

# strategy™

bold  
vision  
**brand**  
new  
ideas

## Welcome to the Jungle

**HOW NETWORKS PLAN  
TO SURVIVE THE NEW  
TV LANDSCAPE**

**+**  
**BEHIND  
DIAGEO'S  
CANADIAN  
SPIRIT**

JULY/AUG 2015 • \$6.95







WHAT ARE YOU WAITING FOR?  
TAKE THE **MIC 2-WEEK FREE TRIAL.**

Find out why it's the authoritative source for  
media news and industry analysis.

<http://bruni.co/MICTrial>

An invaluable publication reaching key  
**decision-makers in the media buying  
and planning business.**

Join over 1,600 individually subscribed  
media buyers and planners with  
full site access.



**Media**<sup>TM</sup>  
IN CANADA

[mediaincanada.com](http://mediaincanada.com)





*Tornado Hunters*, on specialty channel CMT, is just one of the high-octane new shows this fall.

14

### Diageo's Canuck strategy

The purveyor of popular alcohol brands is tailoring its launches with Canadian tastes in mind

18

### Surviving Fall TV

It's a skirmish out there in television land. Which networks will pass muster, and which will be left in the dust?

36

### Online video grows up

YouTube stars are no longer a niche phenomenon, as broadcasters and brands tap the potential of millions of views

**4 Editorial** A different fame game • **8 Upfront** TV viewing broken down, plus McDonald's goes local and Cheerios spotlights health  
• **12 Periscope** pops up a whole new world of broadcasters • **19 The primetime battleground** heats up as the big nets bet on a slew of new shows • **30 The specialty channel biz** just became a more challenging game – who will win? • **42 The Fall TV schedule** lets you know what to watch and when to set your PVR • **46 The AToMiC Awards** celebrated forward-thinking work and the people behind it • **48 Forum** PHD's Rob Young sums up the current TV landscape and the trouble it's in  
• **50 Back page** We re-imagine the Fall TV shows to be a bit more brand-friendly



**ON THE COVER:** The Fall TV issue has always had a bit of a survival theme to it. Years ago, it was a question of which shows would survive against each other in their respective time slots. Nowadays, things have gotten decidedly more complicated. Not only is there time slot competition, but there's more competition between genres (thanks to PVRs), new online competition (thanks to YouTube), as well as streaming services and channel competition (thanks to upcoming channel unbundling and pick and pay). It truly is a jungle out there.

## The new world (media) order

**I** didn't realize what it meant to be internet famous until I got an Instagram account. No, I'm not talking about myself, I'm talking about those people who would constantly make the "popular" page. I'd look at their followers – 500,000, 1.4 million...Who are these people? How come I had never heard of any of them? I'm not that old, but maybe I *am* that old? Being on the cusp of Gen X and millennial, I float between the two worlds – I have Twitter, Instagram and Facebook, but not Snapchat or Vine. I watch the latest shows on Netflix, but I don't spend a lot of time on YouTube. I can intuitively understand a new app, but I don't bother with a lot of them.

I don't want to generalize and assume that because someone is older than me they must be less tech- and trend-savvy (I know that's not the case), but if I'm blissfully unaware of the mega-popularity of internet stars, I can imagine that many senior marketers are too. Even Justin Stockman, VP specialty channels at Bell Media, said the staff at Much – who are relatively young – felt a knowledge gap when it came to internet star power.

But the tides are turning. Thanks to events like YouTube FanFest (held at Toronto's Yonge-Dundas Square in May) and the mainstream media picking up on their fame, these new stars are suddenly everywhere. Broadcasters are seeing their potential too, with the likes of Much and Corus launching their own multi-channel networks (MCNs) because the big media cos are realizing it's a game they should be playing (see p. 36).

At this point, no one is putting all their eggs into the linear TV basket. Streaming services, MCNs, connecting across platforms – broadcasters are spreading out their content. But are they spreading themselves too thin?

I was chatting with Katie Bailey, editor of our sister pub *Playback*, which covers Canadian film and television, upon her return from the Banff World Media Festival. She said a concern she heard raised was whether broadcasters stepping away from their core ad product was diluting their offering. Is there such a thing as too much choice? Further, consumers don't even know which platform to watch a show on anymore, which can lead to frustration.

But too much choice might just be a necessary evil in today's media landscape. Broadcasters have to go where the eyeballs are going. (If Netflix didn't evolve, it would still be mailing out DVDs – in other words, bankrupt.)

And the eyeballs are going online to watch some kid you've never heard of narrate a videogame you've never played in front of 2.5 million of his closest pals.

Welcome to the jungle, indeed.

**Emily Wexler, editor**



VP, PUBLISHER | **MARY MADDEVER** | mmaddever@brunico.com  
EDITOR | **EMILY WEXLER** | ewexler@brunico.com  
ART DIRECTOR | **TIM DAVIN** | tdavin@brunico.com  
SPECIAL PROJECTS EDITOR | **JENNIFER HORN** | jhorn@brunico.com  
COPY CHIEF & WRITER | **TANYA KOSTIW** | tkostiw@brunico.com  
NEWS EDITOR | **HARMEET SINGH** | hsingh@brunico.com  
REPORTER | **JOSH KOLM** | jkolm@brunico.com  
CONTRIBUTORS | **MEGAN HAYNES** | **VAL MALONEY** | **JONATHAN PAUL** | **ROB YOUNG**  
ASSOCIATE PUBLISHER | **LISA FAKTOR** | lfaktor@brunico.com  
ADVERTISING SALES SUPERVISOR | **NEIL EWEN** | newen@brunico.com  
MARKETING CO-ORDINATOR | **ALEX KHOTSIPHOM** | akhotsiphom@brunico.com

### CORPORATE

PRESIDENT & CEO | **RUSSELL GOLDSTEIN** | rgoldstein@brunico.com  
VP & EDITORIAL DIRECTOR | **MARY MADDEVER** | mmaddever@brunico.com  
VP & PUBLISHER, REALSCREEN | **CLAIRE MACDONALD** | cmacdonald@brunico.com  
VP & PUBLISHER, KIDSCREEN | **JOCELYN CHRISTIE** | jchristie@brunico.com  
VP ADMINISTRATION & FINANCE | **LINDA LOVEGROVE** | llovegrove@brunico.com  
CHIEF INFORMATION OFFICER | **OMRI TINTPULVER** | otintpulver@brunico.com  
PRODUCTION & DISTRIBUTION MANAGER | **ROBERT LINES** | rlines@brunico.com  
CUSTOMER SUPPORT SUPERVISOR | **CHRISTINE MCNALLEY** | cmcnalley@brunico.com

### HOW TO REACH US

Strategy, 366 Adelaide Street West, Suite 100, Toronto, Ontario, Canada M5V 1R9  
Tel: (416) 408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: (416) 408-0870  
www.strategyonline.ca

### CUSTOMER CARE

To order a subscription, visit [strategyonline.ca/subscribe](http://strategyonline.ca/subscribe). To make a change to an existing subscription, please contact us by email: [strategycustomer@brunico.com](mailto:strategycustomer@brunico.com).  
Tel: (416) 408-2448 Fax: (416) 408-0249. PO BOX 369 Beeton ON L0G 1A0.

### SUBSCRIPTION RATES

STRATEGY IS PUBLISHED EIGHT TIMES PER YEAR BY BRUNICO COMMUNICATIONS LTD.  
In Canada: One year CA\$80.00 Two years CA\$144.00  
(HST included. Registration #856051396 RT)  
Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

### COPYRIGHT AND TRADEMARK

STRATEGY and the tagline "Bold vision brand new ideas" are trademarks of Brunico Communications Ltd. All rights reserved. Nothing may be reproduced from STRATEGY in whole or in part without written permission. Reprint requests should be sent to [rgoldstein@brunico.com](mailto:rgoldstein@brunico.com). © 2015 Brunico Communications Ltd.

### POSTMASTER NOTIFICATION

Canadian Postmaster, send undeliverables and address changes to: Strategy, PO BOX 369, Beeton ON L0G 1A0 [strategycustomer@brunico.com](mailto:strategycustomer@brunico.com)  
U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103 Niagara Falls NY 14304 Printed in Canada. Canada Post Agreement No. 40050265. ISSN: 1187-4309.

Member of 

**Canada**

We acknowledge the financial support of the Government of Canada through the Canada Periodical Fund of the Department of Canadian Heritage.





# PROMO!

AWARDS | 2015

**See who did it best.**

Get your tickets now.  
[\*\*promoawards.strategyonline.ca\*\*](http://promoawards.strategyonline.ca)

**September 16, 2015 | Berkeley Church**

For group rates contact Joel Pinto  
at **416-408-2300 x650**

anchor your **media buys** this fall with **proven programming...**

they're on

**yesTV**<sup>TM</sup>



*"YES TV has proven programming and a great promotions team! Working with them last Fall allowed us to execute a cost efficient integrated campaign with TV, Digital, and contest components. YES TV allowed us to think outside the box, and get creative with our advertising."*

**– Jodi McDonald, Spin Master Ltd, Toronto**

**WHEEL OF FORTUNE**

**THE X FACTOR**

*American Idol*

**JUDGE JUDY**

**JEOPARDY!**



**Jeremy Morton**

President  
416.803.4515  
jeremy@groupofsevenmedia.ca

**Jackie Boudreau**

Senior Account Director  
647.668.1134  
jackie@groupofsevenmedia.ca

**Sachin Chaba**

Account Manager  
416.669.7224  
sachin@groupofsevenmedia.ca

**yesTV**

**Glenn Stewart**

Senior Director of Sales  
905.331.7333 x 3236  
289.838.5549  
gstewart@yestv.com

**Craig Kerr**

Senior Account Manager  
905.331.7333 x 2206  
905.518.2183  
ckerr@yestv.com

**Rick Marchand**

Retail Sales Manager  
905.331.7333 x 3325  
905.464.3695  
rmarchand@yestv.com

**Victoria Rogers**

Account Manager  
905.331.7333 x 3324  
647.967.2600  
vrogers@yestv.com

**contact your rep today!**

**\*learn more at [yestv.com/saleskit](http://yestv.com/saleskit)**



## Strap in

**T**his is the year change will really shake up Canada's TVscape. It came to a head with an unexpected push from the CRTC ending specialty channel genre protection, a regulated skinny basic package and a move away from proscribed Cancon levels (and puzzling threats to simsub). Add a radical round of leadership change at the networks, and it's a whole new ballgame.

One is being played in a global league, up against the likes of Netflix and YouTube. Which in context, makes the national broadcast rivalry a local playing field – with much better odds.

And that's the conundrum facing brands creating their own content programs; more and more people are watching content on tiny screens, but global viral odds are not in your favour. And even when you hit it out of the park,

if you have a budget for marketing in Canada, you'd like results here please.

For both networks and brands, the opportunity lies in trying new ways to build audiences across platforms and that's why the new mash-ups of Canadian networks with the online celeb community is overdue. Corus collaborating with Kin and Much starting its own MCN working with YouTube creators are great combos of a national audience platform, plus a demo dive into off-the-grid consumers.

While some Canadian brands have already been working directly with the creator community, the next step is to parlay that into long-horizon content

programs, mastering story arcs and transmedia worlds that keep fans loyal while drawing in new audiences – using the showrunner skill set. Just like *Degrassi* has done for decades across many platforms.

Factor in the addressability and data potential of TV as it moves deeper into more actively subscribed and digital territory, and we see two complementary streams emerging. Not broadcast versus digital, but direct and diffuse. And since TV advertising is still most efficient for achieving KPIs, the opportunity to leverage it to also augment brand content should be more attractive than ever.

Hitting it out of the park on a Super Bowl spot (an American one, depending on how the simsub skirmish goes), still holds value for any brand that wants a big megaphone (according to a recent MarketShare study, over the last five years TV was the only medium to maintain its effectiveness). And on the flip side, the audience de-fragmenting pick-and-pay could cause may be a good thing; the more directly brands reach the right audience, the better the odds of resonating.

Where that content exists – mobile, TV, direct VR feed to your brain – will matter less than what it ladders up to, its IP longevity and audience affinity. So dig in for the long haul. I suggest you start reading *Playback*, and delve into our BCONxChange Canadian content database. It's going to be a bumpy ride.

Cheers,mm

**Mary Maddever, publisher, *strategy*, *Media in Canada* and *stimulant***

## UPCOMING EVENTS

EARLY BIRD ENTRY DEADLINE: JULY 17, 2015  
FINAL DEADLINE: AUGUST 5, 2015

# CASSIES

# PROMO!

## AWARDS | 2015

BERKELEY CHURCH / SEPTEMBER 16, 2015

## UPCOMING SUPPLEMENTS:

- SPORTS MARKETING
- TOP MEDIA PLAYERS

**NEW**  
strategy's  
just launched  
**SPECIAL  
PROJECTS!**  
See Page 11 for  
more info

For details please contact:

**Lisa Faktor**  
lfaktor@brunico.com  
416-408-2300 x477

**Neil Ewen**  
newen@brunico.com  
416-408-2300 x248



BRILLIANT IDEAS  
TURN INTO RESULTS

## THE WORK THAT WORKED.

ENTER YOURS. EARLY BIRD DEADLINE JULY 17, 2015.  
DEADLINE FOR ENTRIES AUGUST 5, 2015 AT 12PM.

**PRESENTING SPONSORS:** STRATEGY, ICA, APCM, AND AAPQ.

**PLATINUM SPONSOR:** THE GLOBE AND MAIL. **JUDGING SPONSOR:** MILLWARD BROWN.

**DIRECT MAIL PARTNER:** CANADA POST. **PR SPONSOR:** DDB CANADA.

**CASSIES.CA**

**CASSIES**





## CHEERIOS' ANTI-DIET MISSION

By Tanya Kostiw

**W**ant to drop five pounds before the weekend? Try this one trick to eliminate belly fat.

These kinds of messages have become a staple in today's mediascape, but imagine how a young girl might feel reading them.

"Threats to our children's well-being are hidden in plain sight," says Jason Doolan, marketing director, General Mills Canada.

That's the insight behind a new campaign from Multi-Grain Cheerios, which looks to tackle what the General Mills brand has coined "dietainment," defined as unhealthy messaging around dieting veiled as harmless entertainment (think health, lifestyle and celebrity content that fosters unhealthy eating habits).

"We've kind of convinced ourselves that it's benign and clearly it is not," says Doolan. "The research we have tells us that girls are dieting younger than ever before. It's a pretty scary phenomenon, and we think it's something that Multi-Grain Cheerios can have something to say about, shine a light on the issue and help create some change."

The campaign asks consumers to sign a petition online to prevent young girls from being exposed to these messages, calling upon the media industry to take action. Working with Cossette on creative and media, TV spots kicked off June 15 and feature young girls reading "dietainment" messaging, such as "Celebrity secrets to a hot body" and "Are you ready for bikini season?" Meanwhile, the hub [WorldWithoutDieting.ca](http://WorldWithoutDieting.ca) houses long-form videos featuring interviews with young girls and their mothers, as well as direct messages from the girls to publishers of "dietainment" content. "The Multi-Grain Cheerios Campaign Against Dietainment" will also be supported with a digital buy and a blogger/social media influencer campaign with the Yummy Mummy Club.

It's the second generation of the brand's "World Without Dieting" campaign, which kicked off in 2013, and spurred a double-digit sales lift (with an 18% peak last March), encouraging consumers to eschew cyclical dieting in favour of a healthy lifestyle and sign a petition declaring they won't say "diet." The brand sought to show parents they could be unknowingly passing negative behaviour around dieting to their children.

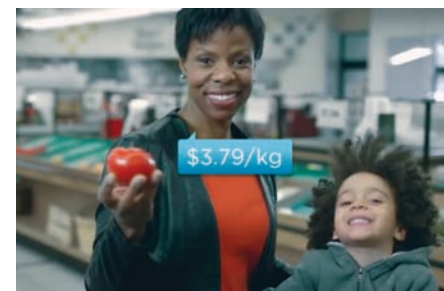
## SPOTLIGHTING FOOD DESERTS

How much would you pay for fresh tomatoes? In northern Canada, it can cost as much as \$17.99 per kilo.

Cost is among the challenges consumers can have when trying to access healthy food, which is at the heart of a new program from Hellmann's, and the latest evolution of its "Real Food Movement" (which launched in 2007).

Food deserts – defined by the brand as an area where accessing affordable, fresh and nutritious food is difficult – have become an increasingly prevalent topic, says Gina Kiroff, marketing manager, dressings and savoury, Unilever.

According to its research, one in five Canadians live in a food desert, while the term is only known to half the population. The brand aims to stir conversation around the issue and raise awareness through a number of channels. Since education was deemed to be a significant part of the solution, Hellmann's decided to encourage consumers to share a photo of a tomato and its cost per kilogram, with the hashtag #MyTomato.



"This will illustrate the differences between what a tomato would cost within an urban centre versus a food desert," Kiroff says. "The differences can be astronomical."

However, Hellmann's set its sights on making a tangible impact as well, so it partnered with the Northern Farm Training Institute and donated \$75,000 to create a training greenhouse to generate food for those in need (food inaccessibility affects northern communities the most), which will become part of the school's curriculum.

Other campaign elements include a 15-second TV spot driving consumers to [RealFoodMovement.ca](http://RealFoodMovement.ca) to sign the petition, along with an online video created by Ogilvy and produced by AOL. The campaign also features a digital buy and a partnership with celebrity chef Lynn Crawford. Hellmann's worked with Mindshare on media and Harbinger on influencer and media relations. **TK**

# 

The best part of any horror movie is usually the anticipation it builds before finally delivering the blow. The same could be said for promoting a new TV series.

A recent U.S. study from programmatic platform Unruly found that 80% of millennials will give a show a shot if someone they know shares a promo with them.

Here, we look at three recent promotions that upped the freaky factor and got creepy with their creative to build buzz.

By Harmeet Singh



## 

The U.K.'s Channel 4 and AMC got people talking (and Googling) about sci-fi series *Humans* after it launched a creepy 30-second faux commercial. The spot showcased "Sally," a remarkably lifelike android housekeeper who could easily be part of the family ("Persona Synthetics" like Sally are central to the plot of the drama about the blurred line between humans and machines).

Somehow real-feeling, but definitely off-putting, the ad featured only a small #Humans hashtag at the end to give any indication of what it was actually for. The hoax continued online, on the Persona Synthetics' Twitter account (which you can follow for upcoming fake store openings) and website, where you can get details on the cyborgs up for sale.



## 

When Shomi got the exclusive rights to *iZombie* in Canada earlier this year, it needed to promote both the millennial-friendly show – about a

medical-resident-turned-zombie who helps solve murders – and the fact that the streaming service is the go-to place to watch.

Working with BBDO, the service launched a series of ads all around "The Zombie's Guide to Surviving Among the Living" with tips and tricks about how to act human (everything from women's bathroom etiquette to keeping up with human fashion).

Ahead of the show's Canadian premiere, Shomi hit the streets of Toronto in March with an *iZombie*-branded food truck serving up zombie-inspired recipes to the media and consumers at Toronto ComiCon.



## 

Want to get millennials in a tizzy? Kill all their favourite stars. For its promo for the new *Scream* series (based on the popular Wes Craven movie franchise), MTV didn't feel the need to bring back Ghostface.

Instead, it featured the stars of its top shows (like *Awkward*, *Teen Wolf* and *Faking It*) all dead after what appears to be a bloody slaughter at a party.

Coupled with a behind-the-scenes video of the promo's production, the spot generated online buzz among its core demo for the series' premiere.

# 

There have been whispers that TV is a dead medium walking. While the jury's still out on its fate, some research is pointing to television remaining a staple source of content in Canadian households. In fact, 3% more TV viewing took place in the fall of 2014 compared to the previous year (according to Numeris TV Meter). Want more stats? Here's a roundup of TV-related numbers from the past year.

By Jennifer Horn

## 

Each week, Canadian adults age 18 to 34 spend:

24.8  
hours on the internet

19.8  
hours in front of the TV

17.7  
hours watching live non-recorded TV

2.1  
hours watching pre-recorded TV

1.3  
hours viewing Netflix content

## 

71%  
of Canadians say traditional TV is either very or somewhat important in their lives today, while 34% say the same for web-enabled TV

63%

of Canadians say traditional TV will remain important in their lives **three years from now**, while 46% say the same for web-enabled TV

## 

29%

of Canadians don't use a second screen while watching TV

For the 88% of viewers age 18 to 34 who do use a second screen:

36%  
prefer a smartphone

31%  
prefer a PC

20%  
prefer a tablet

1%  
use another unspecified device

\*Data from IAB/Nielsen Survey, Media Technology Monitor, NLogic, Numeris TV Meter, TVB and ZenithOptimedia's Media Consumption Forecasts 2015 study



# MCDONALD'S CANADIAN ADVENTURE

By Josh Kolm



off a theme in its recent, customer-focused “Welcome to McDonald’s” campaign. “You can think about diversity in different ways in Canada, and they got us to understand that also means diversity in regions. That helped us reflect on what tastes are special to different Canadians.”

The program is being supported with a campaign in print, radio and TV by Cossette, with media by OMD, that celebrates uniquely Canadian food and McDonald’s role in contributing to it. Tribal Worldwide Canada is handling digital, which includes the “Great Canadian Taste Passport” app, which customers can use to take and share photos as they try each product. Those who do can win a trip to a region spotlighted in the campaign.

Meanwhile, McDonald’s has also been celebrating the McFlurry’s anniversary with a campaign that “connects the dots” from its roots in New Brunswick to becoming a universal brand, which the company sees as a point of honour and a way to connect to its customers’ national pride.

“When you have this kind of food event, it’s about being humble,” Benoit says of McDonald’s approach to tapping into areas of Canadian pride. “We can celebrate the Canadian taste, but it isn’t our taste. We’re interpreting the culture in our own, respectful way. It’s all about connecting with Canadians and doing things they can relate to, but only where we are relevant.”

It’s also in the midst of its “Salad Society” campaign, promoting new additions to its range of salads. News that the QSR would have health-food favourite kale on the menu beside McFlurries and Big Macs was met with skepticism and jokes online. But as was the case when developing the “Taste Adventure,” it was done in response to what McDonald’s heard from its customers, namely that kale was a popular ingredient that could modernize and differentiate its long-standing salad offering. Benoit says it’s part of an effort to offer more menu choices so it can be relevant to as many consumers as possible.

“We have new occasions we’ve created with things like salads and McCafé, but people still expect the burgers and fries and ice cream,” Benoit says. “So we need to stay contemporary on that too, and you’ll see us celebrating our core offering in the coming months.”

**M**cDonald’s Canada is in the midst of a month-long exploration of regional flavour, the brand’s latest attempt to tap into Canadian tastes and diversify its menu.

Running June 3 until July 9, “The Great Canadian Taste Adventure” will see five products, representing different regions of the country, sold in-store for a limited time. These include the Cottage Country Chicken sandwich, using chickens raised in Ontario, the Western BBQ Burger with Alberta beef, the return of the McLobster using lobster caught in Atlantic Canada, the Chocolate Nanaimo Sundae, a tribute to the dessert created in the B.C. town, and the Maple Bacon Poutine with Quebec cheese curds and maple.

More than 80% of the food McDonald’s uses in Canada is already sourced here, but Antoinette Benoit, SVP of marketing at the QSR, says the campaign, which performed above forecasted results in its initial days, is meant to create fun around that fact in a short, sharp concept. The products debuting during the campaign were put through extensive focus groups and testing, with some sampled over 200 times to determine each ingredient.

“This is also an expression of how much we have been listening to our customers,” says Benoit, which plays

Clockwise from left: The Maple Bacon Poutine, McLobster and Chocolate Nanaimo Sundae – a sampling of the regional favourites McDonald’s is offering this summer.



**NEW**

# Looking to produce custom content?

Now introducing:

## **strategy**

### **Special Projects Division**

Our team can produce and help get your content distributed across:

• Digital • Print • Direct Mail • Video

If you want to learn more about this type of opportunity contact  
**Lisa Faktor** at **416-408-2300 x477** or **lfaktor@brunico.com**

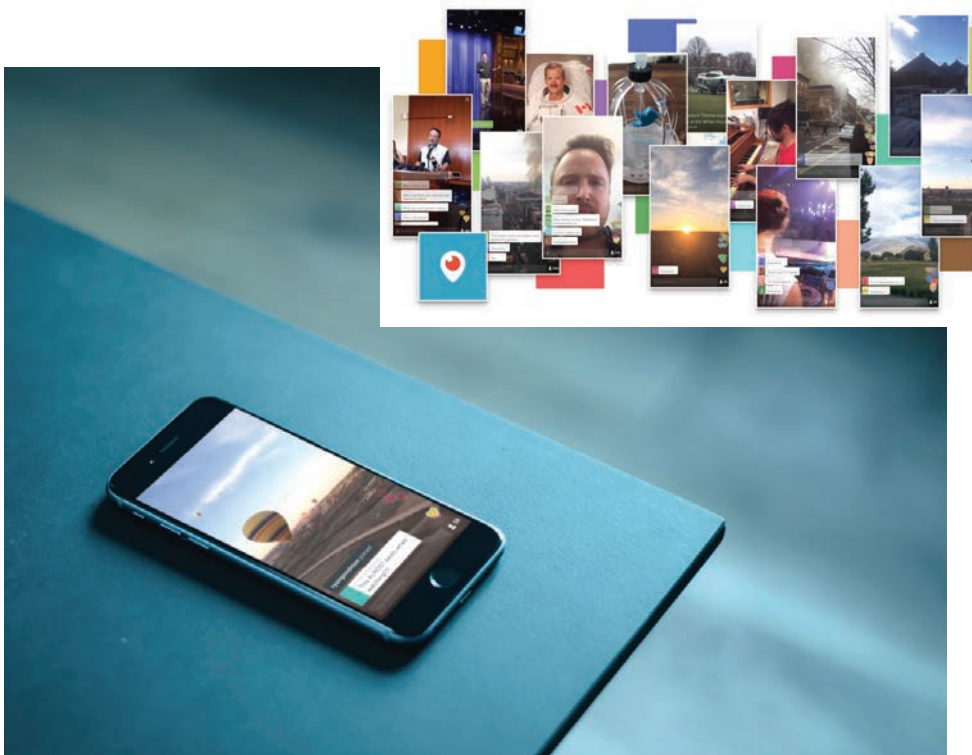
**ALSO...** in upcoming content deep dives:  
OOH • Sports Marketing • Top Media Players  
• CRM Software • Shopper Marketing • Agency A-List



# MEET THE NEW BROADCASTERS

There's a new breed of social influencers on the horizon. They're chatty, require very little equipment to share their thoughts with the public, and they're eager to feed society's craving for instant consumption. Could Periscope broadcasters, who live-stream the world to the world, be the next online superstars? And how can brands get in front of them?

BY JENNIFER HORN



It's been the best of times and the worst of times for Periscope. The three-month-old live-streaming app is barely a toddler (in tech years), and it's already been given a spanking. The industry's still shaking its finger at the Twitter-owned app for bringing piracy concerns to the fore when boxing champions Mayweather and Pacquiao went head-to-head and Periscope users went television-to-phone (essentially live-streaming the pay-per-view match via the app for thousands to watch gratis).

Indeed, we're entering a "new age of piracy," news reports stated at the time, adding fuel to networks'

concerns of apps like Periscope and competitor Meerkat stealing eyeballs by live-streaming their content. But amidst the negative press, many missed the birth of what Mitch Joel is calling "the new broadcaster." The president of Montreal-based digital shop Mirum writes in his agency blog Six Pixels of Separation that "a new kind of media celebrity is brewing."

This new celeb on the scene will eventually be likened to the vloggers and Viners who have captured the undying attention of the latest tech-hungry generation (see p. 36), predicts Joel. They take the world as they see it and add a

layer of personal commentary, with the "fight of the century" being one of the first big instances of this live curation of existing content, he adds.

"While the media was focused on the piracy issues, there was a little nuanced component [that was missed]. Some people, who are real boxing enthusiasts, were not only Periscoping the event, but doing their own colour commentary as the event was happening." Some viewers even went as far as to say the streamers were better than the paid announcers, adds Joel. They reported a detailed play-by-play, while those tuning in watched, listened and left "hearts" (the app's equivalent of "likes") and comments via the chat feature.

The emergence of this new breed of broadcasters, some of whom are ordinary people with little experience creating social content, but already boast thousands of followers, is no coincidence. Joel attributes their arrival to three historical moments: the launch of TV series *Mystery Science Theater 3000* in the '80s and '90s, which featured a man and his sidekick robots watching and commenting on B-movies while they played on a cinema screen; the day Howard Stern tweeted through a weekend TV broadcast of his film *Private Parts*, which helped lead to the now-popular live-tweeting trend; and when Amazon purchased Twitch, a gaming portal where people can watch others live-play and talk about videogames.

These events helped spawn a new entertainment subculture, says Joel,

where people exhibit their innate human curiosity for stories told from perspectives they haven't seen before (one of the reasons drones and GoPro cameras are such crowd-pleasers).

So what does this mean for brands? And how can they tap these so-called "new broadcasters?" Brand events could be amplified through behind-the-scenes commentary, making marketing stunts more scalable by reaching a broader audience in real time, notes Joel. "The ability for individuals to create new forms of content – and act like hosts on top of an event – is becoming much easier since live-

streaming tools like Meerkat and Periscope took hold."

What's more, their audiences are also active participants and can help to steer conversations with broadcasters. For example, veteran magician Jon Jacques invites his group of voluble Periscope fans (of which there can be up to 400 at any given time) to direct him during live impromptu broadcasts on the streets of New York. To prove that his magic tricks are unstaged, and add a level of intimacy to the experience, Jacques asks viewers to pick any person on the street for him to perform for.

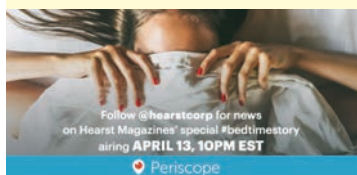
"You look at any form of

marketing, and you can really tell a story," says Joel. "Imagine you're Doritos and you're about to shoot your next spot for the Super Bowl. Now imagine being able to live-stream the process, giving it special exclusivity." That piece of content, which would have otherwise been uploaded to YouTube days later, now has the advantage of receiving direct fan feedback, allowing the brand to act on it.

"Think about all the money that's put into experiential marketing. Now think about all the people who can't be there. This is a tool that completely implodes most of the issues."

## PERISCOPE (BEST) PRACTICES

So you have another tool in the kit, and you're wondering how to use it. Some early adopters of Periscope have found ways to get in front of audiences (beyond tapping influential broadcasters), so here's a cheat sheet with a few of the best uses to get your head churning with ideas.

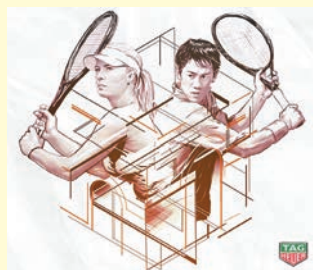


### HOST A LIVE SHOW

Just before bedtime, one April evening, U.S. publisher Hearst unleashed 18 live broadcasts, one for each of its magazine and digital brands. The simultaneous blasts of video were accompanied by the hashtag #BedtimeStory and featured editors and personalities providing pre-sleep entertainment. For instance, *Cosmopolitan's* "resident shirtless hunk" CJ Richards was shown reading children's book *Goodnight Moon* (while cuddling a kitten, natch). On another channel, for Elle.com, editor Leah Chernikoff was featured interviewing model Elly Mayday about her evening beauty routine.

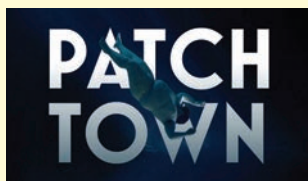
### GET IN FRONT OF A CROWD, WHEREVER

Who says tennis rivalries should only be squashed on the court? Luxury watchmaker Tag Heuer hosted a full-on tennis match outside one of its stores on the Champs-Élysées in Paris last May, and turned to Periscope to document it and reach audiences from continent to continent. The two opponents, Maria Sharapova and Kei Nishikori, went against each other in the brand's "Don't crack under pressure" match, which attracted crowds on the street and online with people checking in from all parts of the world.



### PRESENT A Q&A SESSION

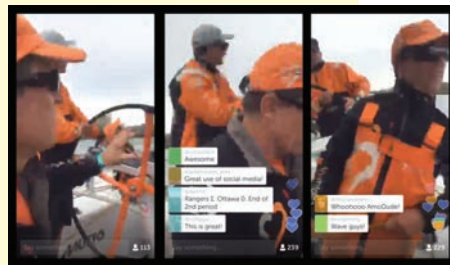
Usually with film premieres, a Q&A session happens post-screening, but when director Craig Goodwill debuted his movie *Patch Town* in



New York in early June, he got chatty with the audience smack-bang in the middle of the show. With the help of Toronto's Rethink, Goodwill live-streamed the screening inside a Greenwich Village cinema via Periscope and invited people to chime in with questions related to the making of the film, which is about a grown-up Cabbage Patch Kid who was forgotten and betrayed by his adoptive mother.

### MAKE LIVE BRANDED CONTENT MORE LIVE

If you've ever heard of the Volvo Ocean Race, you'll know it's one of the most extreme round-the-world sailing races, with teams racing across four oceans in a Volvo Ocean boat. It's the longest offshore race, lasting nine months, and the teams are documented each step of the way, with video segments regularly uploaded online. But this year, the brand is using Periscope to make



the experience (which ends mid-June) even more real-time, having teammates show a live perspective of life on the boat, and even inviting people to interact with the sailors.





BY  
HARMEET  
SINGH

# DIAGEO'S DOMESTIC PLAN

**HOW THE LIQUOR COMPANY  
IS LOOKING TO GROW – AND STAY  
AHEAD – BY PAYING ATTENTION TO  
WHAT CANADIANS ARE REALLY ABOUT.**

**S**how them the people, the place and the pour.

For Iain Chalmers, VP marketing and innovation at Diageo Canada, that's the right recipe for marketing the liquor giant's brands here.

U.K.-based Diageo is among the top companies for spirits, both worldwide and in Canada (where it has about a 30% market share), with brands like Smirnoff, Crown Royal and Johnnie Walker continuing to dominate sales in their categories.

In a world where multinationals are increasingly repurposing ads from global or U.S. creative, Diageo is recognizing the importance of homegrown work. Roughly 80% of the company's Canadian marketing (for which

budget has been increasing each year) is produced domestically, led by Chalmers – a former CPG marketer who has been with Diageo since 2008 – and his internal staff of 20 people. Working with six agencies currently, Diageo is gaining insights on Canadian taste profiles and perceptions about things like social status, helping steer creative for both established and new brands.

Earlier this year for example, the company went local with its Extreme Group-created Captain Morgan campaign targeted to Atlantic Canadians, all about how the rum is a little different out there (the East Coast accounts for half of the company's Canadian white rum sales, making it a key market for Diageo).

The company has more than 50 brands in Canada, with roughly 1,600 active SKUs. On an ongoing basis, it has about 22 active marketing campaigns, and between 15 and 20 product-related launches, which has been increasing each year.

But as spirit sales remain steady here, Diageo is tapping into other growing segments to pique the interest of fickle millennials and capitalize on the demand for more diverse flavours from Canadians.

Enter Jeremiah Weed, the Southern-style U.S. brand Diageo is betting on here by giving it a Canadian twist.

South of the border, Jeremiah Weed Sweet Tea with vodka was successful, but sales were just steady, and it is now refocusing on bourbon-based products and changing the look of its brand. "This is really about staying on trend," he says. "Bourbon's just not as big in Canada."

But the iced tea trend is picking up here, making it the right place to bring the Jeremiah Weed name.

The new malt-based Jeremiah Weed Spiked Iced Tea product, launching this summer, has been adapted to the Canadian palate in three flavours, specifically known to do well in Canada – lemon, peach and raspberry.

"We are starting purely from scratch," Chalmers says of the launch, since Jeremiah Weed has no real brand awareness here.

The brand's cheeky "Sip on That" launch campaign,

other flavoured drinks, with a fall in sales for regular beer, he notes. For the year ending March 31, 2014, the ciders, coolers and refreshment beverages category in Canada grew 9.5%, outpacing the growth rates of wine and spirits. That year, sales for that segment reached \$692.9 million.

Products like Bud Light Lime (and more recently, Apple) have been emerging to keep up, Chalmers notes. Jeremiah Weed itself will go head to head with products from the Twisted Tea Brewing Company and American Vintage Hard Iced Tea. The trend toward more flavour variety also led Diageo to launch Bevé last year, the company's Canadian-specific canned vodka-based sparkling fruit drink.

Earlier this year, Canada Dry Mott's also launched Snapple Spiked Peach Tea Vodka, partially to breathe new life into the Snapple brand, but also to keep up with



**Above:** A selection of Diageo's brands flanked by the new Jeremiah Weed "Sip on That" campaign, which hopes to draw millennials with the right amount of edginess.

created by Toronto agency Trevor//Peter, targets millennials through a mainly digital push, with some radio components that have a bit of Southern twang.

The ads focus on offering up some food for thought that's likely to resonate with the brand's target demographic of legal drinking age to 29, like "How many synonyms are there for thesaurus?"

With a name and logo that have tested well among Canadians, Diageo is also launching experiential elements, using an old-school van (picture Scooby Doo and his gang) to hand out T-shirts, frisbees and other swag with the Jeremiah Weed branding to get young people talking.

"It's really getting at [consumers] in more of an underground way," Chalmers says. The last thing that works for a brand like this is mass media, he notes, pointing to brands like Pabst Blue Ribbon that he says seem to lose their cool factor once they get too popular.

The Jeremiah Weed launch is the latest example of the company's focus on ready-to-drink canned products. Currently, Diageo has a 15% market share in ready-to-drink, Chalmers says.

The past three years has seen the rise of cider and

consumer preference for more flavour profiles.

"We always have to have new flavours, new brands...to be able to keep things fresh," Chalmers says. "Canadians are promiscuous when it comes to ready-to-drink and beer products in general."

As tastes evolve, innovation – and thinking two to three years ahead – has been key for Diageo. In early May, the company announced a \$6.4 million investment in its Valleyfield, QC facility to add a new canning line, which it said would be used for a range of ready-to-drink products.

In August, it will also bring Guinness Blonde American Lager to Canada, six months after launching in the U.S. Its debut here will again be reflective of the different approach needed to appeal to Canucks, Chalmers says.

South of the border, the marketing is focused on the American Lager name (it's brewed in the States and made from U.S.-grown hops). Down there, the advertising leans toward American roots and heritage, playing up the home-brewed factor.

Still, despite importing it here, the "American Lager" marketing just doesn't jibe and would be perceived as a potentially watered down drink, Chalmers says. Instead,



Diageo will work with TraffikGroup on a campaign focused more on the beer as the Blonde of one's dreams.

The Guinness brand is also the company's strength as the craft beer market grows to be more competitive, since it's a brand that already often appeals to more sophisticated tastes, Chalmers says. The beer brand will continue to innovate, appealing to Canadians' desire for new tastes, as Guinness itself shifts from what was just a stout-maker to a full brewer business, he adds.

Also in the more premium realm is Ciroc, Diageo's vodka brand, which launched in Canada in 2013. At that time, the brand introduced its flavoured products to the market and will bring Ciroc Ultra Premium here this

Festival, along with the Raptors and the NBA in Canada.

"We still have to be able to make sure it's a premium spirit – there's an element of luxury behind it, but it's attainable luxury."

That more humble approach isn't just for a luxury brand like Ciroc. Last year, when Smirnoff launched its "Exclusively for Everybody" campaign in the U.S., the tagline was confusing to Canucks. "Exclusively doesn't really mean anything to Canadians because we're an inclusive culture," he says.

Instead, working with TraffikGroup, the brand used the "people, place, pour" philosophy to launch its "This is Happening" campaign here, showing people enjoying their Smirnoff drinks with friends at cottages or house parties (in other words, more down-to-earth scenarios).

Canadians are likely to see more similar advertising coming, Chalmers says. With Diageo's Crown Royal brand, for example, upcoming marketing will showcase its heritage and quality. Last year, when celebrating the whisky's 75th anniversary here, the return of its purple bag led to a sales lift.

"We know we need to bring back some of the quality credentials in Canadian whisky," Chalmers says of future work for Crown Royal. While Scotch and bourbon ads feature wood

barrels and rich imagery, Canadian whiskies have relied on humour or sports figures for their marketing.

The company is also using its presence in Gimli, MB (outside Winnipeg), home to its Crown Royal distillery, to get its parent company name out in the community by working with local boards and tourism bodies to talk about Diageo.

Despite having a number of top-selling brands, Diageo itself isn't exactly the household name that a company like Procter and Gamble is. It's a fine balance to promote the company brand and keep the focus on its portfolio, but in Canada at least, it's making strides, Chalmers says.

In July, Diageo will move its Canadian headquarters from a comparatively residential area of Toronto to the city's downtown core. The move will allow the company to have more of a face in the heart of the Entertainment District's bars and restaurants through sponsoring activities, Chalmers says, adding that Diageo is working on a strategy to grow its name.

With its people in place, perhaps the sales will continue to pour in. ☞



**Above:** Repurposed creative just wouldn't do for Diageo, so it took a Canada-specific approach for some of its most popular brands.

summer. "It's one where there's been a lot of pent-up demand for it to get it into this market," Chalmers says.

Elsewhere in the world, Ciroc is most associated with rapper Sean "P. Diddy" Combs, its brand ambassador.

Diageo couldn't use Diddy in its ads north of the border even if it wanted to – advertising standards in Canada prohibit using celebrities to sell alcohol.

But it's no bother. The appeal of Diddy and his inner circle just doesn't resonate here. "The biggest thing is this element of status and aspiration and how Canadians look at that," Chalmers says. (Americans tend to be much more focused on their individual upward momentum and might find celebrity lifestyles worth aspiring to, but Canadians don't tend to find that flash as appealing.) That isn't unique to spirits, Chalmers points out – think car ads in the U.S. focused on the guy who's "made it" versus Canadian ads focused on functional benefits.

Being a luxury brand, seeding will be centred somewhat on exclusivity, through bottle service at certain clubs in major cities, followed by a more mass approach with sponsorships at the Toronto International Film

# CBC/Radio-Canada's post-hockey hat trick



From a deeper investment in arts, a focus on amateur sports and a slate of engaging new series, the pubcaster is just getting into its groove.

Canadians, brace yourself: “There is life after hockey,” says Jean Mongeau, GM and chief revenue officer at CBC/Radio-Canada. “Hockey has not been on Radio-Canada for over a decade, and we’ve clearly been able to live well without it.”

Of course, the pubcaster still holds the sport in high regards, but Mongeau says since reducing its commitment to hockey in 2013, they’ve found a new calling: amateur sports.

Banking on the mammoth deal signed in 2014, which secured the Olympic broadcasts through to 2020, CBC/Radio-Canada has been in talks with advertisers across Canada to build out programs that meets their needs, Mongeau says.

## Road to Rio

The Olympics plan, which will be unveiled in the next month, is based on three pillars. First, the CBC will focus its attention on the athletes themselves, following them as they develop on their Olympic journey. Second, content will look at the communities that help build these athletes up, highlighting the support required to actually make it to the Games. Finally, of course, the crescendo: the Olympics themselves (which include Brazil in 2016, South Korea in 2018, and Japan in 2020).

“Partners kept telling us they were looking to sustain their presence with the Olympics outside the actual games,” he says. “And we plan to deliver that.”

This initiative will, he hopes, provide more opportunities for advertisers to reach their audience, help connect brands with communities across Canada, as well as showcase the athletes to Canadians, building on the Olympics’ momentum.

## Making Arts Accessible

Of course, sports isn’t CBC/Radio-Canada’s only game: Mongeau says it’s delving deeper into the arts space, continually moving away from the elitist stigma that’s traditionally been associated with the pubcaster.

Specifically, while the network will continue to support music and literature, he says they’ll also invest into the performing and visual arts. He points to the upcoming CBC Arts, a hub through which art-related content will be aggregated and which artists will be invited to contribute.

“Almost 80% of the Canadian population say they’re interested in some form of art,” he says. “This will be a great opportunity for advertisers looking to expand their philanthropic work to connect with consumers. This is what they want.”

## Coming Up This Fall

Also in the works is a slate of new programming to be launched this fall and winter, building on the success of last year’s hit shows, including *Schitt’s Creek* (which pulled in more than a million viewers to its premiere episode), *The Book of Negroes* (1.9 million Canadians watched the premiere) and *X Company* (average of 900,000 views per week).

This year’s CBC docket includes 10 new shows, from *The Romeo Section*, an hour-long serialized espionage drama about a professor who manages a roster of spies, to *This Life*, which follows the end-of-life of Natalie Lawson, as she and her family deal with her terminal cancer diagnosis. Over on the French side, Mongeau points to *Les dieux de la danse* as one to watch; the reality competition sees 16 Quebec pairs of celebrities face off in a dance competition.

All the shows are fully produced here in Canada, which Mongeau says is CBC/Radio-Canada’s biggest asset.

## Rebranded Media Solutions Team

“So many advertisers are looking to get as close to the program as possible these days,” he says. “We control the content, therefore we control the relationships with the production companies and are able to respond to these advertising demands.”

He points to the 250-strong Media Solutions team as the key driver to this success. The organization merged its CBC & Radio-Canada Sales departments under a single umbrella last April, rebranding as Media Solutions, a nod to the fact that the team can help solve advertiser’s needs on a national and regional basis, in both French and English.

“We’re the only media company to offer true national conventional networks in both languages,” he says. “And when you add to that our five specialty channels, our radio music networks and our digital assets (mobile, video and desktop) – we feel that combination and the creativity of our team can provide incredible opportunities for our partners.”



YOUR OLYMPIC NETWORK  
VOTRE DIFFUSEUR OLYMPIQUE



CBC & Radio-Canada  
MEDIA SOLUTIONS

## Mary Kreuk

Executive Director,  
Multiplatform Media Sales,  
CBC & Radio-Canada Media Solutions

mary.kreuk@cbc.ca  
(416) 205-2940



# Surviving Fall TV

BY EMILY WEXLER

## IF THE TELEVISION LANDSCAPE SEEMED

volatile last year, this year we've entered full earthquake status. Online viewing is no longer a looming threat to traditional TV – it's now a part of our reality, and networks are putting their hats fully into the ring with Rogers and Shaw's Shomi and Bell's CraveTV (competing, of course, with Netflix). And then there's that whole other form of online viewing that's stealing eyeballs – YouTube and the MCNs with their star power that seems to have gone from niche to mainstream overnight (at least for its Gen Z target). More on how that world is exploding on p. 36.

Meanwhile, the specialty channels have gone into survival mode, with networks bunkering down and

not coming up for air until they figure out a plan to save their precious channels (or kill them softly) in light of the CRTC's decision to allow pick-and-pay next year. The way MediaCom's Michael Neale sees it, most channels can fit into one of three buckets – the current champs, the likely survivors and the ones in danger of extinction. See p. 30 for more on what the nets have been doing so far to ensure survival.

But despite the shaky ground, TV is still a powerhouse, and the show(s) must go on. This year, the conventional networks are betting big on drama and leaving the reality to the specialty channels. Read on to learn about this year's crop of new shows.

Batten down the hatches – it's a jungle out there.



# THE PRIMETIME JUNGLE HEATS UP

Hope springs eternal this fall, with the networks making big bets on superheroes, brazen doctors, mockumentaries, some enigmatic crime series and a bit of nostalgia. We asked three of Canada's media experts – PHD's managing director of broadcast media Christina Laczka; Mindshare media director Victoria Morris; and Maxus Canada director Carolyn Froude – to chime in on this year's potential big wins and how they stack up against others in their genres. In an age of PVRs and binge watching, which genres will have standout stars, and which will fall short?

BY HARMEET SINGH AND JOSH KOLM

## ARE SUPERHEROES STILL WINNING?

One need only look at the box office numbers for comic book movies and the ratings *Agents of S.H.I.E.L.D.* and *Agent Carter* pulled in for CTV this year to see that superheroes remain a hot property.

But both Laczka and Froude expressed worry that *Supergirl* (pictured), airing on Mondays at 8 p.m. on Global and CBS starting in November, might be overkill in the genre. Even though there's demand for female superheroes and an appeal for younger viewers, Laczka points out that Superman's younger, female cousin

is not a big name in the pantheon of DC Comics.

Add to that the fact that she is played by Melissa Benoist – an actress best known for supporting roles on *Glee* and the film *Whiplash* – and the show has little notoriety in what's becoming a more crowded genre.

Even though *Supergirl* might be on shaky ground, Global does have another horse in the superhero race to compete with CTV's roster. *Heroes Reborn*, airing on Thursday nights at 8 p.m. on Global and NBC, is a 13-episode mini-series that

retells the story of the original series, which went off the air in 2010 after four seasons. The reboot – up against *The Big Bang Theory* – will take some of the more recognizable original characters and mix them with a new batch of people who suddenly develop super powers.

"There was huge love for the original, so the characters are well known enough that there's interest," Laczka says. "The best thing NBC is doing is a preceeding digital series to introduce the new characters, so there will be enough excitement that [it will] do well for a limited run."

Morris adds that *Heroes Reborn* could provide an alternative to other shows in the genre – especially the ones from CW that tend to skew to a slightly younger audience – for older viewers, both those who watched the original series and those attracted to a slightly darker tone.



## KIND OF A FUNNY STORY (TELLING FORMAT)

*The Muppets* (pictured above), Mondays at 8 p.m. on City and Tuesdays at 8 p.m. on ABC, takes a cue from *The Office* and *Modern Family*, debuting in a mockumentary format that aims to give a behind-the-scenes look into the lives of the beloved characters.

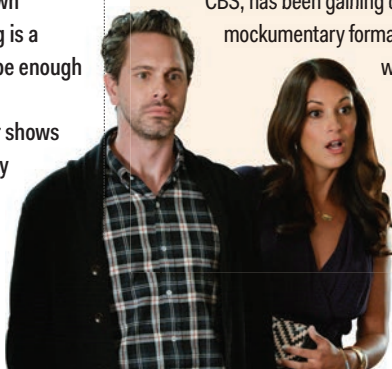
Part of the show's appeal will be the nostalgia factor for adults who watched the original show in the '80s. The new series does drop more lines with a wink and a nudge to adult viewers ("The band is always happy. Legally now," Kermit says to the camera in the trailer). But what will make it work – as is usually the case for *The Muppets* – is its broad appeal.

"It still gives viewers a family-friendly environment," Froude says. "There's no murder, there's nothing scary, although the nostalgia and format will skew to an older audience."

"It's not a DVR or VOD show, it'll be great family viewing, and like the original, they can bring some stars into the mix to broaden the appeal even more," Laczka says.

While *Life in Pieces* (pictured below), Mondays at 8:30 p.m. on City and CBS, has been gaining comparisons to *Modern Family*, it does buck the mockumentary format for its own storytelling method. Each episode will be retold through the eyes of a different character, based on their own version of events.

Morris says it won't be a top show, but will get a following, something Laczka adds will come from a cast that includes Diane West, James Brolin, Colin Hanks and Betsy Brandt.







## BAD COMEDIC TIMING?

*Angel from Hell*, airing Fridays at 8 p.m. on Global beginning in November, features Jane Lynch (pictured above, right) as an inappropriate, loud-mouthed guardian angel.

"I love Jane Lynch, but I really hope she can carry a show," Maxus' Froude says. "I'm used to seeing her as a supporting character, so fingers crossed, because it looked pretty funny."

However, it is airing in post-release in Canada (it will run Thursday nights on CBS), which PHD's Laczka says might mean it's facing a tough time here.

Things look a bit more bleak for City and Fox's block of comedy on Tuesday, with *Grandfathered* airing at 8 p.m., followed by *The Grinder* at 8:30 p.m.

Rob Lowe (pictured centre) stars in the latter as a former TV lawyer who joins his family's firm. It didn't seem very funny to Froude, who found more to like in *Grandfathered*, starring John Stamos (pictured above, left) as an aging lothario who discovers he has a son, plus a granddaughter.

The series has comedic potential and over-30 appeal, but Laczka says the women drawn in by Stamos as lead actor won't offset its scheduling challenges. In addition to facing *The Muppets*, both it and *The Grinder* are up against *The Flash*, *NCIS* and *The Voice*, which Laczka says will make it tough.

Meanwhile, *People are Talking*, a new comedy airing Fridays at 8:30 p.m. on Global and NBC will be up against *The Amazing Race* and *Undateable*. Starring Mark-Paul Gosselaar (*Saved by the Bell*), the new series features a pair of neighbouring couples examining issues from sex to race. It looked funny and reflects the surge in comedies with more ethnic diversity in their casts, Froude says.

But Laczka says her hopes for the comedy aren't high, mostly because it was created by DJ Nash, whose track record is full of shows that failed to make it past a season, including *Til Death*. "It's great that shows are examining these [issues], I just don't know if this creator is the one to do it justice."

## WILL TEENS SCREAM FOR PRIMETIME?

Mix some millennial stars and a sorority house with horror movie veteran Jamie Lee Curtis (pictured), and you get *Scream Queens*, airing Tuesdays at 9 p.m. on City and Fox. Created by Ryan Murphy, the brain behind *Glee* and *American Horror Story*, the show is likely to be a hit among millennial and Gen Z females.

The series has a similar feel to the *Scream* movie franchise (which will also be brought to the small screen

this year). It has a fun factor to it, including the slight silliness of the masked killer, Froude says.

That unique blend of comedy and horror is likely to be a draw for a younger demo, many of whom are CW watchers, she points out. It's also likely to pick up from *Glee*'s audience, both because of its casting of that show's youthful star Lea Michele, and its hybrid genre.

The 9 to 10 p.m. time slot does bring tough competition against *Agents of S.H.I.E.L.D.*, Laczka notes. That said, many of the show's millennial viewers might be tuning in at off hours to watch. The real challenge may be surviving past one season, she says.



## ADDING A LITTLE VARIETY

While reality shows like *The Voice* and *MasterChef* still draw strong ratings, no conventional networks will be debuting new reality this fall, perhaps signalling that its popularity in primetime is coming to an end.

However, *Best Time Ever*, an adaptation of U.K. variety show *Saturday Night Takeaway* will combine comedy bits, music and in-studio games. Airing Tuesdays at 10 p.m. on CTV Two and NBC with a 10-episode run, the show could fill a hole for viewers still looking for singing and dancing, says Laczka.

"I don't think it's going to be a hit, but it's going to be that same kind of fun, mindless viewing," she says. "And there's room for

this kind of show, so long as they keep it to its limited run before people get tired of it."

While Mindshare's Morris says the reality market is saturated and the impending finale of *American Idol* signals that singing competitions are done, host Neil Patrick Harris has built

up enough of a following that a show centred on him could be different and entertaining enough for viewers.

"Harris is very funny and I think people will tune in even if they don't really know what the show is about just to see him," Morris says.

Laczka does add, however, airing the show at 10 p.m. is strange, as it seems perfect for family viewing.







SUPERGIRL



THE LATE SHOW  
WITH STEPHEN COLBERT

INTRODUCING  
— *the new* —  
SUPERSTARS  
— *of* —  
GLOBAL



LIMITLESS

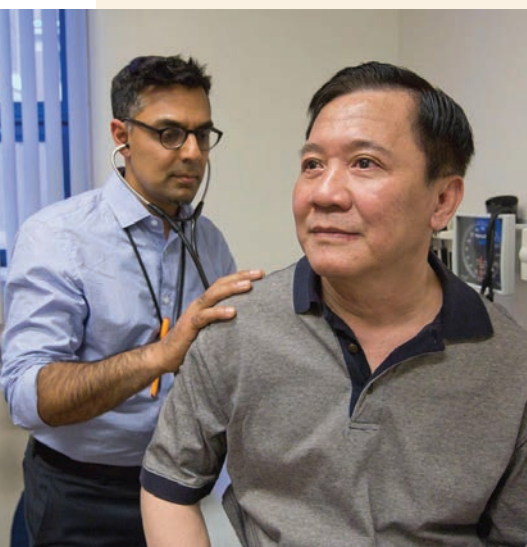


MINORITY REPORT



HEROES: REBORN





## REAL CANADIAN STORIES

CBC still has some bets on factual TV, although it's venturing away from the competition show space. Six-part series *Keeping Canada Alive* (pictured left), airing Sundays at 9 p.m., was shot during a 24-hour period in hospitals and trauma centres across the country to capture the everyday realities of patients and health care providers in Canada.

"Canadians are drawn to their own stories and understanding what's going on in the country," PHD's Laczka says. "CBC tends to have a higher eastern audience with things like this, as well as parts of the Prairies. But in Ontario and B.C., the tastes are different, so we'll see if it gets attention there."

The broadcaster's CBC Arts cross-platform culture project is also set to launch this

summer, which will take its form on TV with limited run series *Crash Gallery* debuting on Fridays at 8:30 p.m. in October. That show pits four artists against each other in creative tasks in a non-elimination competition that aims to highlight the creative process.

*Interrupt This Program* will take over its time slot in November, examining the vibrant arts and culture communities that have thrived in cities around the globe otherwise torn apart by war or political unrest. Meanwhile, weekly half-hour show *Exhibitionists*, which has yet to be given a time slot, will dive deep into how both established and up-and-coming Canadian artists find their inspiration.

## THRILL SEEKERS

A mysterious Jane Doe is literally let out of a bag in Times Square, inexplicably covered in tattoos, with zero memory of who she is or how she got there. That's the gist of *Blindspot* (pictured bottom), airing on CTV Mondays at 9 p.m. and at 10 p.m. on NBC.

The uniqueness of the concept makes it a standout for Mindshare's Morris. "It looks really intense and very good," she says, noting the show is a mix of crime, thriller and sci-fi. It also has some style elements reminiscent of *Orphan Black*, which make it a potential winner. "I think this will do well just because it's kind of unique," Morris says.

Along with competition from surprise hit *Scorpion*, *Blindspot* will also go up against *Minority Report* (pictured far right), airing Mondays at 9 p.m. on Global and Fox. Set 10 years after the events of the Tom Cruise film, the series follows one of the movie's crime-predicting precognitive triplets as he tries to operate in the regular world but gets sucked back into crime fighting. "They seemed to have strayed from the original movie storyline," Morris says. "I don't know how well that concept is going to translate."

*Minority Report* is a bit of a nostalgia play, as is the adaptation of *Limitless* (pictured above right), airing on Tuesdays at 10 p.m. on Global and CBS. However, what that reboot has that *Minority Report* doesn't is the involvement of its star (Bradley Cooper) as an executive producer and guest recurring actor.

Laczka says without Cruise, there isn't enough to draw in viewers to *Minority Report* and the original film, despite its success, doesn't have a devoted



fanbase that will follow it to TV, especially when compared to the competition, *Blindspot* and *Scorpion*.

Still, *Limitless* may not be able to live up to the hype. "At the Upfronts, the expectation was high, the buzz was good," Maxus' Froude says. Unfortunately, it's



a little too similar to the movie and the pilot essentially shows the same experience as the film – a character able to gain superhuman abilities for a short time by taking one mysterious pill, she adds.

Still, Bradley Cooper's involvement may help it succeed, Laczka says.





**#1 PROGRAM  
ON HGTV  
HOUSE OF BRYAN**

source: Numeris PPM Data, key demos,  
Total Canada, Jan5-Apr26/15. Excluding sports.



**#1 SHOW  
WITH WOMEN  
OUTLANDER**

source: Numeris PPM Data, Total Canada, F25-54,  
3+ airings Jan5-Apr26/15. Excluding sports

— WE'RE —  
**#1**

**Shaw) Media**



**#1 ENTERTAINMENT NETWORK**

source: Numeris PPM Data, Total Canada, M-Su 2a-2a, A25-54, Jan5-Apr26/15



**#1 SPECIALTY PROGRAM  
VIKINGS**

source: Numeris PPM Data, Total Canada, A25-54, 3+ airings, Jan5-Apr26/15. Excluding sports.

**BE A PART OF THE BEST BRANDS ON TELEVISION**





## SMOOTH CRIMINALS



*Quantico* (pictured), airing Sundays at 10 p.m. on CTV, features Bollywood actress Priyanka Chopra as an FBI trainee accused of being behind the most devastating terrorist attack in America since 9/11, leading her to investigate her classmates to find the real culprit.

The show, which will compete with the long-running *Bones* on Global, has uniqueness, and while the storyline might also lack longevity because of the focus on one major event, a dive into character backstories might have viewers coming back for more, PHD's Laczka says. "What's really important now is that there's some kind of backstory to keep

people coming back," she says. "The procedurals don't seem to be working as well, so keeping them coming back for more works."

Chopra's growing recognition in North America might also work for the show and could draw in a South Asian audience, Mindshare's Morris notes.

On the homegrown side comes *The Romeo Section*, new to CBC's roster this October, airing Wednesdays at 9 p.m. The hour-long drama is set in Vancouver and follows Prof. Wolfgang McGee, an academic who also happens to manage a group of espionage assets. Known as Romeo or Juliet spies, the informants have intimate relationships with

targets, and McGee himself is a semi-retired agent.

*Da Vinci's Inquest* showrunner Chris Haddock's successful track record, coupled with the show's character-building possibilities make *The Romeo Section* a potential hit for CBC, Laczka says. After doing fairly well with spy thriller *X Company*, CBC is sticking with what works for it, she says.

Along with going up against *Modern Family*, *Criminal Minds* and *Chicago Med*, the show will also compete with Wednesday night hockey, but that isn't much of a concern since the show – and CBC generally – skews more female, Laczka adds.



## PAGING THE DOCTORS

With the demise of *Grey's Anatomy*'s McDreamy (Patrick Dempsey), there's a chance some viewers might begin flocking away from the long-running success. But never fear, the medical drama isn't dead on the table just yet.

Of the shows in that genre launching this fall, *Code Black* (pictured), airing on Wednesdays at 10 p.m. on CTV and CBS, is pegged to be a winner. The

series, reminiscent of *ER*, stars Marcia Gay Harden (*The Newsroom*) as a tough emergency room doctor guiding a group of comparatively naive medical residents in a busy Los Angeles hospital.

"It looks very high production [and] it's a great cast," Morris says. "The medical dramas are kind of dwindling since *House*," she notes.

"You could feel the audience response in the room when they presented it," Maxus' Froude says. "I'm not into medical dramas, but the trailer is gripping. It kind of sucks you in."

The nostalgia factor of *ER* might also help draw in an audience, Laczka says, although its biggest strength is its time slot – the series will stack up against *Chicago P.D.* which hasn't had a big following in Canada.

However, perhaps *Chicago Med* will fare better than its sister show. Airing on Global Wednesdays at 9 p.m., up against *Criminal Minds*, *Law & Order: SVU* and *Modern Family*, the series is the latest spinoff in the Chicago franchise (which also includes *Chicago Fire*). Originally scheduled as a mid-season show, the series – starring Laurie Holden, Colin Donnell and Oliver Platt – was bumped up to the fall lineup in June.

Though it is executive produced by Dick Wolf (of *Law & Order* fame), the lack of simulcasting might be a problem for the show, which will air a day earlier on NBC in the U.S. If there's going to be a winner in the medical space, *Code Black*'s stronger writing and storyline may just leave *Chicago Med* flatlining.

# BCONXchange

**BRANDS &  
AGENCIES MEET  
PRODUCERS**

**PRODUCERS  
MEET AGENCIES  
& BRANDS**

## NOW GET TO WORK.

Want killer branded content? **BCON Xchange** can help with that. Get access to the Canadian film and TV industry's production slate, and find new partners and projects that are a fit with your brand.

Built with our sister pub *Playback*, the **BCON Xchange** library has projects in all stages, from development to post. Search by demo, content and platform relevance, and connect with established producers to build a hit.

**REGISTER TODAY!**

**[bconxchange.strategyonline.ca](http://bconxchange.strategyonline.ca)**





QUANTICO



ACADEMY AWARDS®

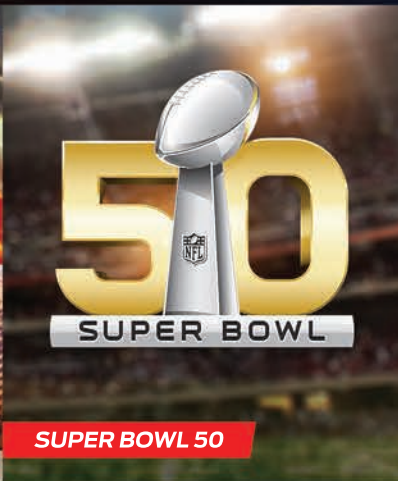


MARVEL'S AGENTS OF S.H.I.E.L.D.

**MORE** BUZZ-WORTHY NEW SERIES  
**MORE** RETURNING HIT SERIES  
**MORE** BIG EVENTS



BLINDSPOT



SUPER BOWL 50



CODE BLACK

[bellmediasales.ca](http://bellmediasales.ca)





THE ODD COUPLE

THE BIG BANG THEORY

# BETTER RESULTS



GOLDEN GLOBE AWARDS



HOW TO GET AWAY WITH MURDER



THE FLASH





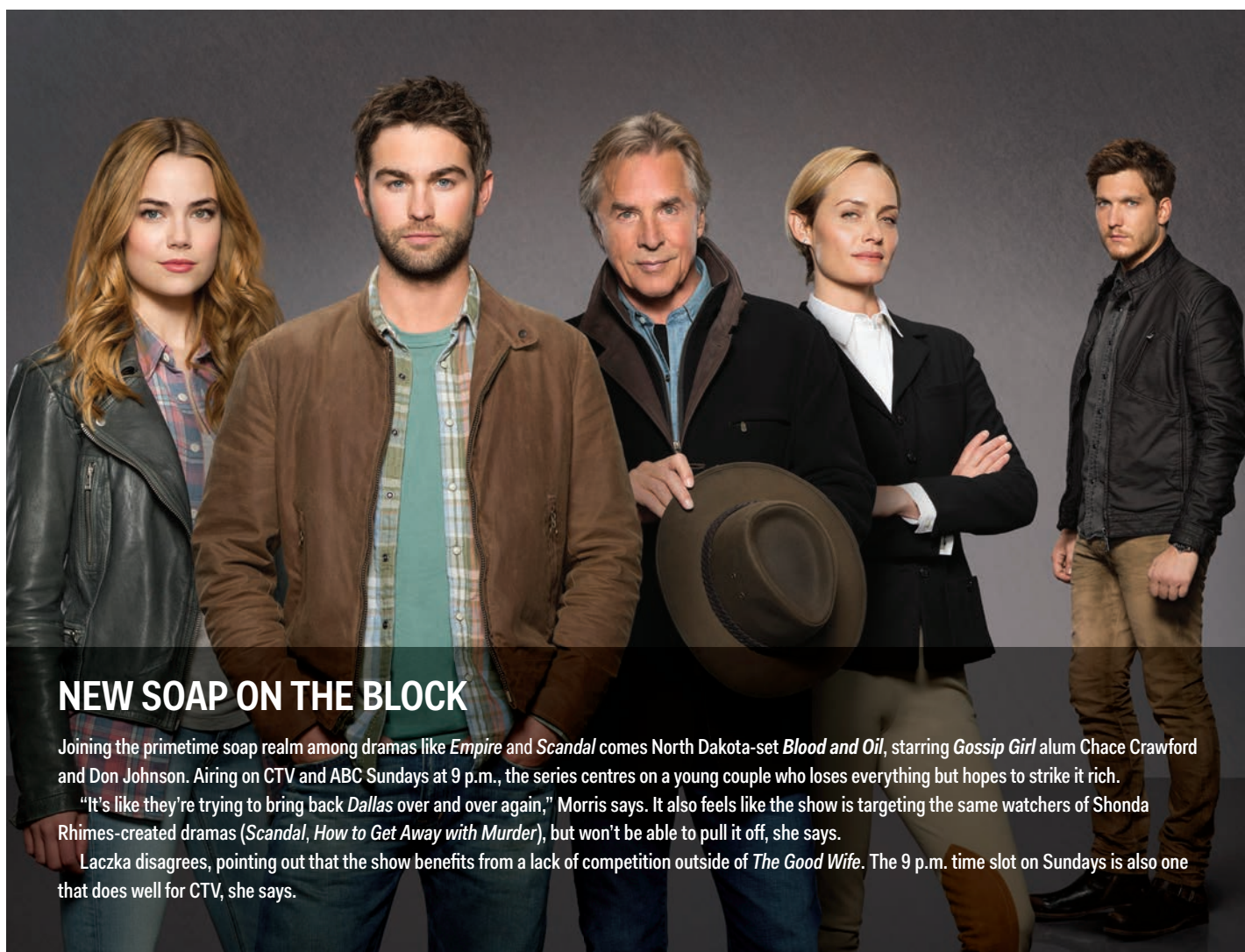


## SHIPPING IN NEW DRAMA

In August, CBC will premiere *Love Child* (pictured left) on Saturdays at 10 p.m. to fill the weekend block before the return of *Hockey Night in Canada*. The show, from Australia's Nine Network, is a period piece set at a boarding house for unwed expectant mothers in 1960s Sydney and centres on a rebellious midwife sent to work there.

"We don't see a lot of top programs come out of CBC, but this is something people will tune in for and will do well for them," PHD's Laczka says. "It has an interesting premise, and another period piece fits for their schedule. They stick to a really good format, and bringing over all these international programs is also a really smart move and fits really well into what people are used to from them."

On the homefront, the network will be adapting Radio-Canada hit *Nouvelle adresse* for English audiences with *This Life*. On Mondays at 9 p.m., the show follows a columnist and single mother in Montreal who is diagnosed with terminal cancer and sets out to prepare her children and family for life without her. While the show is in a tough time slot against the buzzed-about *Blindspot* and *Minority Report*, Laczka says it will likely attract more of an older, "tried and true" CBC audience than its competition.



## NEW SOAP ON THE BLOCK

Joining the primetime soap realm among dramas like *Empire* and *Scandal* comes North Dakota-set *Blood and Oil*, starring *Gossip Girl* alum Chace Crawford and Don Johnson. Airing on CTV and ABC Sundays at 9 p.m., the series centres on a young couple who loses everything but hopes to strike it rich.

"It's like they're trying to bring back *Dallas* over and over again," Morris says. It also feels like the show is targeting the same watchers of Shonda Rhimes-created dramas (*Scandal*, *How to Get Away with Murder*), but won't be able to pull it off, she says.

Laczka disagrees, pointing out that the show benefits from a lack of competition outside of *The Good Wife*. The 9 p.m. time slot on Sundays is also one that does well for CTV, she says.





## RISE OF THE MID-SEASON

Winter is coming. But that's a good thing. "I think the networks are realizing that you need to not just focus on one portion of the year to really go hard," Mindshare's Morris says. "If you want to keep the audiences, you have to be bringing fresh things all the time."

This year's Upfronts were a standout for their strong mid-season lineups, bringing a mix of nostalgia and playing off the momentum of current successes.

CTV has picked up *The Catch*, a new drama from Shonda Rhimes. "They have that really strong lineup with the Thursday nights and they know not to mess with that," Maxus' Froude says of ABC, the U.S. network running the series. "It's mid-season but a new Shonda show is almost a guaranteed hit," she says.

*DC's Legends of Tomorrow* (pictured above)

also will debut mid-season on CTV and CW, when it will join a lineup of superhero shows on the former network that already includes *Arrow*, *The Flash*, *Gotham*, *Agents of S.H.I.E.L.D.* and *Agent Carter*.

Both Morris and PHD's Laczka say that, while the show also centres on a cast of lesser-known heroes like Hawkgirl and Firestorm, it could leverage the audiences from *Arrow* and *The Flash*, which take place in the same universe and whose characters will likely cross over into the storylines.

The mid-season will also see the return of Mulder and Scully in the rebooted *X-Files* series, which is sure to have many old fans returning.


Premiering next winter on CBC, the 10-part British drama *Jekyll and Hyde* will star Tom Bateman, Richard E. Grant (*Downton Abbey*) and Natalie Gumede in a 1930s, London-set retelling of

the classic story. The series has potential, both from its *Downton Abbey* casting and people's recognition of the *Jekyll and Hyde* story, Laczka says.

Jennifer Lopez will also be coming to the small screen on Global and NBC in the mid-season, starring in *Shades of Blue* as a New York City cop and single mother. Global will also premiere procedural drama *The Code* (a working title), starring and executive produced by Jason Priestley. He will play a former-pro-hockey-star-turned-private-investigator. The network will also run *Houdini and Doyle*, a supernatural crime series inspired by the real-life friendship of illusionist Harry Houdini and Sherlock Holmes creator Sir Arthur Conan Doyle.

As Froude puts it, "Winter's not a dead period anymore."





# THE FIGHT FOR SPECIALTY CHANNEL SURVIVAL

STARTING NEXT YEAR, CANADIANS WILL PICK, PAY AND DETERMINE THE FATE OF CANADA'S SLEW OF SPECIALTY CHANNELS. BY JONATHAN PAUL

**W**

Above: Space's hit *Orphan Black* has helped the channel become a must-have.

hen the specialty TV status quo changes in March 2016 there will be casualties, it's just a question of how many.

With reforms like channel unbundling by way of a pick-and-pay format (genre un-handcuffing gets an honourable mention), the CRTC's Let's Talk TV initiative promises to transform Canada's specialty TV landscape into a competitive battleground, subscribers being the ultimate prize. Who will be left standing after the dust settles? Only time and the proclivities of TV audiences will tell. Let the specialty TV *Hunger Games* begin.

Without the safety of being tied to more profitable and powerful channels through channel bundling (as has been the way for decades), many specialty networks will become embroiled in a meritocratic battle to secure subscribers. Not all channels will be fighting on equal footing. Canadian specialty channels can be divided into three main categories, says Michael Neale, chief commercial officer at global media agency MediaCom's Canadian office. Using Numeris data from 153 stations across four core buying demographics (adults 18 to

49 and 25 to 54; women 18 to 49 and 25 to 54), he's designated three "buckets" of channel types.

The first bucket, and most desirable one from an advertiser's perspective, is what Neale calls "specialty mainstream." It includes audience powerhouses such as TSN, Sportsnet, Food Network Canada, HGTV, Discovery, History, Showcase, W Network, Much, The Comedy Network, YTV and Space. These channels have the highest reach capability across core buying demos and robust audiences in the most desirable demographics. Considered "must-haves" for advertisers, the specialty mainstream channels have a four-week reach minimum of 25%, capping out at above 40%, in TSN's case, across the core demos. They also have significant ad revenue, which tends to be larger than their subscriber revenue.

"They are the strongest-branded channels and offer the greatest propensity to build incremental reach when layered in with conventional TV," he explains. Critically, channels in this bucket have loyal audiences. "When they have a big per-capita minute-per-week tuning number, that suggests people will want to continue

to subscribe to them, so those sub[scription] revenue levels will be maintained.”

The second bucket Neale calls “specialty upstarts,” and it includes stations offering even more targeted audiences. Channels in this bucket include Lifetime, Bravo, MovieTime, OLN, OWN, CMT, Slice, E!, National Geographic, Teletoon Retro, MTV, CTV News, The Weather Network, M3, TSN2 to TSN5 and Sportsnet 360. All of them, says Neale, are considered in the majority of buyer-broadcaster negotiations, with four-week reach ranges of 10% to 24% across core demos, depending on the station. He notes that the reach of these channels tends to be smaller, as they compete with each other for similar viewers.

“[Media] buyers, consumers or advertisers would not want to see the demise of channels that fall under the top two categories, as they have appealing content and the ability to reach targeted audiences,” says Neale.

It’s in the final bucket where there will likely be casualties, he says: the “specialty wilderness.” It covers channels that are very niche and struggle to build broad audiences, including Cosmo TV, W Movies, Vision, Cottage Life, Animal Planet, FX, Bite, GameTV, DIY, BNN, Family and Disney XD (which rides the line between “upstart” and “wilderness”). With the fewest subscribers

and reach at or under 10% in the core demos, these channels are the most at-risk of falling victim to unbundling, says Neale.

Pick-and-pay will come down to a promotional pit fight. Cross-channel advertising and content, beefed-up programming, digital platforms and content, putting fan-favourite personalities front and centre, experiential events, grassroots initiatives and rebrands – no marketing strategy will go untouched by many channels across all three categories looking to promote their programming. Most specialty channels have used these tactics before. Just expect them to be delivered at a fever pitch come March 2016, as the secret to success, says Trevor Walker, director of trading and accountability at media agency OMD’s Toronto office, is having the loudest battle cry.

“It’s [about] having a louder voice out there, and some stations are doing it better than others,” he says. “Especially going to pick-and-pay, you’re going to live and die by whether or not people know you’re out there.”

Here’s a look at what some specialty nets have done recently to promote their brands, to provide a sense of what to expect in the months to come.



## SPECIALTY MAINSTREAM

**Above:** TSN drew record numbers for the opening of the FIFA Women’s World Cup.

**Right:** The *Property Brothers* stars took over W’s social media accounts to engage with fans.

The powerhouses in the “specialty mainstream” are pretty adept at being loud enough to stay top of mind with consumers (they’re mainly backed by Bell Media, Shaw Media and Corus Entertainment, none of whom would speak to *strategy* for this story, Shaw in particular saying it is still working through the CRTC decision and what that

may look like for its business). Their strength really lies in their programming, but they’re also talented at cross-channel promotion, leveraging digital platforms and putting high-profile personalities front and centre.

### NICHE CONTENT STRATEGY

Bell Media’s TSN is the strongest and most sought-after of Canada’s specialty TV channels. Figures recently released by Bell Media (sourced from Numeris) ratified TSN’s spot as Canada’s most-watched specialty channel, clocking it in at an average-minute-audience (AMA) of 50,700 in the A18-49 demo over the past year. Despite Rogers’ hockey content rights coup, TSN’s stayed on top of the specialty heap by flexing its financial muscle to make bold content moves to keep its fanbase loyal. For example, it recently extended its exclusive rights to tennis’ French Open until 2024. It also secured soccer broadcasting supremacy with deals to air the FIFA 2015 Women’s World Cup this summer, and acquired the broadcasting rights for the 2018 FIFA World Cup in Russia, the 2022 FIFA World

Cup in Qatar, all UEFA Champions League and UEFA Europa League matches, and half of the Barclay’s Premier League games for the 2015-2016 season.

Meanwhile, Corus Entertainment’s W Network has bolstered its digital content



strategy. In February, the network announced the launch of lifestyle-focused W Dish and video hub W View. The former features lifestyle stories around the verticals of style, life, entertainment, food and wellness, with content created in-house, as well as from contributing partners like YummyMummyClub.ca. The





## NEW SHOWS SPOTLIGHT

### History

**Klondike Trappers:** Are bushmen the new rednecks? This show (pictured above left) follows a group of trappers who live off the grid and face the Northern wilderness to make their living, sure to appeal to guys stuck in office jobs.

### Food Network

**Chef in Your Ear:** Food gets a little funny this fall, thanks to this new show that teams up experienced chefs with kitchen rookies, who must create culinary masterpieces with only verbal instructions. To add to the fun factor, they've brought on comedian and Second City alum Greg Komerowski as host.

### Showcase

**Crazy Ex-Girlfriend:** In this quirky musical comedy from the CW, a successful, driven and possibly crazy young woman follows an ex-boyfriend from New York to suburban West Covina, California.

### W

**Real Houses Of...:** Fans of the *Real Housewives* (and its copycat shows) will likely swarm to this series (pictured above right) that goes inside the homes of the rich and ultra-rich. Those who want to see how the other half lives can take a peek inside their not-so-humble abodes, just as Robin Leach did back when he hosted *Lifestyles of the Rich and Famous*.

talk about things beyond its channel's content.

### SOCIAL ENGAGEMENT

In March, W also staged two online takeovers with some of its marquee talent to increase fan engagement and investigate the potential for brands to get involved with viewers online. The first featured *Property Brothers'* Drew and Jonathan Scott, who took charge of W's social media channels for a day in March. They posted and interacted with fans throughout the day leading up to that night's premiere of *Buying & Selling with the Property Brothers*. Later in the month, W followed up with a second takeover featuring the host of *Game of Homes*, Cameron Mathison (pictured right).

on the coverage clout of their owners. Bell Media put it into practice recently to effectively promote Space – a “specialty mainstream” that continues to grow in strength – and its highly successful show *Orphan Black*. On April 28, the show's third season premiered simultaneously on Bell Media sister nets CTV, Bravo and MTV.

“Space is always hanging around the top



10,” says Walker. “*Orphan Black* seems to be driving its audiences right now and [sister station] CTV can throw *Castle* and shows like that onto Space as well, so if you don't see them on the main conventional station you might be able to pick it up down the road on Space.”

latter offers visitors short-form content from a variety of platforms and creators, including how-to videos and the latest viral shorts. Both properties are mobile-first and allow the net to

### HERDING EYEBALLS

Meanwhile, cross-channel promotion is another particularly powerful tool that's often employed by mainstream mainstays based



## SPECIALTY UPSTARTS

Upstarts might not be as loud as their mainstream counterparts, but they use the same kinds of tactics.

### CROSS-PROMOTION

Take what Bell Media did with Bravo. In February, it successfully pulled off a cross-channel promotion for police drama *19-2* (pictured left) with an encore airing on CTV, which made a heavy push for viewers to head over to Bravo to catch future episodes. It was the most-watched Canadian drama debut on CTV since *Motive* in February 2013, which drove CTV to add another encore viewing for *19-2*'s second episode. Bravo saw the show's viewership increase from 139,000 for the premiere to 178,000 viewers for the third episode.

### DIGITAL ENGAGEMENT

Corus has shown it's not averse to bringing its digital savviness to bear for its upstarts. CMT launched its first-ever original web series, *Tornado Hunters*, last August,

using its five episodes as a testing ground for its broadcast pilot debut. The online episodes included prompts from CMT that asked fans to provide feedback about the show through #CMTTornadoHunters. The responses were used to shape the show's pilot for broadcast.

#### REFRESHING AUDIENCES

Corus has also favoured the rebrand of late, with a brand new look for upstart TLN that's geared towards targeting a younger demo within its Spanish and Italian viewing niche. The overhaul features a new logo and new on-air visuals, and Italian and Spanish designs with more than 30 custom textures in a treatment by Toronto's Loop Media. TLN also promoted new shows, including *David Rocco's Dolce India*, which it hopes will expand the channel's audience by pulling in more of the South Asian market in Canada.



#### NEW SHOWS SPOTLIGHT

##### Bravo

**Agent X:** Sharon Stone stars as the U.S.'s first female vice president, whose mission is to oversee a top secret agent that steps in to do what regular government channels can't.

##### CMT

**Tornado Hunters:** This factual web series (pictured above) will come to air, following three guys who search for the worst (or best, depending on perspective), tornadoes in North America to get footage to keep the only Canadian storm chasing business afloat.

##### E!

**I Am Cait:** The series, which premieres Sunday, July 26, tells Caitlyn Jenner's intimate story of her journey as a transgender woman and joins her as she seeks out her "new normal." Given the interest and attention this story has gotten so far (thanks to the Diane Sawyer interview and *Vanity Fair* cover), the series will no doubt be a hit for E!.



Into the wild: *Big Fish Man* comes to T+E.

## SPECIALTY WILDERNESS

While the fight for survival will be fiercest for these channels, don't discount some wilderness wild cards from successfully finding their way through the Let's Talk TV reforms. They'll use every trick in the book to entice subscribers.

#### GOING MULTI-PLATFORM

Using a multitude of platforms to build its communities of interest is something that Toronto-based Blue Ant Media is very good at, especially when it comes to its flagship channel Cottage Life. It holds a consumer show in Toronto and Edmonton at which channel talent often make appearances, it lives as a print magazine with just under a million monthly readers and it's also a digital hub.

"There are different audiences that engage with us across those different platforms, and what we really try to do is move people throughout them, from TV to the website to the [consumer] show[s]," says Jamie Schouela, EVP of marketing and communications at Blue Ant Media. "That's a very specific audience of people who are either cottage owners, aspire to be cottage owners, or just have getaway places that they love."

In this day and age, adds Schouela, with all the specialty content out there, it's necessary to be on every platform.

"As a marketer our job is harder than ever to break through and find the audiences we're going after," he says. "So, you have to use every trick at your disposal and it truly is all of those things – it's social, it's digital, it's targeted online banner ads, whatever you can think of in the digital space. On-air is still a huge important tactic for us [but] it's not one at the expense of another, it's how do you use them well together."

#### GETTING BRANDS ON BOARD

Cottage Life, as with all of Blue Ant's specialty stations, is also quite accomplished at leveraging its original Canadian content to form productive brand partnerships.

"Brand integrations are huge for us," says Schouela. "We have big and small brands – Canon, Samsung, Ketel One – who've been partners with us."

When Blue Ant partnered with Timber Mart on its show *Brojects*, the brand was involved from the get-go in the creation of a web series providing viewers with additional content beyond the show itself, in which the sibling stars of the show, Kevin and Andrew Buckles, tackle specific "brojects." Viewers could even send project suggestions of their own to the bros, who would bring them to life in exclusively online branded videos. The collaboration helped Timber Mart bolster awareness in a competitive





## NEW SHOWS SPOTLIGHT



### Cottage Life

**BrainStormers:** From the folks who brought us *Pawn Stars* and *Hoarders*, this guy-focused series (pictured above) follows a Colorado man, his father and best friend as they attempt to build and test inventions that “fight bad weather and harness its power for everyday use.”

### Family

**Degrassi: Next Class:** *Degrassi* is like a cat with nine lives. The Canadian teen drama that tackles real issues just won't go gently into the night. The series' latest evolution finds itself on Family (and Netflix) this fall, after a long run on Much.

### Travel+Escape

**Big Fish Man:** Exactly how it sounds, this reality show is about a fisherman, Jakub Vágner, whose specialty is catching really big fish. But this isn't your grandpa's lazy Sunday afternoon fishing show, as Vagner hunts these underwater monsters all over the world – from the Czech Republic to the Congo using hunting and foraging skills to survive.

market dominated by big box stores, and it enabled Cottage Life to up audience engagement around one of its more popular properties. The campaign achieved over one million views on YouTube with 76% audience retention, 14,000 likes and 98% positive user sentiment.

### BRINGING THE SHOW TO THE PEOPLE

And don't count out kidcasters. They're attractive channel options for family households. Like Blue Ant Media, Halifax-based DHX Television, which manages Family, Disney Junior, Disney XD and Disney Junior Français in the Quebec market, might consider on-channel promotion as its most important vehicle for connecting with consumers, but Joe Tedesco, SVP and GM for DHX Television, says live events are a big hit as well.

“One of the things that we do very effectively are grassroots-type initiatives, and particularly with Family, we've got a long track record of doing events that connect in a much deeper way with consumers,” he says.

Family's Big Ticket Summer Concert Series (in its fifth year) is one such example. With stops in major markets across the country, it features talent from shows on the Family Channel and they'll quite often

pull in third party talent too. The tour did four shows across Canada last year and sold out every venue.

Over winter, DHX also put together a tour promoting *The Next Step* (pictured above) an award-winning, dance-based Canadian original program that's become something of a cultural phenomenon, says Tedesco. The series is currently the number one show on Family, and is the top kids' television series currently airing across all kids networks in Canada. Sponsored by Nintendo and Hasbro, the show had 59 tour dates across the country. A documentary was filmed while the cast was on tour and will air in 80 Cineplex theatres in Canada the final weekend in June.

DHX also favours reaching its audience through digital media, targeting the sites kids visit, like YouTube, Google Display and AddictingGames.com.

### SMALL SKIRMISH OR EPIC BATTLE?

If Blue Ant and DHX are any indication, some of the channels battling it out within the specialty wilderness are well mobilized for the arrival of pick-and-pay next year. But when it does finally arrive, the struggle for survival could actually turn out to be nothing more than a simple skirmish, if even that, says MediaCom's Neale.

“Ultimately, the consumer may just stay with what [bundles] they [already] have, particularly if BDUs use other assets to sweeten the loyalty [pot], for example a data incentive on wireless plans,” says Neale. “In fact, I suspect the vast majority of customers (80%) will carry on with [their] status quo. Even in the ‘specialty wilderness,’ most stations will survive.”

All in all, Walker thinks it will come down to what the likes of Bell, Shaw, Corus and Rogers think.

“At the end of the day, it will be the [network] owners that will decide [what stays and what goes] depending on their lineups and what they want to get rid of,” he says. “They're going to look at how many subscriptions they have, how much money they're going to make, and if they're not making anything, then it's time to shut the doors.”

Bell Media believes all owners will have to cut some losses.

“We know that some channels won't make it,” said Phil King, president of CTV, sports and entertainment programming at Bell Media, on the future of specialty TV during the company's media day prior to its 2015 Upfront presentation. “Everyone has four or five [channels] that won't survive, or will be what they used to be. That's the way CRTC wants to run it, so we'll try to win.” Shots fired. ☛

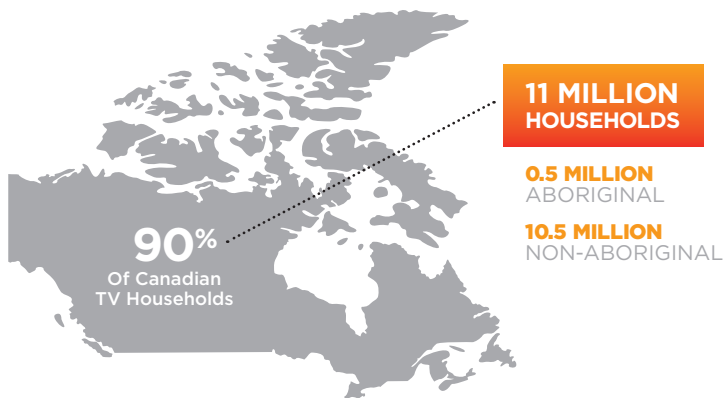
# EXTEND YOUR REACH WITH APTN.

Our numbers may surprise you.



## NATIONAL REACH

A part of all basic cable packages, APTN broadcasts 24 hours a day to a large, diverse audience across Canada.



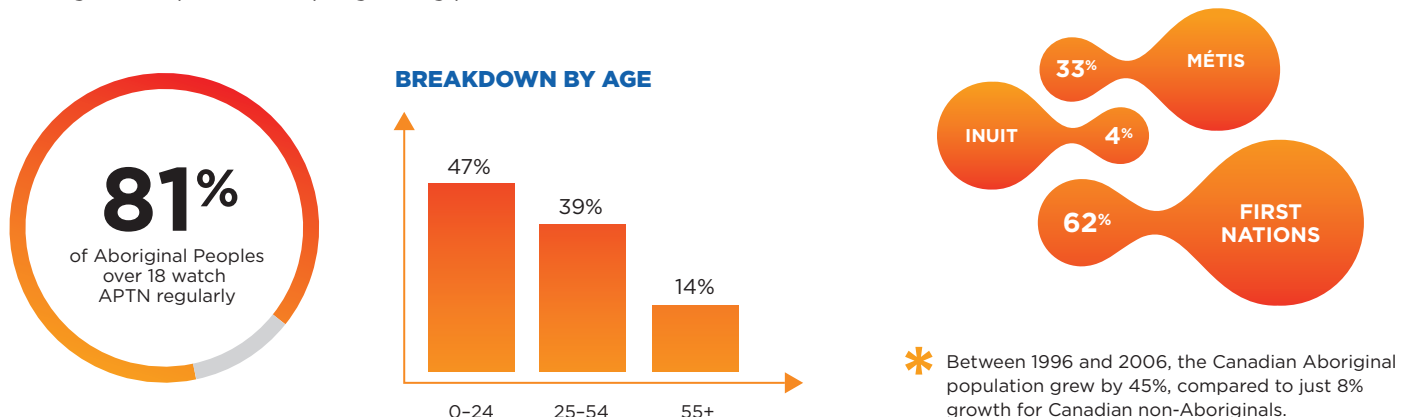
## BROADCAST LANGUAGES



\* APTN is broadcast over four network feeds (APTN HD, APTN East, APTN West, APTN North), with advertising available across the full network or APTN North.

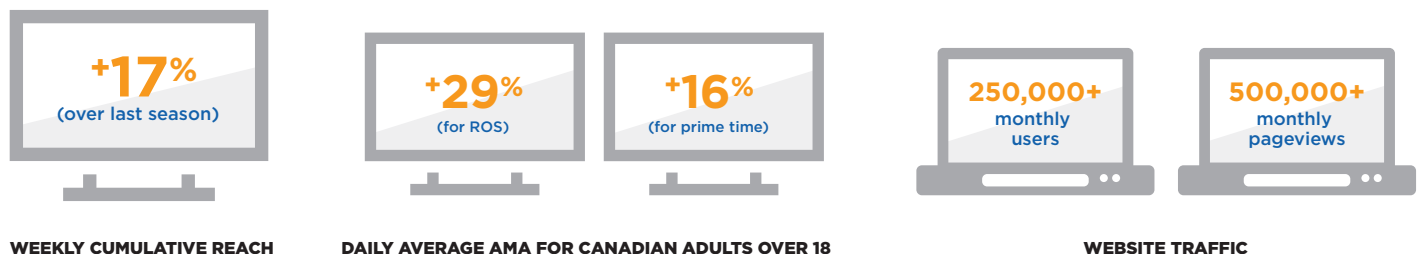
## ABORIGINAL AUDIENCE

Aboriginal Peoples make up a growing portion of our total Canadian audience.



## VIEWERSHIP

2014 saw substantial audience growth in both television and online, and 2015 looks even better.



**For more information, contact:**

Kevin Haggith, Airtime Television Sales  
Kevin@etime.com

[aptn.ca/sales](http://aptn.ca/sales)





# ONLINE VIDEO GROWS UP

WITH UNPRECEDENTED ACTIVITY AND FUNDS ROLLING INTO THE SPACE, IS IT TIME ADVERTISERS GOT OVER THEIR MISCONCEPTIONS OF WORKING WITH DIGITAL VIDEO CREATORS?

BY MEGAN HAYNES

**Clockwise from left:** Jenna Marbles at YouTube FanFest, Shay Mitchell's Shaycation series, YouTuber Lilly Singh (a.k.a. iSuperwomanii) and her fans, Epic Meal Time's Harley Morenstein.

**D**espite celebrating its 10th birthday this year, YouTube is, in the grand scheme of advertising platforms, still a relatively young outlet – just heading into the tweens. Much like real-life tweens, grown-ups often have a hard time taking the channel seriously.

That's not to say it hasn't achieved great success. YouTube holds the title as the second most popular search engine online, behind Google. But therein lies one of the biggest challenges of digital video platforms. Success often relies on discoverability: is the video being shared widely and by the right people? Is it novel enough to get talked about? Are people even watching?

While user-generated sites have led to average Joes receiving their 15 minutes of fame, the unpredictable nature of these platforms has also kept advertisers at bay, says Michael Wayne, CEO of Kin Community, a San

Francisco-based multi-channel network (MCN) that recently opened its Canadian office, partnering with Corus. It's hard to get advertisers, who like predictable, targeted audiences, to commit when there's a melee of content (it's not easy to guess what will be a hit) and so much emphasis is placed on "going viral." While YouTube might be destination unto itself, it can often feel like its content isn't.

There's simply too much content, says John MacDonald, VP television, head of women and family, Corus, and a perception that online video quality is not high enough for advertisers to put dollars against the content.

But despite this, Corus, along with other traditional broadcasters and MCNs, are banking on the fact that the online video market is finally maturing, and they want to be out in front of the move to digital.

"We've been creating digital content ever since the



Harley Morenstein, and *Shaycation*, starring Mississauga-born Shay Mitchell of *Pretty Little Liars* as she travels the world. *Epic Tool Time* is a continuation of Morenstein's Epic Meal Time channel (through which he has more than 6.7 million subscribers, and more than 800 million views overall) as he tries to create manly crafting tools.

And though those numbers are impressive, Jordan Bortolotti, EVP of CDS Canada, says it's the true Bieber-esque devotion people have to these stars that should get advertisers salivating.

He points to the recent YouTube Fan Fest, held in Toronto in May, in which 15,000 screaming teens and tweens lined Yonge-Dundas Square and the Google offices for a chance to see, and possibly even meet their favourite stars. "People were freaking out," he says.

What's more, Canada punches above its weight in terms of online content consumption, he adds. CDS stars – which include Morenstein and Markham-based Lilly Singh (iiSuperwomanii with 5.7 million subscribers) – have more than 70 million views in the country alone.

But despite this fan love, marketers are still hesitant to put their money behind the stars. While Canadians watch an average of 24 hours of YouTube per month (according to ComScore), a PHD/Touché study from 2013 found that advertisers allocated only 1% of their media budgets toward it. Bortolotti says it's largely because brands simply haven't made digital video a priority – though that is changing. In its annual media spend study, ZenithOptimedia predicted online video advertising will grow 20% in Canada over the next year. And brands are delving in. In May, Taco Bell, along with Grip, partnered with Epic Meal Time to create an "epic" Quesarito (38,000 calories) to introduce the dish to Canadians. To date, the vid has received more than 800,000 views, and they've been pleasantly surprised by how many of those were

Canadian, says Bortolotti (though he wouldn't get into specific numbers). He says Epic Meal Time was approached because of the shared Canadian demo between the QSR and the YouTube channel.

Early adopters like travel agent Contiki and Red Bull have also

been active in recruiting YouTubers to help promote their wares: a 2013 Contiki campaign out of Canada tapped eight YouTubers to travel to various destinations and make videos. The Canadian arm of the brand achieved 35% of its 2013 sales during the eight-week campaign run, resulting in the global rollout of the initiative in 2014. Meanwhile, Red Bull has made various creators "opinion leaders," inviting them to attend events and the like.

distribution of content online has been viable. And I think we, like many other producers and broadcasters, have been looking for ways to truly commercialize it," says MacDonald. "It's one thing to be able to do it technically. It's another to see if there's a business there."

Initially, he says, digital content from a linear TV perspective was really only good at augmenting existing traditional content – marketing material or webisodes.

"But clients are starting to demand [original digital content]," he says. "And at Corus, we tend to follow the money."

The company made an equity investment in Kin, inviting the MCN to set up shop at Corus' Canadian headquarters in Toronto, a move MacDonald says it wouldn't have considered two years ago.

In May, the company announced its first two digital channels, SimplyCherCher, starring Corus' *Game of Homes* judge Cheryl Torrenueva, and Pardon My French, starring *Hockey Wives*' Maripier Morin.

At this year's NewFronts presentation in New York, more than 100 new "shows" were pitched to advertisers. These aren't your traditional TV shows, but rather shorter, consistently aired segments featuring well-known creators (the colloquial term given to folks who regularly upload video content online). Collective Digital Studio (CDS), which just opened its first international office in Toronto, for example, has two Canadian shows, including *Epic Tool Time*, starring Montreal-born YouTube star

**"CLIENTS ARE STARTING TO DEMAND [ORIGINAL DIGITAL CONTENT]. AND AT CORUS, WE TEND TO FOLLOW THE MONEY."**

**– JOHN MACDONALD, VP TELEVISION, HEAD OF WOMEN AND FAMILY, CORUS**



From right, down:  
Canadian creators  
Mila Victoria,  
4YallEntertainment  
and JusReign have  
signed on with Much's  
recently-launched  
MCN, Much Digital  
Studios.



Helen Pak, president and CCO, Havas Worldwide Canada, concurs brands are starting to increasingly look for partnerships with these creators. However, there is a perception – whether warranted or not – that production value still isn't strong enough, and the lack of reliable metrics or available case studies make marketers wary of investing too heavily in this space. Indeed, at press time, though many Canadian MCNs had "significant" partnerships with advertisers in the works, few had signed on, and fewer had metrics to showcase their effectiveness – especially at a sales level. (And most felt like one-offs, not deep, integrated marketing programs.)

But the reality is that a lot of people of certain generations – meaning anyone over the age of 20 – might not really grasp how popular these creators are: we're talking tear-inducing-when-they-sign-a-cell-phone-case, wait-three-hours-for-a-hug popular.

"The average Much/MTV employee is quite young," says Justin Stockman, VP specialty channels at Bell Media. "And we felt a [knowledge] gap around star power. And for us to feel that gap, then I imagine a lot of advertisers and marketers are [out of the loop] as to how relevant this space is."

"These creators are stars. Plain and simple."

And bridging that knowledge gap is where Much is trying to come in.

It just launched its own MCN, Much Digital Studios, signing 10 Canadian creators, including

JusReign (530,000 subscribers), 4YallEntertainment (260,000 subscribers) and Mila Victoria (79,000 subscribers).

The decision to get into the MCN game wasn't driven by the potential profit (MCNs get a cut from the advertising deals they negotiate on behalf of their clients), but rather the belief this could help strengthen the existing Much and MTV brands, says Stockman.

He says they identified the opportunity to get into this space about a year ago, but only got the go-ahead in January. Though the linear channels' audience viewership has remained steady, it isn't growing, he says. And since both channels are so youth-focused, it made sense for the company to go where the youth was going (a recent JWT study found 70% of generation Z consumers globally watched more than two hours of YouTube each day).

But more importantly, he says they heard advertisers wanted more ways to get in front of youth audiences, especially online. Stockman says advertisers know they want to do original online content, but they aren't quite willing to nix a traditional media buy completely.

He also hopes to address concerns over the "bleeding audiences," that is, though Canadian YouTubers naturally have more Canadian audiences, there is a global reach

when it comes to numbers.

"We're very conscious of the fact that of a million followers, only a percentage is going to be Canadian. And of course, because [a YouTuber] is Canadian, a higher percentage of his followers will be Canadian than in general," says Stockman. "But we're also

**"FOR US TO FEEL THAT GAP, THEN I IMAGINE A LOT OF ADVERTISERS AND MARKETERS ARE [OUT OF THE LOOP] AS TO HOW RELEVANT THIS SPACE IS."**

**– JUSTIN STOCKMAN, VP SPECIALTY CHANNELS, BELL MEDIA**

a traditional media company connected to this multi-channel network, so we have Canadian media assets to help amplify [the message]."

So a company like Much can provide that deeper traditional media presence, as well as work with new creators, he says. What's more, Much has the facilities to address issues around things like production values – even though he says YouTube's more raw, DIY aesthetic is what resonates well with youth. ("Young people are really drawn to the personalities of these creators – they want to know who these people are," he says. "They look at YouTube creators as this bridge between them and a traditional celebrity because [creators] are just being themselves...but they're actually really famous.")

The department of three is less than three







NASHVILLE

SUPERNATURAL

LAST MAN STANDING

60 MINUTES

# A STAR-POWERED LINEUP



20/20

THE ORIGINALS

ROSEWOOD

ACCESS HOLLYWOOD



TOGETHER WE WILL TAKE CARE OF **YOUR** BUSINESS

## CONTACT US TODAY

### National Sales

Mark Burko

Airtime Television Sales

416.923.7177

mark@etime.com

### Retail Sales

Geoff Thrasher

CHCH

416.366.9688

geoff.thrasher@chch.com

### U.S. Sales

Laura Velazquez

Impulse Media Sales

212.695.4050

lvelazquez@impulsem mediasales.com



months old, and the goal for phase one is to sign a community of approximately 100 Canadian content creators (for reference, CDS has 1,000 channels while Disney-owned Maker Studios has 55,000). Phase two would be to start launching original series both digitally, but also on linear. And Much is already putting the talent to use: though plans were being finalized at press time, Stockman says they will integrate the signed YouTubers into the annual Much Music Video Awards – the channel’s biggest event of the year – including a pre-show show, and possibly having some behind-the-scenes coverage on the creators’ owned pages.

“We entered [the MCN] thinking, “They get to work with us, this big media company. Lucky them,”” he says. “But we’ve learned we’re going to get as much out of this as they are. These creators are super relevant, super important and super connected to our audience.”

That’s not to say people are moving away from linear entirely. Indeed, Stockman hopes some of its creators will help bring their audiences back to MTV and Much. What’s more, scripted TV will remain a big draw for networks, and MacDonald isn’t sure if scripted shows will ever find the same success online, in terms of ad support, as they do on television.

A look at this year’s NewFronts shows some promise online – including the CDS-announced *Maximum Ride*, based on a James Patterson novel, with popular YouTuber Jenna Marbles executive producing; the Machinima-backed *Dial H for Hero*, in which a girl has super powers based on trending topics on Twitter; and *ToyDetective*, in which YouTube youth EvanTubeHD solves mysteries around missing toys. Even MacDonald admits he might be wrong about scripted television. “Anything is possible.”

## CANADA'S GOT TALENT

There may be a lot of YouTubers out there for brands to choose from, but for those interested in sheer scale, look no further than these top Canadian creators.



### Epic Meal Time

**Real names:** Harley Morenstein, Sterling Toth, Alex Perrault, Tyler Lemco, David Heuff, Josh Elkin, Ameer Atari  
**Location:** Montreal  
**Theme:** Extreme cooking (going to the extreme ends of calorie counting)  
**Subscribers:** 6.7 million  
**Frequency:** Two per week  
**Views per video:** 150,000 to 1.5 million

### VanossGaming

**Real name:** Evan Fong  
**Location:** Toronto  
**Theme:** Funny videogame commentary  
**Subscribers:** 12.6 million  
**Frequency:** Three videos per week  
**Views per video:** Four to 17 million

### WatchMojo

**Real ID:** A collective studio  
**Location:** Montreal  
**Theme:** Top 10 lists  
**Subscribers:** 8.1 million subscribers  
**Frequency:** 30+ per week  
**Views per video:** 70,000 to two million

### iiSuperwomanii

**Real name:** Lilly Singh  
**Location:** Markham, Ontario  
**Theme:** Comedy/skits (often based on her Indian background)  
**Subscribers:** 5.7 million  
**Frequency:** One to two per week  
**Views per video:** 150,000 to five million



### Matthew Santoro

**Location:** Toronto  
**Theme:** Top 10 facts (“that’ll blow your mind”)  
**Subscribers:** 4.1 million  
**Frequency:** Four to nine per month  
**Views per video:** Two to four million

### Monstercat

**Real ID:** A music label  
**Location:** Vancouver  
**Theme:** Electronica music  
**Subscribers:** 3.2 million  
**Frequency:** Two to four per week  
**Views per video:** 150,000 to 750,000



### ASAPScience

**Real names:** Mitchell Moffit, Gregory Brown  
**Location:** Toronto  
**Theme:** “Awesome” science  
**Subscribers:** 3.9 million  
**Frequency:** Three to five per month  
**Views per video:** 600,000 to six million



### CutePolish

**Real name:** Sandi Ball  
**Theme:** Nail art  
**Location:** Ontario  
**Subscribers:** 2.4 million  
**Frequency:** One per week  
**Views per video:** 200,000 to two million

### Kidrauhl

**Real name:** Justin Bieber  
**Theme:** Music  
**Location:** L.A. (by way of Ontario)  
**Subscribers:** 2.7 million  
**Frequency:** One per month  
**Views per video:** Two to seven million

### MrSuicideSheep

**Theme:** Electronica music  
**Location:** Vancouver  
**Subscribers:** 2.3 million  
**Frequency:** Four to six per week  
**Views per video:** 200,000 to 650,000







# THE NATIONAL\* FALL TV SCHEDULE 2015/16

Mon.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Murdoch Mysteries		This Life		The National	
City	The Muppets	Life in Pieces	Scorpion		TBA	TBA
CTV	Gotham		Blindspot		Castle	
CTV Two	The Voice				Mike & Molly	Hot in Cleveland
Global	Supergirl (November)		Minority Report		NCIS: Los Angeles	
Tues.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Rick Mercer Report	22 Minutes	Young Drunk Punk	Raised by Wolves	The National	
City	Grandfathered	The Grinder	Scream Queens		TBA	TBA
CTV	The Flash		Agents of S.H.I.E.L.D.		CSI: Cyber	
CTV Two	The Voice		Reign		Best Time Ever with Neil Patrick Harris	
Global	NCIS		NCIS: New Orleans		Limitless	
Wed.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Dragons' Den		The Romeo Section		The National	
City	Empire		Modern Family	Black-ish	TBA	TBA
CTV	Arrow		Criminal Minds		Code Black	
CTV Two	The Mysteries of Laura		Law & Order: SVU		Mike & Molly	Hot in Cleveland
Global	Survivor		Chicago Med (October)		Chicago P.D.	
Thurs.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	The Nature of Things		First Hand		The National	

City	Thursday Night NFL				
CTV	The Big Bang Theory	The Goldbergs	Saving Hope	How to Get Away with Murder	
CTV Two	The Vampire Diaries		Sleepy Hollow	Mike & Molly	Hot in Cleveland
Global	Heroes Reborn		The Blacklist	Elementary (November)	
<b>Fri.</b>	8:00	8:30	9:00	9:30	10:00 10:30
CBC	Marketplace	Interrupt this Program	The Fifth Estate	The National	
City	Undateable		World's Funniest Fails	TBA	TBA
CTV	The Amazing Race		Grimm	Blue Bloods	
CTV Two	MasterChef Junior		Shark Tank	Mike & Molly	Hot in Cleveland
Global	Angel from Hell (November)	People are Talking	Hawaii Five-0	Canadian Crime Stories	
<b>Sat.</b>	8:00	8:30	9:00	9:30	10:00 10:30
CBC	Hockey Night in Canada Game #1			Hockey Night in Canada Game #2	
City	Hockey Night in Canada				
CTV	Comedy Night on CTV			Saving Hope	
CTV Two	Flashpoint (R)		Motive	W5	
Global	TBA				
<b>Sun.</b>	8:00	8:30	9:00	9:30	10:00 10:30
CBC	Canada's Smartest Person		Keeping Canada Alive	The National	
City	Sunnyside	Brooklyn Nine-Nine	Family Guy	The Last Man on Earth	Revenge
CTV	Once Upon a Time		Blood & Oil	Quantico	
CTV Two	Dancing with the Stars			Mike & Molly	Hot in Cleveland
Global	Madam Secretary		The Good Wife	Bones	

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



# THE **ONE** COMPLETE BRAND BUILDING **VIDEO PLATFORM**

BUILT BY BRANDS FOR BRANDS

## **CONTENT**

AOL OWNED SITES

PREMIUM VIDEO NETWORK

IN-HOUSE STUDIO PRODUCTIONS

INTERNATIONAL & LOCALLY RELEVANT



**VIDEO**

## SCALE

CROSS SCREEN & CROSS DEVICE  
CONTENT SYNDICATION  
FRENCH & ENGLISH NETWORK  
UNIFIED PROGRAMMATIC PLATFORM

## BRAND SAFETY

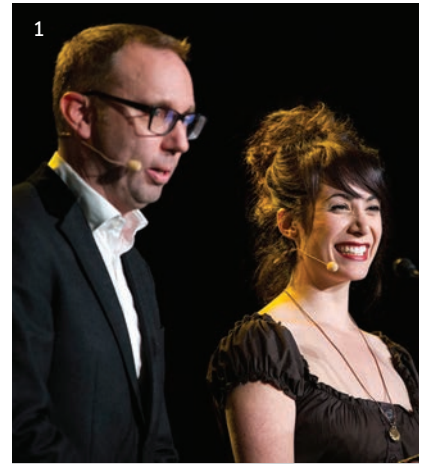
INDUSTRY LEADING FRAUD DETECTION  
INVENTORY VALIDATION  
BOT BLOCKING  
MANUAL REVIEW OF EVERY SITE

**Aol.**



# ATOMIC AWARDS | 2015

Presented in May at Toronto's Berkeley Church, the AToMiC Awards recognized work that broke new ground across the mediascape. Not one, but two Grand Prix winners stood out among the pack – one in Commercial and the other in Cause. Ubisoft and Publicis' "Watch\_Dogs Live" took the top prize for the former, with SickKids and JWT taking home the accolade for "Better Tomorrows."



1. Anomaly's Dave Douglass and CBC's Talia Schlanger played hosts for the night | 2. The team from Bell picks up the Cause + Action Overall Winner award for "Clara's Big Ride" | 3. Rethink's Aaron Starkman and Joel Holtby, who picked up awards for "The Memory Project," "Luge" and "O Canada Beer Fridge" | 4. Canadian Tire's Carol Endicott and Candice Bruton pick up a Cause + Action award | 5. Denise Darroch from Kimberly-Clark | 6. Pollin8's Lauren Richards (co-chair), Rachael MacKenzie-Neill (CIBC), Cundari's Kristin Vekteris and CBC's Gaye McDonald (co-chair) | 7. Cam Boyd, VP/ECD of TrafficGroup | 8. Taxi 2's Jeff MacEachern and Stacy Ross with Mio's Vivian Lee (centre) | 9. Kraft CMO Tony Matta | 10. DDB PR's Paul-Mark Rendon accepts an award for DDB Canada.





11. Ubisoft's agency team at Publicis, Tim Kavander and Nicolas Massey | 12. Canada Post's Emmanuel Mouratidis | 13. Geometry Global's Robyn Dalley | 14. TrojanOne's Graham Lee and Danielle Minard | 15. BlueBand Digital's Joseph Gatto | 16. Leo Burnett's Danielle Iozzo, account director for Ikea | 17. Schlanger, Douglass, JWT creatives Mike DeCandido and Cindy Marie Habana, *strategy* publisher Mary Maddever (presenter) and Samsung CMO Mark Childs (co-chair) | 18. JWT's Patrick Schroen and Brent Choi, who, among their winnings, picked up the Cause Grand Prix for "Better Tomorrows" | 19. The team from Leo Burnett, TD and Diamond Integrated Marketing celebrate their win for "Make Today Matter" | 20. Schlanger tries out Oculus Rift goggles.

PHOTOS BY RAWWALKERPHOTO.CA



# An erratic time for TV

BY ROB YOUNG

**T**he 1931 masterpiece, “The Persistence of Memory,” features melting clocks, generally considered to be metaphors for a new world no longer under the control of all-powerful time.

With apologies to Salvador Dali, we might replace the melting clock with a TV screen and consider this new media metaphor. Like Dali’s time, the all-powerful TV medium, which has consistently ruled the consumer, ad and media world since 1955, is becoming weaker, de-stabilized and erratic.

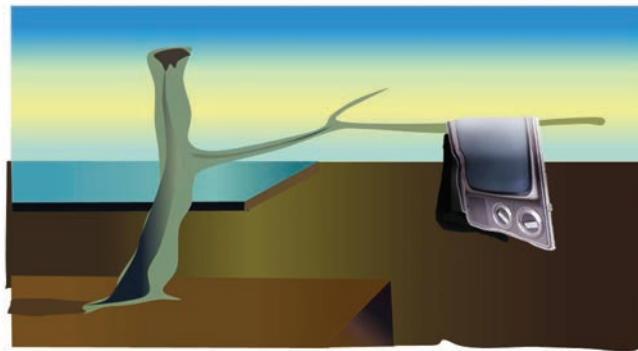
Evidence of TV’s devolution has been particularly noticeable this 2014/15 broadcast year.

Certainly the most telling proof has been the transfer of “Canada’s number one ad revenue medium” title from TV to internet, based upon 2013 data. It has been argued that co-branded TV revenue deserves to be assigned to TV, not to internet, and under this accounting, TV held the top spot. But consider this: TV has suffered through two consecutive years of revenue decline relative to double-digit internet revenue growth, and I don’t believe that’s ever happened before. Our internal projections suggest internet wrestled the primary media revenue position away from TV in 2014, and will hold this new laurel for the foreseeable future.

Consider last February’s CRTC pronouncement disallowing the

policy-less judgment. Through this simulcast decision, the CRTC appears to have misplaced its priority to enhance Canada’s broadcasting system in favour of Canadians’ right to watch U.S. ads featuring half-naked women holding large burgers.

In an even more dramatic act of chipping away at the historic underpinning of the Canadian TV system, the CRTC announced that, starting next year, cable companies must offer \$25 per month basic cable packages and allow consumers to access channels on a pick-and-pay basis.



Might some specialty channels fold in the face of reduced sub revenue streams? Will ad rates and ad revenue decline if fewer consumers receive the channels? Will Fall TV negotiations be disrupted?

The broadcast fields have also been littered with staff cutbacks. Senior sales management ranks have undergone a dramatic alteration as presidents and VPs move to the competition, to other industries or countries, or simply disappear off the face of our media landscape. This is senior, high-profile talent who carry depths of knowledge and decades of corporate memory.

The U.S. TV Upfront presentations in New York featured the theme of “content, context and data.” Behind the promises of dashboards, programmatic, addressability and DMPs, was the looming, shadowy presence of the internet. The TV industry uncharacteristically referenced, and therefore acknowledged, a competitive medium – the internet.

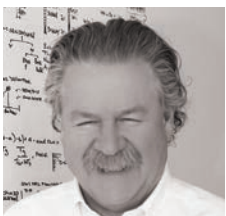
Here’s one additional piece of erratic evidence: a presentation made by Susan Ellsworth, VP research director at OMD Canada, at a January 2015 Broadcast Research Council gathering quantified widespread media reports in the States signalling that TV tuning is in downturn mode.

But here in Canada, TV tuning remains virtually unchanged. Our PPM measurement technology captures cable, off-air and internet-distributed TV tuning. In the U.S., set-top boxes only capture traditional TV set tuning. As TV viewing shifts to smartphone or tablet devices, U.S. TV time is lost but retained here in Canada. It will be the TV industry’s never-ending challenge to convince the media industry that TV numbers are right in Canada and wrong in the U.S.

Low-cost video tuning options that siphon 18- to 34-year-old consumer time and attention away from the subscriptions, fees and commercials that fund our broadcast industry’s infrastructure is a cause for concern. In short, the consumer has a “video wallet” and the TV industry’s hold on that wallet is weakening.

Erratic times herald changes in TV’s entertainment and marketing role. TV’s commercial delivery system will evolve to provide advertisers with cost-efficient targeting options. The cable industry’s gateway fees will drop and specialty packages will deconstruct. Costs associated with the broadcast video distribution infrastructure will lower. Marketers’ approach to video will evolve into plans that are phased in order to draw upon the ability of the TV medium to push – and internet’s ability to pull – video messaging.

There is of course no doubt that TV is still a powerful medium but it is no longer an all-powerful medium. It is a medium that’s experiencing the sort of erratic change that can melt a TV screen.



**ROB YOUNG** is senior VP, director of insights and analytics at PHD Canada.

simulcasting of the 2017 Super Bowl. This decision deprives Canadian advertisers of an important high-profile TV event, singles out and disrespects Bell Media by depriving it of commercial revenue, and more disturbingly, represents a

# strategy<sup>TM</sup> CAREERS

H I R I N G ?  
F I N D T H E  
R I G H T F I T .

[STRATEGYONLINE.CA/CAREERS/](http://STRATEGYONLINE.CA/CAREERS/)

SAVE 15% ON YOUR LISTING WHEN YOU BOOK BY JULY 17TH, 2015.  
MENTION "JULY CAREERS" TO RECEIVE THIS PROMOTIONAL RATE.

CONTACT NEIL EWEN AT 416-408-2300 X247 OR NEWEN@BRUNICO.COM FOR MORE DETAILS.



# Rewriting Fall TV

With all eyes (or a lot of eyes) on online video, it's more important than ever for TV networks to find new streams of revenue. So when we saw the roster of the new Fall TV shows (see p. 19), we were, frankly, a bit perplexed. Where is all the sponsored content and blatant product placement? Don't worry, networks, we did your job for you. We've taken the titles of a few of the new shows and re-imagined them to be a bit more brand-friendly. BY EMILY WEXLER



## The Grinder

Dean is a barista at a Nespresso café where he teaches people how to use coffee pods. He's been looking for love in all the wrong places, but then signs up for a new online dating app. Will he finally find the man of his dreams?

## Shades of Blue

Jennifer Lopez stars in this sexy drama about a woman trying to find the perfect pair of jeans. She thinks she's met her match in a distressed pair of Levi's. But are the jeans what they seem, or are they really hiding a dark secret?



## The Romeo Section

In which section of the Metro grocery store will our bachelorette meet Mr. Right? That's the premise of this reality show, which attempts to find love among produce and packaged goods. Each week, a different "Romeo" is voted off and sent to the frozen food aisle of purgatory. When our bachelorette finally makes her decision, their wedding will be catered by none other than Metro.



## Blindspot

A reality competition show brought to you by Desjardins' Ajusto app (which tracks people's driving habits) *Blindspot* pits drivers against each other to find out who is the safest on the road. But it won't be easy – surprise obstacles greet them at every turn.



## Life in Pieces

This children's show features the wacky adventures of an animated group of colourful characters who live inside a bag of Reese's Pieces. When their beloved Princess Peanut Buttercup gets kidnapped by the evil Halloween bandit, they must travel through Candy Land to save her.



## Containment

A game show that asks the ever-important question: how much can you really fit in a Ziploc bag? Contestants test the limit of the plastic bags, all while showing off their versatility and strength. The winner walks away with a giant Ziploc bag full of cash.



# COOKIE'S HOME

BACK ON CITY THIS FALL



THE SMASH-HIT DRAMA

# EMPIRE

city™

Citytv.com

ROGERS

Empire © 2015 Fox and its related entities. All rights reserved.