencies to do work outside Sweden, but when the opportunity arose to build brands

globally, without the baggage of traditional agency structures, we leapt at the opportunity.

Growing up Canadian also meant deconstructing and appreciating culture. So, when Swedish clients wanted their brands fitted with powerful ideologies, we experimented and created new ideas and new ways to interact with those ideas.

All of this led to creating the world's first "cultural movement" agency. What we've done might seem difficult, impossible even... but it's quite the opposite.

Canadians are taught young that there's nothing we can't do, and we do it without the pomposity that the ad industry is addicted to. StrawberryFrog's first client was Smart Car, whose mission was to reinvent the urban environment. The Canadian inside me sided with Nicolas Hayek, the brilliant visionary founder of Swatch who intuitively understood that our car culture was unsustainable, and that a new commuter ecosystem was needed. Mr. Hayek recently passed away, and to me he's up there with Jobs and Branson for the vision thing.

Growing up in Montreal taught me about style, and my French came in handy when *Elle* came calling, wanting *Elle.com*. I hired fellow Canadian Helen Pak, and we set about creating their first web experience.

Canadians don't back down from a David and Goliath challenge, so when Credit Suisse came calling, we joined the pitch

with no more than 25 staffers and an army of freelancers around the globe, and beat Fallon London for the global account. Then a familiar voice called. We won Ikea, and things took off.

Canada taught me to have a sense of humour. StrawberryFrog Amsterdam created the Kill Bill Onitsuka Tiger, relaunching a cult favourite to great success. Canadian car culture inspired me to think ideas and not geography, helping win the global Mitsubishi account and stewarding a turnaround.

Also against impossible odds, StrawberryFrog beat Wieden and McCann for the global Heineken account, took over Morgan Stanley from WPP and created the True North Cultural Movement for Pepsico.

Canadian culture puts engineering and innovation on a pedestal. I believe this helped shape our agency for the appointment as P&G's global digital agency for one of its largest brands, Pampers.

Canada's diversity pushed me to look under unconventional rocks. Five years ago I fell in love with Brazil. It was alive, fresh and different. I had to open an office there. I found my partner, Peralta. We are 80 Frogs with Pepsico and Quaker as clients.

Canadians are outsiders. We don't believe the systems of the past represent the systems of tomorrow. There is a massive shift underway and legacy firms have huge challenges. In the brave new world the centre has shifted to Mumbai, Abu Dhabi, Shanghai, Sao Paulo and to the global souls redefining marketing in the 21st century.

Another great legacy from Canada was a lesson from my old hockey coach, Tippy: the importance of teamwork. But the most vital element of all was the Canadian belief in self, and the self-effacing personality that people outside Canada kinda like.

It's all about attitude.

.....
Scott Goodson is founder and CEO of StrawberryFrog.



BY WILL NOVOSEDLIK

BRANDING FROM THE OUTSIDE IN

As a Canadian ad exec who has launched brands abroad, we asked Will Novosedlik to share his thoughts on the advantages a global POV brings to the marketing department

Successful branding depends on a willingness to stand out while everyone else is busy fitting in. But while it's always easy to spot the standout, it's a lot harder to be one.

The structure of most branded organizations reinforces the basic human need to be like everyone else. Inevitably, that need extends to entire industries, to the point where you often can't tell the difference between one player and the next, except maybe in the colour of their logo. So it should come as no surprise that, rather than proactively differentiating, brands spend more time reactively responding to competitors.

One reason for this is that talent tends not to move outside its industry or market. When folks change jobs, they go across the street to the competition. And the competition hires them because they know that, where they came from, things are pretty much the same as where they've ended up. It's a perpetual inertia machine.

How to break the cycle? When you change jobs, change industries. Or markets. Without fail, these are eye-opening experiences, and the longer they last or more often they happen, the more you realize that the world you're used to is just one of many.

It is by now an exhausted cliché that with the acceleration of technology and travel, these worlds are quickly melding into one. We are living in a time when the cost of a loaf of Canadian bread is linked to the value of the Chinese yuan. You can communicate with anyone, anywhere, anytime – in real time. While walking in the park on a sunny day in any large North American city, you're just as likely to see a burka as you are a bikini.

So, if we're living in each other's pockets, why haven't businesses and brands adapted? Part of the problem, as mentioned above, is recycled talent. You can't differentiate if you are looking at things through the same lens all the time. There are three ways to overcome this barrier: you can work in another industry or market and bring the learning back; you can hire people from other industries and markets and bring their learning back; or you can just poke around and see what other markets are doing.

The classic example of the latter is Starbucks. A couple of kids trek through Europe back in the '70s and see God when they taste their first cappuccino. Who didn't? The difference in this story, of course, is that these guys took God to the bank. They started small, romanced the experience and ushered in a whole new era in coffee drinking – all because most Americans had never seen a cappuccino before.

A great local example of the same thing is Autosshare. Started in 1998, the Toronto-based car rental service allows members to rent by the hour from within their neighbourhoods. The idea originated in France and the Netherlands back in the '60s and '70s (what is it with those decades?), but didn't really take off until the '90s when Autosshare prospered from the collision of a European idea with the increasing urban density of Toronto at a time when the internet was exploding. And it is now benefiting from a growing concern with the environment.

If you'll allow me to use Wind Mobile as an example, the company has benefited from a healthy balance of Canadians with both national and expat experience and seasoned experts from other markets. Our CEO is a Canadian who has spent much of his career in Europe and North Africa. Our CMO, while a veteran in Canadian telecom strategy, also brings considerable trans-oceanic cred to the table. Similar profiles characterize the executive team and many senior managers. A walk around the head office would reveal one of the most diverse workforces you'll see anywhere. It's a strong reflection of this country's cultural mosaic, drawn primarily from a Canadian talent pool with global experience.

The collision of global and local perspectives inevitably leads to new ideas, and new ideas increase the odds of differentiation. Wind's



Wind Mobile benefits from a mix of local and global business perspectives.

combination of knowledge and experience from other markets has resulted in the introduction of a fundamentally different business model and brand to the Canadian wireless market. Our approach to the customer – listening to what people really want – has informed the design of everything from key interactions to integrated communications. Turns out what people want lines up pretty nicely with the way wireless gets done in lots of other countries. Having ideas from other markets at the ready has greatly enriched the outcome.

So get off the island. Hire from other islands. Bring back some new ideas. Your brand will thank you for it.

Will Novosedlik is vice president, brand and communications, at Wind Mobile. He can be reached at novosedlik@gmail.com.

BRAND EXPERIENCE



A



B



C



F



G



J



K

CANNES 2010



A. Canada's first Cannes jury president, Taxi chair Paul Lavoie, presided over Radio Lion awards this year. **B.** Cheryl Grishkewich, formerly of Taxi; Alfredo Rodriguez; Carrie Gillis, *strategy*; David Moore, Leo Burnett **C.** Jill Nykolation, Juniper Park; Jo-Anne Visconti, the *Globe and Mail* **D.** Dean Black, Black; Andrew Saunders, the *Globe and Mail*; Paul Lavoie, Taxi; Mary Maddever, *strategy* **E.** Bill Moir, Tim Hortons; Tony Pigott, JWT; Jo-Anne Visconti, the *Globe and Mail* **F.** Canadian Cannes beach soccer team **G.** Yanik Deschênes, l'Association des agences de publicité du Québec (AAPQ); Catherine Patry, Telus Québec; Emily Wexler, *strategy*; Paul Macot, Studios Apollo **H.** Canadian Cannes beach soccer team in action **I.** Canadian Young Lions Sarah Bradley, Yahoo! Canada, and Tal Wagman, Saatchi & Saatchi **J.** Derek Laurendeau, Pierre Delagrave, Tyler Gain and Terry Horton, Cossette Media **K.** Edie Weiss, Radke Films; Paul Wales, JWT; Matt Litzinger, Cossette **L.** Karen Kuwahara, Nestlé Purina Petcare; Andrew Saunders, the *Globe and Mail*; Mary Maddever, *strategy*; Sunni Boot, ZenithOptimedia; Peter Vaz, M2 Universal **M.** Tim Beach, Cossette Media



MOOSE, MOUNTIES & BIEBER TAILS

Well, with all this talk about great Canadian brands that have made it big globally, we seem to have missed the biggest “It came from Canada” ever – the Bieber cut. YouTube-phenom-turned-global-sensation Justin Bieber has given Canada a leading stake in the follicular fashion landscape with his wispy mop top, putting male pattern baldness on high alert. Gone are the days of the comb-over, the crew cut and the “business in front, party in the back” styles of the past. It’s time to say hello to the “Bieber.”



“I got mine at the G20 and Michelle loves the CHANGE.”

Created right here in Stratford, Ontario, Justin’s coif campaign has taken the world by storm and is being picked up in markets all around the world, including Japan, Germany, the U.S. and anywhere else screaming 14-year-old girls congregate.

So what is the secret behind the popularity of Bieber’s hair? Maple syrup mousse? Poutine-scented styling gel?



“It’s a supreme look for ‘The Supreme Leader.’”

Air-drying during Canadian winters? Nobody knows for sure. But one thing is certain – Bieber’s teased tresses are putting Canada on the map in a way William Shatner never could. **TAXI**



THE 2010 CANNES LIONS INTERNATIONAL ADVERTISING FESTIVAL WRAP UP

The take home from this year's Cannes Lions International Advertising Festival can be summed up by the awarding of Media Person of the Year to Facebook CEO Mark Zuckerberg. Across all award categories work won for its ability to get messages shared in digital and popular culture, even the most traditional award categories stretched into interactive.

According to Philip Thomas, CEO of the Cannes organization, 2010 saw more global participation. Delegates and entries increased from Asia and Africa—Cannes had their first entry from Sierra Leone. This year's festival also saw more clients than ever, over 400 client organizations were represented. Canadian delegate registration was up 45% over 2009. Entries were up over last year with a total of 24,242 received and more than 750 awards were handed out. Fourteen of those awards went to Canada, 13 Lions and 1 Young Lion, tying our 2009 award tally. Congratulations to all those who won, keep up the amazing work!

CONGRATULATIONS TEAM CANADA!
SEE ALL THE WINNERS AT GLOBELINK.CA/CANNES

CANNES 2010 CANADIAN WINNERS

CYBER

SILVER - Grip Limited for their own website

PRESS

BRONZE - Leo Burnett for Procter & Gamble Cheer Dark "Artist," "Rocker" and "Cowboy"

FILM

GOLD - BBDO Toronto for Tropicana Orange Juice "Arctic Sun"

SILVER - DDB Toronto for Canadian Cancer Society "Fight"

BRONZE - Palm + Havas Montreal for VW Golf City "Ca Va?"

BRONZE CAMPAIGN - TBWA\Vancouver for Vancouver International Film Festival "Sexuality" and "Subtitles"

DIRECT

GOLD - Grey Vancouver for GGRP sound design company "Cardboard Record Player"

BRONZE - Leo Burnett for James Ready Beer "Billboard Coupon"

OUTDOOR

SILVER - Leo Burnett for James Ready Beer "Billboard Coupon"

BRONZE - BBDO Canada for SMART Car "Bike Lock"

BRONZE CAMPAIGN - TBWA\Vancouver for BC Lottery Corporation, Lottery Scratch Tickets "Boat" and "Pool"

RADIO

BRONZE - Juniper Park Toronto for Chicago Tribune Newspaper "Bears"

BRONZE - Marketel/McCann Erikson Montréal for Federation Of Quebec's Alzheimer Societies Memory Walk "When the Spotlight Hits"

YOUNG LIONS 2010 CANADIAN WINNERS

FILM

BRONZE - Andrew Livingston, John St. & Kyle Lamb, John St. for WSPCA and compassionatetravel.org

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