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FALL TV: EVERYTHING OLD IS NEW AGAIN



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Timeless, airing this fall on Global and NBC, is one of several new shows built around the idea of time travel.

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Fall TV

From hyper-targeting to time-travelling, here's how the networks are competing in television land

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ON THE COVER: Data, data, everywhere, yet we somehow can't make sense of it — or so the tale has gone. But media companies are inching closer and closer to realizing the full potential of data through their test-and-learn addressable TV strategies. Artist Matthew Daley cleverly illustrated the networks' efforts on our fall TV cover, imagining a robot monkey feeding data into a TV to deliver personalized ads. If only it were so simple.

I'm beginning to suspect everyone's a bot

I started to get helpful texts from the hotel staff the minute I arrived for the Banff World Media Festival. They may well be from real people who may or may not be named Monica, Laura and Lori, but the fact that my first thought was AI is telling. I'm leaning towards real people, as I doubt a bot would apologize "for [my] short comings".

Now I may be more cynical and suspicious than the average guest, but as more and more brands sprinkle bots into their customer service interface, we're all going to be having conversations like that lady in the BMO commercial – "could it be a real person?" Spot-the-bot speculation may make the brand seem less personal rather than more attuned to you.

Then there's Crystal Knows. It scrapes around people's digital trail and profiles them – telling anyone who wants to communicate with them what their triggers are – essentially turning us all into bots. I checked it out when it launched last year and found it disturbingly spot on. But I digress.

As we throw off more and more data – originally by clicking a link to check out a hotel, and next by looking up instead of down in VR (see p. 14) – and as all of this info informs more and more of what we see next, from addressable TV to customized brand interaction, the challenge will be to not creep everyone out. And to leave room for discoverability.

This all comes at a time when the options are limitless for our finite attention span, which is one of the reasons it's necessary for brands to zero in on what we want.

One of the presenters at Banff, David Beebe, the VP global creative and content marketing at Marriott, said "our strategy is stop interrupting what they're interested in and be what they're interested in."

The Marriott content studio is known for its output of films, docs, TV shows and web series, and usually has 20 to 30 projects on the go (sort of a reverse Disney). "That's the challenge now – scale. What works for one brand doesn't work for all." The goal is engagement – and then retargeting with one-to-one marketing.

Beebe says reward member data helps them engage people with the right content, and their loyalty program is evolving to capture more guest activities and giving points for experiences – like going to the gym.

While it makes sense for brands to try to own audiences and glean more data, rather than rent them, curating customized content strategies at scale requires a mini studio operation and a ton of mostly self-funded content.

So, while the new shows the nets revealed may seem like familiar Fall TV territory – reboots, spinoffs, not to mention an obsession with time travel (it's the new superheroes) – what's happening behind the scenes, the efforts to compile more granular viewer data, and to deliver targeted content, is one more sign of how the remit of entertainment and brands is continuing to blur.

But the networks go full mass for broadcast and also have the benefit of scale when they skew to moms or millennials. So when you add targeted advertising to the equation, they have the broadest possible audience plus addressability, and that really changes the playing field.

Cheers, mm

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



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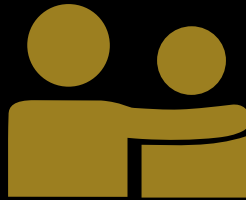
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MILL STREET TAKES ON BEER TROPES

By Mark Burgess

You won't find neon bandanas in your Mill Street mixer pack this summer, one of the brewery's new radio spots assures us. And its print ads might strike you as somewhat rudimentary.

That's because, in the hypercompetitive beer market, invaded on one side by dozens of new craft breweries and on the other by big brand gimmicks, Mill Street is trying a different route in a new campaign that claims to eschew marketing altogether.

"A lot of the beer companies are all kind of fighting around the same space," says Jeffrey Zietlow, Mill Street's VP of marketing. "They're all singing the same message, whether it's local, fresh ingredients, small batch."

The brand has been poking fun at beer marketing tropes – from summer promo packs with giveaways inside to telling the stories behind the beer – in radio spots that launched in May. Its print ads, which followed in June, are deliberately basic to show it's focused on making beer, not ads.

Even though the ads go out of their way to show that marketing creativity is an afterthought, there is an agency behind them. The campaign is the brand's first with Grey Canada, a relationship that formed after ECD Joel Arbez, who had worked with Mill Street before at Saatchi and Saatchi, joined the agency earlier this year. The campaign, which runs until Labour Day, recognizes a more savvy beer consumer, he says, interested in quality and taste more than marketing as options have exploded in recent years.

Arbez describes Mill Street – which was purchased last year by Labatt, bringing it into the massive Anheuser-Busch InBev tent – as a "transitional" beer, sitting between the small craft challengers and the big breweries. Zietlow says it's able to win over new drinkers from both ends of the beer spectrum.

"We wanted to hit the sweet spot. We didn't want it to be too crafty, or hipster-inspired creative," Arbez says.

"There's no \$30,000 photo shoot, there's no hand-painted sign done by an artisan."

EASY RIDER

A DOWNTOWN TORONTO CAFÉ BRINGS THE HARLEY-DAVIDSON EXPERIENCE TO URBANITES AS THE BRAND INCREASES ITS OUTREACH TO CANADIAN RIDERS.

By Josh Kolm

On the hip Ossington Avenue strip in Toronto's downtown core, Harley-Davidson has set up 1903, a coffee shop named for the year the brand was founded. It's a place where brand enthusiasts can "stop and talk about how they love riding, like the old days, in a gathering place that's steeped in the lifestyle and our heritage," says Jo Figueiredo, marketing director at Harley-Davidson Canada, and that's something that is becoming more in-demand among city dwellers.



The café is meant to harken back to the "café-racing" subculture of the '60s and '70s, when bikers would ride smaller, quicker bikes between cafés (which, occasionally, could be code for a bar). The walls of the café are decked out with vintage photographs of Harley riders throughout the company's 110-plus-year history. In the back, a garage-themed event space also houses a "Jumpstart" simulator, which puts Harley models on a sort of heavy-duty treadmill to give people an idea of what it's like to take one of the bikes for a spin.

Harley-Davidson has enjoyed a long history as an iconic lifestyle brand, which allows it to talk about its heritage in its marketing or in environments like 1903. But Anoop Prakash, managing director of Harley-Davidson Canada, says heritage can also make walking into a dealership intimidating for customers who are curious about buying their first Harley, be it because of the brand's overwhelming history or pre-conceived notions about tattooed bikers. That's why the brand created a welcoming space.



"Our marketing plan is about preserving the relationships we already have, but also reaching out to new riders," he says. "People still want to learn about the heritage and attributes of Harley, but in a more relaxed environment. It gives them a place where they can engage with the brand and see if it motivates them to take the next step."

Harley-Davidson is promoting the café, which opened in mid-June and will remain open until the summer riding season begins to wind down at the end of September, with



Jan Kelley, with PR by Weber Shandwick.

In August 2015, Harley-Davidson set up its first wholly-owned Canadian subsidiary to expand its business and bring its global marketing strategy here, which Prakash says is going to be heavily focused on experiential.

"People need to engage with the brand on an emotional level, and for us, that includes engaging with our motorcycles," he says. "If they have an opportunity to feel the rumble of the engine, they'll better understand the emotional connection."

Despite having a network of dealers and distributors in Canada for more than 40 years, there has been no dealership near Toronto's downtown, and Prakash says a big part of launching the café where it did was to reach people living in the city's core. The motorcycle category is experiencing what Figueiredo describes as a "boom" in interest from younger urbanites in Canada and globally.



a heavy social push on Twitter and Instagram featuring vintage photos. Those images are also on wild postings around the city, printed using coffee-based ink, giving them a grittiness that simulates the open road (as well as a faint coffee aroma). Harley worked with Zulu Alpha Kilo on the café concept and supporting campaign, with the Mint Agency fabricating the decor. Media was handled by

"I'm hopeful 1903 will be the precursor for us to establish a more permanent presence downtown," Prakash adds. "It's important to increase our presence in the greater Toronto area, because it's been underserved, and we need to respond to the enthusiasm we've seen for the brand there."

REWRITING FALL TV FOR YOUR BRAND

By Josh Kolm

A new crop of TV shows for broadcasters means dozens of brand integration opportunities for you. To get the ball rolling, we've come up with some ideas about how these (actual) shows might look with your brand as part of the plot. A warning, though: we may have made some assumptions about the premise of each show based solely on its title.



KEVIN CAN WAIT

This comedy reveals its major twist midway through the first episode when it's revealed Kevin actually *can't* wait, and his cabinets are full of Kraft Dinner and Bagel Bites (all ready in less than 20 minutes!).

THE EXORCIST

P&G gets a chance to further entrench its role in the "Everyday" lives of consumers when its roster of household cleaning brands becomes the most effective way for today's busy moms to clean their possessed child's pesky demon vomit off the bedroom walls.



MACGYVER

A character popular in the '80s solves crimes and uses Dove Men's Care shampoo and conditioner to convince the public that mullets are cool again (as if they ever weren't).

THIS IS HIGH SCHOOL

A young, hotshot brand manager is forced to go undercover at her old high school in a desperate attempt to figure out what new thing Gen Z is into this week.

WHEN DID SLEEP BECOME SEXY?

By Harmeet Singh



Over the past few years several new sleep-related startups, wearables and apps have hit the market.

France-based Rhythm, for example, created the Dreem Headband, which measures brain activity to give users data on how they're sleeping. Then there's Kokoon and its headphones, which sense when a user has gone to sleep before pairing with an app to help improve sleep quality (while also providing sounds to nod off to).

Our culture is in the midst of a "sleep deprivation crisis," argued Arianna Huffington, a long-time champion of work/life balance, in her new book *The Sleep Revolution*.

Millennials, in particular, see sleep as a health priority partly because of their desire not to fall into the trap of previous generations and to prioritize life a little differently (including wanting things like more flexible work hours), says Johanna Faigelman, CEO and founding partner at Human Branding.

But it's not just millennials who are sleep-hungry. Co-founder and CEO Michael Gettis of Canadian mattress brand Endy Sleep (which delivers its compressed mattresses to customers via bicycle) says that his startup has a customer base that varies in demographics, with many consumers (not just health-conscious 18- to 34-year-olds) now understanding the importance of proper rest.

For him, the trend boils down to a wider range of consumers paying attention to mind and body wellness altogether – from eating better to doing yoga – and having a good night's sleep is part of that.

Mattress brand Casper is promoting the importance of a good mattress (and regular rest, even during work hours, which Huffington also endorses) to the masses with its marketing. The NYC-based company has worked on ingratiating itself with the startup community and busy downtowners in several cities. Earlier this year, it launched a nap room contest where Canadian offices could enter to win their own workplace snooze centre, and in June, it hosted a "nap tour" (with a four pod "napmobile") across several major cities in North America, demo-ing its product.

The trend is even being tapped into by brands not typically associated with sleep. Night owls and insomniacs occupying their time on YouTube may have been surprised to come across a soothing farmer sitting in a dim room, reading them a bedtime story.

The pre-roll ad, targeting late-night internet users, was from the Dairy Farmers of Canada, part of a larger summer campaign called "Project Sleep," aimed at educating Canadians on the importance of getting a good night's rest.

The campaign was not only purposely light on the lactose, but also on the Dairy Farmers branding. "You will not see a glass of milk in the campaign," says Victoria Cruz, marketing and retail director at the DFC.

The organization wanted to champion a health cause without directly relating it to milk consumption. Working with its agency DDB Canada, the team arrived at sleep (and Canadians' lack of it) as the right fit, especially given that farmers themselves work hard during the day and get to bed early, says Tony Johnstone, chief brand officer at DDB Canada.

The team researched Canadians' sleep habits and Dairy Farmers has been offering tips for better rest on its "Project Sleep" microsite ever since.

"There are some sectors of society for which lack of sleep is almost like a badge of courage," Johnstone says. "It's almost a bragging right."

However, Faigelman says that rather than giving up sleep and feeling proud of being so busy (as previous generations may have been), people are embracing the notion of not only getting a good night's rest, but doing it in new (and even trackable) ways.



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AUTHENTICITY VS. PRETENTIOUSNESS

In a more polarized marketing world, some brands are taking on pretentiousness with a different vision of the authentic.

BY MARK BURGESS



Above: The J.P. Wiser's spot shows two men going to extreme lengths to get ice for their whisky. **Opposite page:** A Colombian coffee farmer doesn't hide his distaste for the sweet, frozen coffee he's served in Nabob's spot.

Two handsome, hirsute men with tattooed forearms are mocked when they row out to an iceberg, unwrap their artisanal picks and chip some cubes into a Scotch glass. Colombian coffee farmers turn up their noses when served the frothy concoctions their labour has unwittingly yielded. A car brand offers to mow down that friend with the insufferable Facebook posts featuring expensive meals and exotic vacations. One of the world's biggest beer brands declares itself a "macro brew" meant for drinking, not dissecting or fussing over.

Advertisers are pushing a new version of authenticity born from the excesses of the old one, which fetishized expertise and turned otherwise good people into boring pedants. It's OK to make fun of the whisky sipper whose vocabulary includes words like "dram" and "viscous" and "mouthfeel"; there's a surprising amount of disdain for the use of pumpkins in coffee or beer. It's open season on pretentiousness.

J.P. Wiser's launched its "Tastes Like Whisky" campaign, with creative from John St., in April. In the first spot, as the men mentioned above approach the iceberg, the narrator sighs: "That's a long way to go for a couple of cubes, fellas." The spot cuts to a backyard party where less pretentious people cheers glasses that don't match, and the narrator tells us all that's "needed to enjoy whisky is great whisky."

The campaign reflects a changing whisky drinker, says Laura Bruce, senior brand manager for Canadian whisky at Corby Spirit and Wine. Its consumer is 25 to 35 years old, mostly male, suburban or from smaller cities, gainfully employed and coupled, spending less time at bars and more at home with friends.

Most importantly, this guy is "authentic" and "unpretentious."

The campaign is "real and down-to-earth," Bruce says, because so are the people drinking Canadian whisky. The ad exploits the tension around the idea that there are rules

for drinking whisky, particularly Scotch, with its sniffing and swirling and curved glasses and chilled rocks. The idea is that the brand's consumers will see themselves at the end of the commercial.

And the contrast with the two guys at the beginning?

"We did make them a little more extreme to show that contradiction between the two sides," Bruce says.

Nabob is playing off the clash within coffee culture in its "Respect the Bean" campaign, launched in 2014 with Ogilvy and then Taxi 2 on creative. The spots show Colombian coffee growers presented with "what's being passed off as coffee these days": the frozen, frothy, pumpkin spice concoctions the brand is defining itself against.

"What sets campaigns apart is really having a cultural tension that resonates with your target audience and one you can effectively communicate your brand through," Heather Fadali, senior brand manager for coffee at Kraft Heinz, told *strategy* earlier this year.

That tension is the excesses of coffee culture, with unpretentious Nabob as the antidote.

J.P. Wiser's and Nabob's campaigns reflect a backlash against an extreme version of authenticity that emerged in recent years, says Johanna Faigelman, cultural anthropologist and CEO of consultancy Human Branding.

That idea was based around knowledge and expertise but soon became overly complex and ripe for satire. People started counting International Bitterness Units (IBU) in their IPA, and sourcing the spring water used in their loaves of roasted garlic and rosemary sourdough.

"We're all recognizing a bit of overkill in some of these areas," she says. What's interesting is that the response is coming from the same cultural trend of "the quest for authenticity."

"But the authenticity now is about peeling back the layers of fanciful, almost snobbish knowledge that has started to accumulate about what a really good whisky or cup of coffee is," Faigelman says.

In 2012, Mitsubishi and 180 L.A. created an app called "Mitsubishi Unpretentious." It analyzed Facebook pages to determine your most pretentious friend before running over his or her profile photo with a 2013 Outlander Sport.

A few years later, in its 2015 Super Bowl spot, "Brewed the Hard Way" by Anomaly, Budweiser took dead aim at craft brewers. "Let them sip their pumpkin peach ale," it said. "We'll be brewing us some golden suds." After the ad drew reactions from craft brewers, including an online parody video, the brand doubled down in its 2016 Super Bowl spot, once again defining itself against the craft ethos and declaring its product "not for everyone."

Philippe Garneau, president of GWP Brand Engineering, calls the "reset" a response to some of the "silliness" that came out of the authenticity quest, an acknowledgment that we have overthought things.

"In general right now, a soft target is narcissism and hipster culture," he says. "It becomes an us-and-them thing. If you can leverage the fact that you're not trying to market while marketing, that will give you a sense of credibility and authenticity."

The original "quest for authenticity" flowed from millennials, who grew up exposed to and constantly sharing vast amounts of information, which

created pride in gaining expertise by themselves, Faigelman says.

But the information age, particularly social media, has also created a more polarized world for brands. "This is all about carving out tribal differences amongst consumers," says Clive Veroni, president of Leap Consulting and the author of *Spin: How Politics Has the Power to Turn Marketing on Its Head*.

Marketers used to look at the centre of the bell curve and aim to make it as high and wide as possible, he says. But social media has pushed the action to the edges: in politics – as witnessed in this U.S. primary season with Donald Trump and Bernie Sanders – and in marketing.

"The whole middle ground is collapsing, which is making traditional mass marketing less effective," he says. "Companies are being forced to take a position because there's no neutral, middle ground to occupy."

So brands look for cultural tension, no longer as worried about alienating potential consumers. Bruce maintains that wasn't the goal for J.P. Wiser's. The Nabob ad makes fun of coffee culture without showing the people who enjoy the creamy drinks it savages, and Bruce says

J.P. Wiser's was also taking aim at the culture – represented by the journey to the iceberg – more than a particular kind of person. "It's a fine line," she says.

But the brand hasn't experienced a backlash, and Bruce says that could be partly because the marketing has been so targeted (during sports games, primarily) that those who would take offence likely weren't watching.

Garneau notes these unpretentious ads target

consumers who wouldn't be interested in the premium products or esoterica being mocked. That makes it easier to pitch a no-frills approach without necessarily having the best product.

"[The target has] no idea that people would go and spend \$56 per quarter-pound on a coffee bean that was shat from a monkey in Indonesia," he says, referring to Kopi Luwak coffee, which uses beans gathered from civet feces.

Faigelman says the "core desire of having some knowledge about what you're consuming" hasn't necessarily changed, but people are recognizing that you don't have to go overboard. "The best way to look at things is to have a healthy dose of realism, pragmatism and an ironic self-referential wink," she says.

The question is whether this "inverted snobbism," as Garneau calls it, will go too far, releasing the pendulum back the other way.



In his 2016 book *Pretentiousness: Why It Matters*, author Dan Fox goes after authenticity worship, writing that "claims to ordinariness and salt-of-the-earth virtue are themselves pretentious"; dropping your aitches or choosing Kraft Singles over parmesan to appear authentic is "classic downwardly mobile play-acting."

The positions are not static. As Veroni put it, "One man's pretentiousness is another man's authenticity."



THE RIDE OF A LIFETIME

WHILE LUXURY AUTO BRANDS BEGIN TO OFFER MORE AFFORDABLE VEHICLES AND CREATIVE THAT SPEAKS TO A WIDER AUDIENCE, THE CHALLENGE IS TO MAINTAIN THEIR PREMIUM STATUS THROUGH TECH AND HERITAGE.

BY JOSH KOLM

When a company like Tesla introduces a \$35,000 car, you know luxury has gone mainstream. However, a wider market brings a new set of challenges. What gives a luxury automotive brand staying power is its allure as a status symbol. But if you put the features, design and performance into an affordable package, are you priming the pump to bring in new buyers, or diluting your brand's badge value?

Earlier this year, Mercedes-Benz Canada ran a campaign, by BBDO Toronto, promoting its 4Matic four-wheel drive system, which included an aerial shot of 11 cars, crossovers and SUVs parked on an icy, Canadian lake.

That's a range of models that would have been rare to see from a luxury auto brand not too long ago. Larry Futers, president and CEO of luxury-focused branding agency 7 Communications, says premium car brands now need to stretch and apply the same prestige messages about heritage and performance to product ranges that have expanded to meet various consumer demands, from lower price points to things like starting a family and needing

a larger vehicle, like an SUV. But even as brands respond to those demands with new models and price points, don't expect to see creative with sales promotions or kids going to soccer practice in their campaigns.

"The hero cars are still the performance models because the roots of the company are built around performance, and often that isn't synonymous with SUVs," Futers says. "If they're launching a \$35,000 small SUV, do they want [affordability] to be the dominant message? Would that water down what it means to drive one [of these luxury brands]?"

While luxury cars have been surging in the first quarter of the year, the sales aren't coming from the same places they used to. The top two luxury cars in Canada, the Mercedes-Benz C-Class (\$43,000 - \$83,700) and BMW 3-Series (\$40,000 - \$67,500), have seen their sales slide by roughly one-quarter through April, but both companies' overall sales have gone up – by 13.1% and 12.2%, respectively – because surging sales for their SUV and crossover lines have more than made up for it. And even though Audi's total units sold are just over half of Mercedes-Benz's, its sales are up a staggering 25.4% compared to last year, driven by a 46% increase in its Q-series crossovers and SUVs.

Toronto ad agency Heroes & Villains partner Emma Hancock has worked on numerous automotive campaigns throughout her career, at agencies including Dentsu and TBWA, and writes about cars and auto shows on her website TheCarGurl.com.

She says "the big three of luxury" are on an upward trajectory, not just because they've expanded their selection of SUVs and crossovers – which are well suited for Canadian driving conditions – but also because they made them available at prices that compete with non-luxury brands.

"The idea of getting a luxury car is still a reward for many of us," Hancock says. "What's changed is that the day when someone can realistically give themselves that reward has come a lot sooner."

BMW, Mercedes-Benz and Audi's newest SUV models are all meant to compete at the lower end of their price spectrum, starting between \$34,000 and \$38,000. By comparison, their first SUVs, launched in the late '90s, were also their most expensive, ranging from \$65,200 to \$70,800.

It's not only the affordable lineup that's desirable: technology and customer service are also important as they contribute to the category's aspirational and luxury status.

Daniel Weissland, who took over as president of Audi Canada last year, says Audi has improved its dealership experience.

Now available in several markets, including its dealership in midtown Toronto, the Customer Private Lounges have a 3D configurator that allows potential buyers to customize every detail and option.

Audi is also exploring the next-gen tech inside its cars, like a traffic jam assist feature, which adjusts cruising speed when approaching slow-moving traffic and can also allow for hands-free driving.

"The next generation of drive assistance will be predictive, a system that uses information the driver does not have access to yet," Weissland says, such as a navigation system that maps a new route before you even hit a traffic jam. He calls it "a small but critical first step in this giant leap" to autonomous driving.

Technology has been a priority across all auto brands. Mercedes offers a system like Audi's traffic jam assist, dubbed "Distronic Plus," and all three brands have shown off self-driving concepts at San Francisco's CES the last two years.

"These companies are trying to be first out of the gate with their

tech because you can't be seen as a copycat when you are trying to be an 'original' with your design and the experience you offer," Hancock says.

Gavin Allen, VP of marketing for Mercedes-Benz Canada, also mentions innovation as a differentiator – particularly when it comes to the stories it tells in its marketing. However, he and Hancock say heritage is equally important.

"These brands have caché their competitors are trying to get, and it starts with heritage. But that's not just about being around for a long time," Hancock says. "It's about being a part of pop culture, where these brands have been and still are aspirational and symbolic of status."

Allen says Mercedes-Benz has been shifting to include more digital and social in its marketing mix, which is better-suited to showing its vehicles in contexts that are relevant to different consumers. It's also using analytics to increase the reach of those stories. The social content evokes the print ads of advertising's past, using photo-heavy creative to emphasize the brand's history and the allure of the signature Mercedes design – with simple taglines like "when actual horsepower was our competition" and "great genes" – as much as the performance other brands are primarily concerned with.

BMW has also been speaking to a broader audience, creating entertaining online films that focus on performance. Since 2011, the "M Powered Films," created by BMW's creative agency Cundari, have shown how its vehicles can make tight turns at high speeds on rooftop heli-pads and the deck of an aircraft carrier, or manoeuvre through impossibly small holes in walls on a racetrack. BMW is betting on its performance ability to communicate

luxury because that's where its heritage is. But Aldo Cundari, the agency's founder and CEO, says doing so in a way that connects to the aspirational side of the brand makes its content more shareable.

"We can push out as much as we want through analytics and data, but if that ad isn't entertaining, we don't build advocates that share our story on our behalf," he says. "Even if they can never afford a BMW, advocates are created by content that resonates, and in the luxury segment, it's always the aspirational side that sells."

While the "M Powered Films" focus on the high-performance M line of cars that sit in the upper end of the price range, those kinds of campaigns help to create a halo effect on lower-end, value-driven models, says Sean Barlow, Cundari's CCO.



Opposite page: Next-gen tech, like Audi's self-driving concept and virtual cockpit (top), is one side of the luxury coin. Mercedes is also prioritizing its heritage with social content emphasizing the brand's history and signature designs (bottom right), while offering more affordable SUVs (bottom left).

Right: Audi's private customer lounge brings exclusivity and tech to the dealership.

Futers notes that, even if consumer demand and sales volume is at the lower end of the portfolio, it can still be difficult for luxury brands to make money selling those models, as they need to pack the same premium features into a more affordable package (so as to not devalue their luxury status). Rather, he says it's a long-term strategy: getting a driver into one of these "entry-level" models introduces them to the prestige of driving a luxury brand, which can make them reluctant to go back to a non-luxury brand.



HOW DATA IS SHAPING THE NEXT BIG THINGS

The industry has been buzzing about the possibilities of virtual reality, the internet of things and chatbots for some time. But the advancement in data behind the scenes is where their full potential lies, and we're closer to realizing it than you might think.

BY JOSH KOLM

Above: Facebook CTO Mike Schroepfer shows the social possibilities of ToyBox, the company's VR platform.

Opposite: Frank and Oak is bringing bots into its app to automate and personalize its style recommendations.

CHATBOTS, AI AND YOU

Advancements in artificial intelligence and the data that powers it has given rise to the chatbot: a technology that recognizes speech on digital chat platforms, like WhatsApp and Facebook Messenger, and automatically responds to a user with the information they're seeking, accurately and in a way that recreates human speech.

Ask one about the weather and you'll get a message along the lines of, "It's 20 degrees but it might rain later, so bring a jacket." Tell another you're a science nut and it'll give you a selection of news stories covering the latest studies.

Chatbots blend the line between "chat" and "automated personal assistant." We're familiar with Apple's Siri, and now Amazon's always-on platform Alexa – which responds to voice commands to do things from playing music to adding products to a personal shopping list – is beginning to pick up steam.

Now Google, one of the companies at the forefront

of AI, has announced Allo. The messaging app learns and even suggests your most likely replies to messages, photos and videos sent by the friend or family member you're talking to in a sort of AI-powered auto-correct, and it can also respond to cues in a conversation. For example, if you were chatting with a friend about a trip you were planning together, you could ask Allo to chime in like it were any other person in the conversation and it would respond with flight statuses or restaurant suggestions.

Canadian fashion retailer Frank and Oak launched an updated app this year, which includes a "guided shopping feature" that uses a mix of human stylists and bots to offer product recommendations and personalized suggestions through a chat interface.

"We want to be a full lifestyle adviser to our clients, and that's all chatbots are doing: serving recommendations, be it products or information, that are relevant to a user," says Ethan Song, the company's co-founder and CEO.

The interaction with Frank and Oak's chat feature can start simply (i.e. "I'd like to see a shirt in blue"). From there, a learning AI can combine those simple questions with data on previous searches and purchases to make a chatbot's answer more in line with a user's tastes, not just recommending blue shirts but ones in a specific pattern, fit or style. Song says chat is more in line with what people expect from mobile: information that's specific and relevant to the situation, and fast.

"If your user is only interested in being sent three things, as opposed to pages of information, you have to get better at recommending products, which means knowing how to use [your data] better," he says.

Eric Alper, Frank and Oak's CMO, says the conversational nature of chat allows brands to collect specific data from customers based on answers to questions bots pose.

"Data collection online has typically scraped up what people were doing and where they clicked and what they typed," he says. "Chat and bots give us the ability to use natural language to engage people to ask questions directly, and customers tend to offer that data more readily because it's conversational. We can find out more about what they're into without guessing based on web activity or making it feel like they're filling out a survey."

We've seen image-recognition apps like Slyce that allow users to take a photo of a product and find a retailer selling it (or a similar item), but Alper suggests baking in an additional layer of data. An AI assistant could compile an outfit based on a photo of a closet, while also suggesting products a user could purchase to complement what they already own.

Frank and Oak's chatbot runs within its own app, but some brands are looking towards messaging apps like Kik, WhatsApp and Facebook Messenger to speak to a pre-existing audience. In April, Facebook released a development kit that allows brands to create chatbots that run within Messenger. That not only simplifies what could be a complicated development process, but also allows brands to reach the app's 900 million daily users.

One brand that has tested the waters with

Facebook Messenger bots is sports news app The Score, though at the moment, the functionality isn't too far off from what its mobile app already offers. It sends users messages about scores and news for teams they tell the bot they'd like to follow in a conversation. Riaz Lalani, VP of product at The Score, has said in multiple interviews that the next step is to weave that knowledge into other situations, such as asking the bot to pull in information like stats and standings to settle an argument with a friend in a separate Facebook Messenger conversation.

Of course, Allo and Alexa, powered by data giants Google and Amazon, could potentially serve up the same kind of information for users. However, what's important might not be how much data you have, but what you do with it.

"The right brand for the right person could pick up on the right cues and know very well what you're into," says Richard Lachman, director of the RTA Transmedia Centre and associate professor of digital media at Ryerson University. "The thing you searched for or email you sent early in the morning might not inform what wine you'll choose to have with dinner."

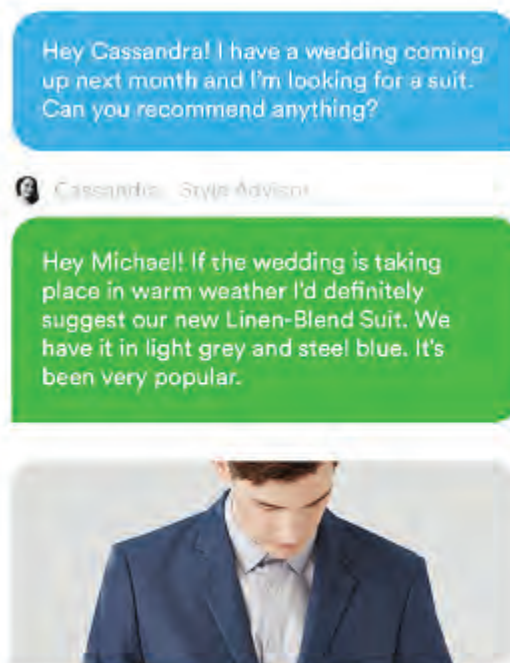
Since the brand's launch, Frank and Oak has provided blog, video and photo content covering topics unrelated to clothing like music, food and art that its fans care about. Song

believes this content has helped to position the company as a trusted lifestyle brand, and not just a men's retailer, which can be parlayed into a chat experience consumers seek out. The information and suggestions it can give users might not be as far-reaching as Google's, but it can be more specialized, having built an identity as a lifestyle expert.

"Siri is a very general thing and might not base its suggestion on data that is relevant to your personal values," Song says. "We have a particular customer with a lifestyle aligned with particular communities we're a part of, so our recommendation is probably going to be closer to what [that customer would] like to see."

HOW VR CAN GO FARTHER

Inside its offices, Facebook has been developing ToyBox. The VR platform is, fittingly, social in nature,



WHAT LIES BELOW THE SURFACE OF CONNECTED HOMES? By Mitch Joel, president, Mirum



The next digital consumer is, simply, the contextual consumer: a person who not only tracks their walking pace, heart rate, physical activity, food intake and more thanks to wearables, but also their home environment. And if “data is the new oil” (as the turn of phrase goes) you can be certain the data, analytics and information our smart homes will be pumping back into the matrix is going to be staggering. Context is everything, and the smart

home will be the contextual playground that makes marketers shudder in confusion, due to the windfall of information.

Brands will know how many products a consumer has in their fridge and how often

they deviate between brands as all of our appliances and devices connect.

But the deep tissue metrics from connected homes are where the true gold will be buried. A friend of mine is one of these contextual consumers and his home is a glimpse into this near future.

His kids all have Tile, tiny key-ring-sized Bluetooth trackers, sewn into their backpacks. Using the free app IFTT (If This Then That), he is able to be notified on his smartphone when the school bus drops them off at the end of the day. From there, the app disarms the security system and opens the garage door so they can get in the house. Using his internal camera setup, he can not only see his kids, but have a conversation with them. If the kids should cross a virtual gate created with beacons near the pool deck, or the neighbour's toddler stumbles into his backyard, he gets notified.

These actions provide a wealth of data, not just about who is going where and what's

happening in the home, but about habits and usage.

If this doesn't rattle your cage, consider this: the number of smart homes in North America and Europe hit 18 million last year, a growth of 56%. The market is being driven by smart thermostats, security systems, light bulbs, networked cameras and multi-room audio systems. Yes, this is early days, but when brands have access to how a home is being heated, its security system, the lighting and entertainment, what's left for them to know? How much more personalization do you need?

If marketers don't get ahead of this, they may repeat the same mistakes they make with online retargeting, where a consumer looks for a hotel and books it, but the brand still haunts them in every single digital page they generate.

The smart home offers up an opportunity for smart marketers to make some smart decisions. Let's see just how smart we can be.

bringing multiple people together to share the same experience, like playing ping pong or touring the streets of Paris.

Globacore, a Toronto-based company specializing in gaming and VR-based activations for brands, has already experimented with “virtual brand ambassadors” guiding participants through the game environment. Ben Unsworth, its co-founder and president, says as VR becomes more accessible through things like ToyBox, the possibilities will begin to open up as brands realize what can be done with it. Virtual tourism suddenly becomes less of a single person looking at a 360-degree photograph or video and more of a virtual tour group, with a guide inside the experience, directing users and pointing out interesting facts. Retailers could offer a live customer service experience, such as Ikea tutorials on how to build one of its bookcases.

VR tends to be thought of as an experience people “enter,” but the lines between VR and reality could be further blurred if the technical capabilities allow it to happen in real time. Going back to the tourism example, Simon Conlin, a senior producer at Globacore, points out that someone travelling to a destination that's off the beaten path could bring a VR camera so a wheelchair-bound friend or family

member could simultaneously experience the trip.

Most current VR experiences are the same for everyone, so customization is an obvious place for improvement. Unsworth says running VR experiences on video game engines makes for easier customization, but adds that bringing in data from Facebook or Google, which will soon be releasing its Android-powered Daydream VR platform, could make them even more personalized.

Right now, customization comes from selection menus, like in a video game, but being able to feed in data about a user would help automate that process. For example, a millennial who has just started their first job and a 40-something parent of two enter the same driving simulator, but are behind the wheels of different cars that suit their needs and price ranges.

There are also opportunities for data collection. Much like how chatbots could collect more accurate data by posing questions, individual brands could observe or record a user's behaviour in a VR experience to learn about their personal preferences.

“Having to interface with screens just stops you from doing what you really want to be doing and is less immersive,” RTA's Lachman says. “So any way you can change that environment without me asking makes the experience less intrusive and more compelling.”

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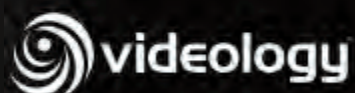
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TELEVISION ISN'T DEAD, IT'S JUST CHANGING.

To meet the viewing demands of today's tempted-to-cut-the-cord audience, broadcasters looked across genres for shows that either help them scale down in target age, find an audience balance or cater to a whole new gender crowd. • And when they're not licensing new U.S. shows, the networks are green-lighting their own original, homegrown series to round out their programming strategies. Each has very different strategies, but the efforts to reach millennials and ordering of fewer episodes was a reoccurring trend across the broadcaster board. • They're also attempting to mine and apply more sophisticated data and brand new technology to help brands hyper-target viewers via TV sets. Canada isn't quite as far ahead as global markets, but we're on the precipice, with 2016 being heralded as a kick-starter year for addressable TV. • So, yes, TV isn't dead, it's just getting more complicated. Read on to see what the broadcasters are doing to meet the competition, and consumers, over the next year. BY JENNIFER HORN

Global's Pitch



CTV's Notorious

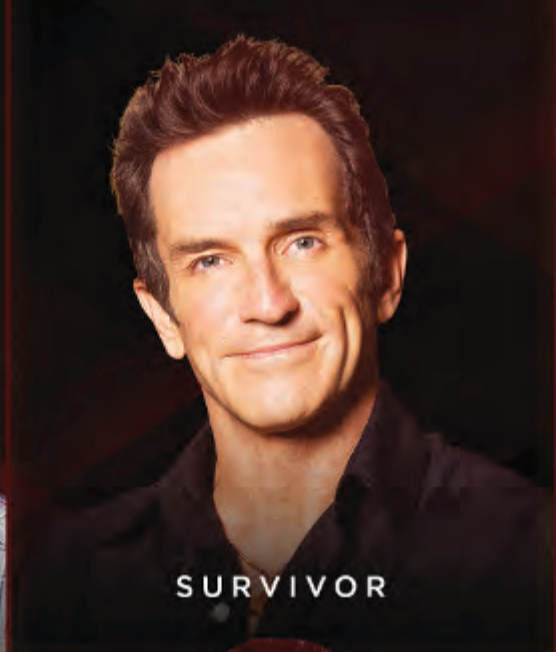




THE BLACKLIST



THE GOOD PLACE



SURVIVOR



BULL



MAN WITH A PLAN



SUPERSTORE



PITCH



KEVIN CAN WAIT



NCIS: LOS ANGELES

**BIG STARS, BIG SHOWS,
EVEN BIGGER RATINGS.**



**AMAZING NEW SHOWS, NEW FACES AND RETURNING HITS.
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THIS FALL



ADDRESSABLE TV, COMING SOON TO CANADA

When Canadian marketers of the near future ruminate on what Canada's path to addressable TV advertising looked like, they may very well point to 2016 as the year the journey began in earnest.

BY JONATHAN PAUL

You plan to buy a car, but not just any car: a luxury car – and more specifically, one made by Volvo. You just happen to be watching TV, thinking about your impending car purchase, when an ad for Volvo appears. That's some kind of sorcery, you think. It's like your TV is talking to you.

But there's nothing magical about it. It's next-gen TV targeting, and it's currently being considered a commercially viable version of addressable TV.

Last October, working with GroupM's

advanced TV ad specialist group Modi Media, Volvo delivered targeted TV ads through set-top boxes (STBs) to a relatively small portion of U.S. households that were in the market for a new vehicle. That knowledge was based on data from companies like Experian and Acxiom, as well as registration data from the Department of Motor Vehicles. Not only was the brand able to hyper-target prospective buyers with ads, but it was also able to track whether or not exposed households actually purchased a car. Volvo reported a 22% lift in sales in

markets where the campaign ran.

"We're able to change the conversation around television from 'I think TV works' to 'I know TV works,'" says Jamie Power, managing partner at Modi Media, adding that the company can now use business results like sales to link back to campaign success.

Canada is a bit behind, but there's finally been some movement in 2016. This is the year broadcasters will make their first significant strides towards a future that includes a commercially viable version of addressable TV advertising – the dynamic delivery of customized TV ads to specific households based on granular targeting data.

Media companies including Bell, Rogers, and Corus and Shaw, have put themselves into test-and-learn mode, each ramping up experiments geared towards better TV targeting. They're testing "near addressable" capabilities that make the idea of addressable TV eventually arriving in Canada more fact than fiction.

"Build the right infrastructure and I think things are going to accelerate quickly and the reason that's going to happen is because digital continues to cannibalize TV's budget and media plans," says Seif Khemaissia, director of business science at MediaCom Canada. "The biggest benefit is, once we're able to really determine who a person is, and target them, we'll be able to optimize and drive way more efficiencies than we're driving in TV today."

WHO'S DOING WHAT IN CANADA

Corus is the only major Canadian broadcaster currently experimenting with delivering addressable ads to linear TV. Working with Cogeco, the network is delivering addressable ads to households in the Golden Horseshoe. Powered by the Invidi Avatar addressable advertising platform, Cogeco's set-top-boxes (STBs) allow Corus to address linear TV advertising based on geo-location, targeting down to the postal code level. Cogeco pioneered the test back in 2011 with CHCH TV, but after the network opted not to renew after a year, Cogeco sought out other broadcast partners to further test the tech, ultimately landing with Corus.

"I put this into a test-and-learn category, seeing how effective it is. That will help build out a business case for the other BDUs in

Canada,” says Greg McLelland, Corus’ EVP and chief revenue officer.

Corus’ addressable effort is just one component of its next-gen advertising portfolio. It also includes a STB data program (or linear optimization under the next gen advertising portfolio as it’s also known), which launched a few years ago under McLelland’s stewardship at Shaw Media, and was acquired in the Corus transaction.

“We have an agreement with Shaw that allows us to continue the program and build out how many households we’re in,” explains McLelland. By the end of the summer, he projects that number will be more than 600,000.

From those households, Corus gathers second-by-second anonymous user data from Shaw STBs, 24 hours a day, documenting viewing behaviour. All of that information is then aggregated by third-party research data and insight consultancy Kantar, and combined with programming logs and data from Environics Analytics to create integrated audience data.

McLelland calls it a “targeted approach,” where Corus can use the integrated audience data to separate viewers into 12 product purchase segments, or “advertising groups.” It can then look at the viewing data for a particular advertising group right down to the postal code level, find the top 10 shows that a particular group watches, and target them with ads during those shows.

While Corus’ addressable test with Cogeco involves sending different commercials into specific homes based on postal codes (a brand involved in the current trial is a large auto company, though McLelland couldn’t offer specifics), its “targeted approach” (or STB data program) allows a marketer to target commercials to specific shows that the “advertising groups” are watching across Shaw’s entire STB footprint.

Shop.ca, for example, partnered with Shaw Media to use the program for a fall TV campaign targeting four life stage groups — young metro diversity, middle aged achievers, prosperous parents and fledgling families — defined by Environics. Together, the groups represent 39% of the Canadian population, 53% of Shop.ca transactions, and 54% of Shop.ca spending. Shop.ca even enhanced the data set with more qualifiers

— like mortgage balance and net worth — to further inform program selection.

“It’s as accurate, or more accurate, than any other measurement in Canada,” says McLelland. “It allows us to target that group of people across the entire Canadian ecosystem. That’s really audience aggregation just like in the digital world.”

Corus is actively working to further enrich its data sets, and is near to closing a deal with a large Canadian bank to help sell more credit cards using its data, says McLelland.

The broadcaster also recently formed an exclusive partnership with Comcast’s Visible World to connect advertisers to its linear TV programming through programmatic platforms. Visible World enables advertisers to define and target audiences based on the demo and profile they are trying to reach in real-time. The platform has been adapted to suit the needs of Canadian advertisers, creating a national footprint option for Corus, which McLelland has said is a North

that household before you start sending them ads, and you can sell that to your advertisers. There’s an instant ROI feedback loop with those clients. It’s future looking, but you look around the world at some best practices, one of them is opt-in panels.”

Rogers’ addressable TV efforts have been squarely focused on video-on-demand (VOD). Over the past six months it’s worked with tech partner Black Arrow (which has since been incorporated into Cadent Technology, a provider of TV advertising and data solutions) to experiment with inserting ad units into STBs around VOD content. The ads are targeted to groups of households based on factors like geography, or the kinds of shows they tend to watch the most. Rogers’ SVP of media sales, Alan Dark, says the company will be looking to roll out a more formal commercialized product at some point this summer.

In June, Rogers enhanced the program’s data capabilities through deals with supply-

“Now you can have a two-way dialogue with a household.”



American first for programmatic TV. Corus’ Canadian deployment is built on the back of Numeris ratings, as well as the STB data program. The program itself has yet to be deployed so no clients are currently using it.

Corus’s next-gen ad portfolio also includes exploration into opt-in panel programs, where households opt in to receive unique content. To that end, it’s working with Vision Critical, a customer intelligence software firm that enables companies to build engaged insight communities to investigate things like how panels could be effectively leveraged, optimal panel sizes, and what kind of ROI could be derived from them.

“Now you can have a two-way dialogue with a household,” says McLelland. “All of a sudden you can find out a lot more about

side programmatic platforms Videology and One by AOL to automate and add more data-powered decision-making to advertising in its linear TV and non-linear VOD offering starting in Q3 of 2016. Dark expects between 7% and 12% of Rogers’ TV sales to be done through programmatic in the first year.

“Currently, we’re the only ones in market with the [VOD] solution, but we’re actually giving access to Shaw Media [now Corus] so that they can test our system as well,” says Dark. “We’ve started with that as our initial addressable offering and, to be frank, I wish there was more news on the addressable front. We’ve kicked tires on a few things, but I’m not as focused on addressable ad distribution in our current cable footprint.”

In the meantime, Rogers has been focusing on incorporating dynamic

advertising into some of its IP-based products in linear television, including Game Centre Live. (Dark contends that this is essentially like addressable TV advertising). It also has plans to launch an internet protocol television (IPTV) solution later this year, which promises to have some interesting implications when it comes to how it might further experiment with addressable TV ads going forward.

"It's more around skating towards where the puck is going to be than skating towards where the puck is today," says Dark.

Bell is building its path to addressable TV a little more incrementally.

"Addressable TV is a really good example of one of those projects where you have to crawl before you can walk," says Mark Finney, VP of strategic sales at Bell Media.

The company has been building in four foundational areas. One is the development of an audience segmentation engine. It's working with a company called Krux, a next-gen data management platform, on properly segmenting its digital audience in the near-term, and to segment all of its video inventory, both live and VOD, over the long-term. It's also exploring how to

make its audience data more powerful – for example, developing a campaign effectiveness tool that comprehensively measures ROI, enabling the acquisition of deeper analytics that would garner greater audience understanding, and investigating how to incorporate Fibe and mobility data with Numeris data.

Like Corus and Rogers, Bell has also been investing in increasing its programmatic capabilities. It recently launched a digital programmatic platform in partnership with Index Exchange that facilitates automated buying of its digital video ad inventory in a private marketplace. Like Rogers, it recently partnered with Videology. The partnership will incorporate all of Bell Media's digital video and TV inventory through a multi-phase integration, with the first phase slated to go to market in Q3 of this year.

Dynamic ad insertion has been another area of interest, which Bell will soon be integrating into its VOD offering. There are also plans to develop that capability for live content, though Finney says that's several years away.

A LOOK ACROSS THE POND

While the journey's just begun for Canada's broadcasters, companies in other markets, such as Sky in the U.K. and AT&T Adworks, Cablevision and Comcast in the U.S., are well on their way. If one were to

use the metaphor of climbing a mountain, then Sky Media's AdSmart platform is as close to the summit as anyone has come so far. It started early. Launched in 2014, Sky built AdSmart over seven years, learning through trial and error.

AdSmart is currently enabled in seven million households in the U.K. and, as of May, it has run 5,300 different campaigns for 865 different advertisers, delivering a few billion impressions. It has 946 data attributes that advertisers can combine and the capability to create custom segments – an advertiser can match its own data with Ad Smarts' and serve that accordingly.

Sky Media has a number of data partners it works with to build its data segments, including Experian (its first mainstay partner) MasterCard and Dunnhumby.

Sky Media can deliver addressable advertising within linear TV on-demand and Sky Go VOD, says Jamie West, deputy managing director at the company. "What's quite exciting for us is that of the advertisers that are active on Sky Ad Smart, 73% are either new to Sky or new to TV. So, it's really growing the marketplace for Sky and delivering that objective of making TV more relevant to more brands."

The company recently put its capabilities to work for global online retail destination Mr. Porter, which used AdSmart to raise brand awareness and encourage gift buying from its website leading up to Christmas. It used the platform's more than 900 combinable targeting options to reach an audience in the market for luxury fashion gifts, and which was demographically more receptive to the "emotional" themes in its advertising.

Households exposed to the AdSmart campaign delivered thousands of incremental orders, with 27% coming from new customers. It all equated to a sales uplift of more than 18%.

Reaching a similar level would require a significant investment from Canadian broadcasters. Indeed, Corus' next-generation advertising efforts have already cost the company a pretty penny (somewhere in the multi-million dollar range), acknowledges McLelland.

Luckily, Canadian companies have the benefit of being able to save some coin by learning from companies like Sky and tapping into a more mature tech market. Knowing what his team knows now, West says if they were to do it all over again, the amount of time and money they'd need to invest would be significantly lower.

"Inevitably, when you're breaking new ground you make mistakes, so we went down a lot of paths that didn't necessarily work out," he says.

The Canadian market has various technologies and companies that could allow the development to be truncated, he says, making for a shorter and less costly path for new entrants.

"It's more around skating towards where the puck is going to be than skating towards where the puck is today."



ADDRESSING CANADA'S ADDRESSABLE CHALLENGES

However, international examples can only take Canadian broadcasters so far. The Canadian market faces its own unique set of challenges and there's really no bump-free roadmap.

The biggest challenge is figuring out what addressable TV means for the Canadian context, says Dave Phillips, president and COO at NLogic, which has been providing strategic assistance and data analysis software to Corus around its STB data program. "People look at Sky in the U.K. and what folks in the U.S. are doing, and wonder why we don't do that here. There are lots of particularities and peculiarities unique to the Canadian landscape."

Restrictive privacy regulations are among them.

"There's a level of [targeting] granularity in the U.S. [and U.K.] that's not enjoyed here in Canada," says McLelland. "When you look at satellite providers like Dish and DirecTV in the U.S. for example, the FCC allows them to take advertising down to the household level. The ROI can be better measured and is much more directly linked when you can go down to the household versus a six digit postal code."

Another particular (and pretty sizeable) peculiarity is the very DNA of the Canadian TV landscape: there's no captive content. Sky has a great deal of captive content and a unique footprint to fill with content and addressable ads, as it likes. It basically has control over its whole stack. That's not the case for broadcasters in Canada.

"If you're a content creator or provider or distributor here, you don't have full control over where your ads go, even if you're vertically integrated because you're reliant on lots of BDUs [broadcast distribution undertakings — the Canadian term for a cable or satellite company as defined by the CRTC] essentially to distribute that content," says Phillips.

That means there's no such thing as a national network from a BDU point of view. Each one has a certain portion of the population. Advertisers can't reach the whole country without cooperation from lots of different people, which is a very different scenario than Sky's.

In the U.S., most addressable ads are

"We think the overall goal here is to get more targeted advertising to help increase the health of the TV ecosystem."

served within the two minutes per hour of inventory allotted to cable providers like Dish, AT&T Adworks, Cablevision and Comcast so they can sell ads across their respective (and sizeable) footprints.

The question for Canadian broadcasters is whether they can justify the costs involved when they can only control some of the desired footprint.

MADE IN CANADA SOLUTION(S)

One possible solution for the Canadian market, posits West, is BDU collusion.

"As a market with a number of competitive BDUs and platforms, having a consistent offering for advertisers is really key, rather than having four or five completely different solutions or completely different targeting capabilities," he says. "Working together — not breaking competition rules of course — to have consistent capabilities that work for advertisers would be my recommendation."

It wouldn't be the first time Canada's broadcasting industry has worked together. Along with companies like ComScore, Numeris (which owns NLogic) and Kantar, companies including Corus and Rogers are collaborating as part of a CRTC-initiated STB data working group that's looking at the feasibility of creating a national STB audience measurement system. It would essentially amalgamate all of their data into a single data set, allowing Canada's BDUs, broadcasters, and advertisers to have a better idea of Canada's TV-viewing landscape — who's watching what programming and when.

And certainly, given the right set of circumstances around a unified addressable approach, which could include the development of a set of adopted standards and shared technology stack, broadcasters appear to be open to the idea.




"If I could sell addressable around my content with an appropriate reach larger than my own footprint from a cable perspective, then I have scale, and then I have an ability to actually drive incremental revenue," says Dark.

"Our philosophy is a rising tide raises all boats," adds McLelland. "We think the overall goal here is to get more targeted advertising to help increase the health of the TV ecosystem."

The trick, of course, is for the broadcasters to ultimately agree on what those requisite circumstances should be. However, a unified approach isn't necessarily the only way for addressable TV to work in Canada. Phillips offers an alternative solution.

"The other way of looking at it is to ask if addressable needs to be national," he says. "Do we need a fully integrated system that is technically, politically, and economically difficult to do, or is it efficient to basically have addressable in portions of the buy? If we want to have progress over perfection, it's something we'll need to take a long look at."

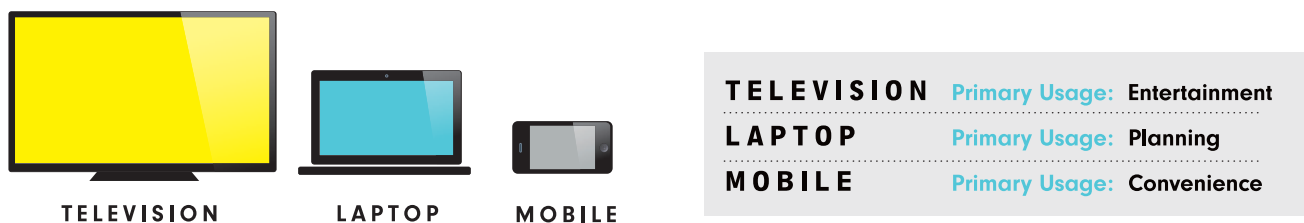
Whatever Canadian addressable TV ends up looking like, one thing is certain: solutions will be tailor-made to the Canadian based on where broadcasters think "the puck will be." 

Why it's time to pay attention to TV.

Our various devices each play a different role in our lives. That's why screens matter when it comes to connecting with and remembering content – what works on one screen doesn't always work on another.

A screen's features and usage have a profound effect on what we take away from what we see.

How we watch



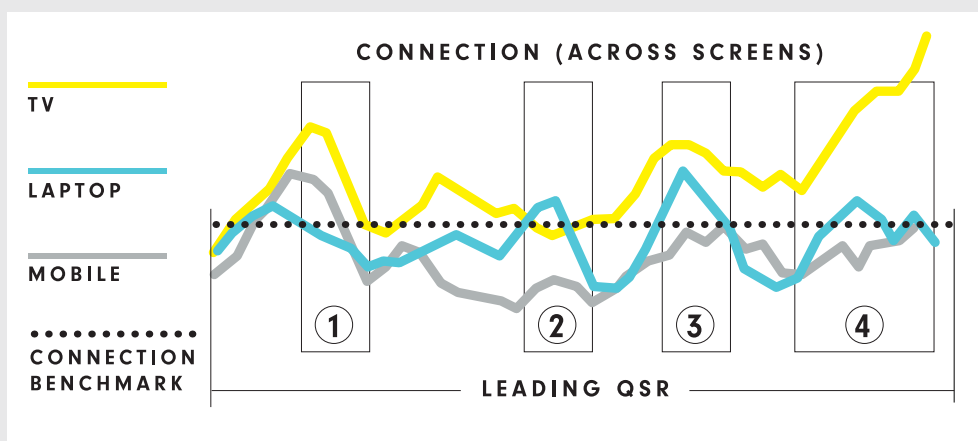
How to maximize your video campaign

Start by making sure your content matches your screen.

Got an ad that's **story-driven**, **visually complex** or **brand-focused**? It needs to be on TV.

1. STORY-DRIVEN

We are more receptive to story-driven ads when we see them on television because we're already using TV to view that kind of content.



Peak Performance:

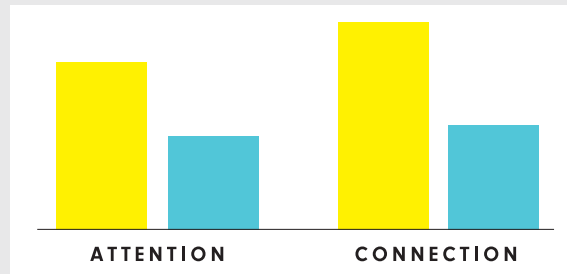
This QSR spot performed significantly better on TV, especially in the final 10 seconds where subtle movements in the creative were lost on the digital screens.

2. VISUALLY COMPLEX

We are better able to engage with visual content – including landscapes and wide shots of people – when we watch it on TV. The big, high-definition screen enables total engagement.

Go Big or Go Home:

For both attention and connection, TV outperformed laptop and mobile during a beer spot that included many sweeping views. Without the big screen, the impact is lost.



TV

DIGITAL



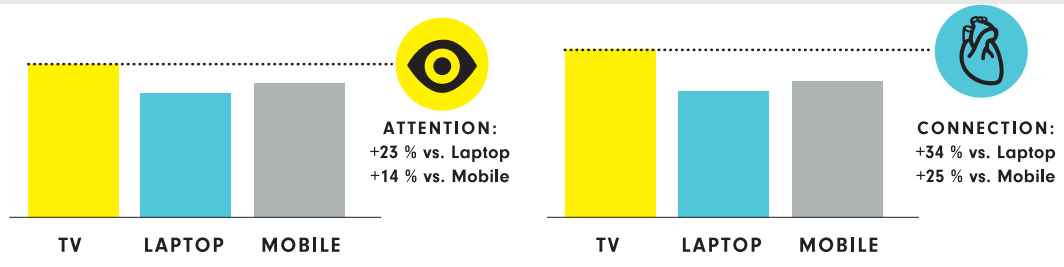
ATTENTION:
+62 % vs. Digital



CONNECTION:
+88 % vs. Digital

3. BRAND-FOCUSED

Brand-focused ads are right at home on TV, where they drive higher attention and connection than the same ads do on laptops and mobile screens.



ATTENTION:
+23 % vs. Laptop
+14 % vs. Mobile

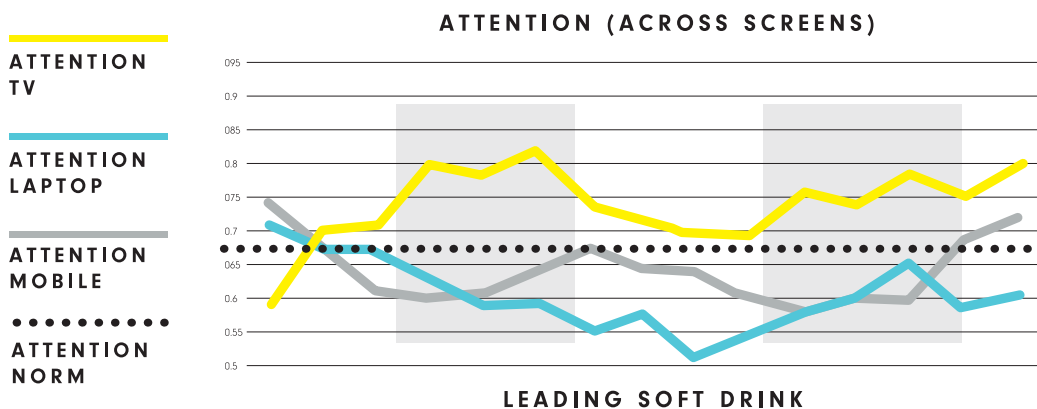
CONNECTION:
+34 % vs. Laptop
+25 % vs. Mobile

Connect:

Television drives higher rates of engagement – up to 68% more than digital – across a wide range of brand-focused advertising.

No more missed moments

When an ad – no matter how good it is – is on the wrong screen, you miss engagement opportunities. Television, with its deeply immersive viewing experience, minimizes those lost moments and allows viewers to connect to the fullest.



The Centre of Attention:

This soft drink ad performed well on TV, but on a digital screen viewers missed key moments.

PRIMETIME'S *time warp*

A man in a suit and glasses is smoking a pipe and holding a red thermos. A woman in a floral dress is holding a glass. A young girl is lying on the floor with her chin on her hands. The background is a pink wall with a sunburst decoration.

OUR READERS ARE FORGIVEN if they're experiencing déjà vu with the prime-time TV lineups this year. Both for the fall and the mid-season, familiar titles abound as the major networks bring old blockbusters to viewers' living rooms, while also remaking small-screen hits and spinning off current successes.

And after a scarcity of successful comedies last year, they're still trying to make viewers laugh, relying on some recognizable funny faces.

Those nostalgic for bygone days rather than familiar entertainment will find plenty of literal time travel this year, as characters change the course of history (or try not to) by visiting the past.

But is turning back the clock on content enough to future-proof the networks as they face numerous challenges in the TV landscape?

They're all trying their best to court audiences: Global aging down, CTV skewing more female and City aiming for balance.

Read on for a deeper look at the broadcasters' content strategies, as experts in Canada's media community weigh in on which shows might travel to the future and which ones should have been left behind.

BY HARMEET SINGH WITH FILES FROM KATIE BAILEY, SONYA FATAH AND VAL MALONEY



THE SILVER SCREEN GOES SMALL

Try, try, try again – apparently that’s a theme this year. Despite the demise of 2015’s movies-turned-TV shows (including *Limitless*, *Minority Report* and *Rush Hour*), several big-screen hits have been shrunk down again.



Lethal Weapon (pictured above), Wednesday nights at 8 p.m. on City and Fox, brings Riggs and Murtaugh, the familiar rogue and straight-laced buddy cop characters from the ’80s and ’90s movie franchise, back to life for the action comedy, which is executive produced by McG (*Mysteries of Laura*, *The O.C.*)

Starring Damon Wayans and Clayne Crawford, the show could jump out at the 25-to-49 demo and, like the movie, there’s good chemistry between the stars, says

Atreyee Dey, group director of broadcast media at Touché!

Tonia Beale, Excelsior Media’s director of trading, says those who tune in will likely be men between 18 and 49. But the series is also up against *Survivor* on Global, *Blindspot* on CTV and *Arrow* on CTV Two, where audiences might flock.

Fridays at 9 p.m. will be possessed by ***The Exorcist*** (pictured top) on CTV and Fox, with *Grimm* as a suitably demonic lead-in. The spin on the horror classic, produced by 20th Century Fox Television and Morgan Creek Productions, stars Geena Davis as a mother who believes her daughter has been taken over by a demon.

Davis’ star power and believability are draws for viewers, Beale says. “I think that this will talk to adults 25 to 29 and anyone who loves to be scared,” she says.

But given the Friday night timeslot, its audience is a toss-up and may work best as an on-demand show, says Pina Cuffaro, director of media procurement at Media Experts.

The modernized version of the Oscar-nominated film means CTV has ensured a drama every night of the week. It will square off with CBC’s *The Fifth Estate*, *Shark Tank* on CTV2, and *Hawaii Five-0* on Global.

A BRIEF HISTORY OF TIME TRAVEL

Cinema to TV isn’t the only remake theme this year. The 1980s TV hit ***MacGyver*** (pictured below) – airing Fridays at 8 p.m. on Global and CBS – has also been reimagined, bringing a millennial-friendly leading man into the mix with actor Lucas Till (*X-Men: Apocalypse*).

While the series – from *Hawaii Five-0* showrunner Peter Lenkoff, writers/executive producers Eric Kripke (*Supernatural*) and Shawn Ryan (*The Shield*) and *The Blacklist* executive producers John Davis and John Fox – might have a nostalgia factor, the show could actually stand out more with younger, 18- to 34-year-old viewers who know the *Saturday Night Live* character MacGruber.

But Robin LeGassick, VP and client business partner at Initiative who’s an original *MacGyver* fan, says the Friday night timeslot (pitting it against CBC’s *Marketplace*, *Hell’s Kitchen* on City, *Grimm* on CTV and *The Vampire Diaries* on



CTV2) means networks aren’t expecting much.

For literal time travel, there’s ***Timeless***, airing on Global and NBC Mondays at 10 p.m. The action drama centres on a history professor (*Suits*’ and *Mad Men*’s Abigail Spencer, pictured bottom) who must venture back to the 1930s to help save the day after a madman (*Pan Am*’s Goran Visnjic) steals a time machine. The series also stars *90210*’s Matt Lanter opposite Spencer.

“Monday night is a dud,” Excelsior’s Tonia Beale says, and *Timeless* could do well because of that. With *Chicago Fire* as the lead-in, *Timeless* will face off with *The National*, *Scorpion*, *Mike & Molly*, and fellow newcomer *Conviction*.



ALL IN THE FAMILY COMEDY

Households that battle for the remote – or those who just want everyone in the same room, watching the same screen – were probably rejoicing at this year's upfronts, where numerous family-oriented series appeared.

King of Queens star Kevin James is back in living rooms with **Kevin Can Wait** (pictured top), airing Mondays at 8 p.m. on Global and CBS.

James, also one of the executive producers alongside Bruce Helford (*Anger Management*, *The Drew Carey Show*) and *King of Queens* producers Rock Reuben and Jeff Sussman, plays a retired police officer who finds an even more challenging job – at home raising his family.

"It's basically Kevin James being Kevin James. He's always funny," Excelsior's Tonia Beale says, noting that younger viewers (18 to 49), particularly those who were *Mall Cop* movie fans, might tune in.

The comedy, from Hey Eddie Productions, CBS Television Studios and Sony Pictures Television, leads into the similarly premised **Man with a Plan** (pictured above) at 8:30 p.m., another Global and CBS simulcast. It stars *Friends*' Matt LeBlanc (also an executive producer) as a contractor-turned-stay-at-home-dad whose wife goes back to

work. "I think they'll feed off each other," Beale says of the Monday night pairing. James has the funnier pedigree, Dey says, which could prop it up further than *Man with a Plan*. Both comedies will appeal to a wide demo, but James may draw an older crowd with the retirement angle, she adds.

Imperfect parents might find something to laugh

about in Kapital Entertainment and ABC Studios' **American Housewife** (pictured bottom). The sitcom is about a decidedly average (read: sometimes embarrassing) mom, played by *Mike & Molly*'s Kay Mixon, who stands out in a world of picture-perfect Connecticut wives.

"She will probably resonate with a lot of the women who are part of that same generation," Beale says, meaning those

between 35 and 49, working hard to make things perfect for their kids.

It has a Saturday night timeslot in Canada, airing on CTV at 8:30 p.m. between *The Big Bang Theory* and *Mike & Molly* (in the U.S., the series airs Tuesdays at 8:30 p.m. on ABC). That could be because of CTV's move to fill its weeknight primetime lineups with more serial dramas, including *Conviction* and *Notorious*.



STIRRING UP SENTIMENT

On the more heartstring-tugging side is dramedy **This Is Us**, which had audiences invested quickly with its trailer (it topped 50 million views on Facebook in 11 days). The drama, airing Tuesdays at 9 p.m. on CTV and NBC, follows an ensemble cast of characters who share the same birthday through their varying life circumstances.

The new series, from the writers/directors of *Crazy, Stupid, Love*, stars Milo Ventimiglia (*Heroes*, *Gilmore Girls*), Mandy Moore (*A Walk to Remember*) and Sterling K. Brown (*American Crime Story: The People vs. O.J. Simpson*).

Excelsior's Tonia Beale finds *This Is Us* similar to the long-running *Parenthood*, which reached women 25 to 54, and Touché's Dey notes that the show benefits from



a good time slot. "It's really going to create that emotional connection that we're looking for when we advertise on television," Media Experts' Pina Cuffaro says.

The pickup was part of CTV's strategy to fill its schedule with more female-skewing shows.

"We have a really great female story," says Mike Cosentino, VP programming for CTV and CraveTV. "I frankly thought we were tipping a little bit into the genre of the superhero schedules, so *Arrow* moving off CTV (it's now on CTV Two) addressed some of that imbalance."



MILLENNIAL WISE GUYS AND GALS

One of the loftier premises in the comedy genre this year can be found in ***The Good Place*** (pictured left), starring Kristen Bell (*House of Lies*) and Ted Danson (*CSI*), which airs Thursdays at 8:30 p.m. on Global, after *Superstore*, and on NBC. The light-hearted fantasy sitcom, created by Mike Schur (*The Office*, *Parks and Recreation*) sees Bell's character sent to the heavens after a life of doing good. Turns out, someone made a mistake and the foul-mouthed

meanie really shouldn't be there (no swearing in the afterlife, it turns out).

The Great Indoors (pictured right), where millennial jokes meet workplace comedy, will take over the same time slot later in the fall (on CBS in the U.S.). The series is a look at a veteran reporter (*Community*'s Joel McHale) at an outdoor magazine who comes back to his office to find it taken over by social media-addicted digital content curators, including one played

by *Superbad*'s Christopher Mintz-Plasse.

"Last year we were working away at bringing that average age down for Global and we did that with a number of key dramas," says Barbara Williams, COO of Corus Entertainment.

This year, it's using laughter. "Comedy's just a useful tool generally," she says, noting that both the network's family comedy pickups and more millennial-driven series could attract broad audiences.

DRAWING SOME LAUGHTER

Joining the Sunday night comedy lineup on City is ***Son of Zorn***, where live action meets animation. Airing Sundays at 8:30 p.m., simulcast with Fox, the comedy stars the voice of Jason Sudeikis as a macho cartoon Barbarian who leaves his war-torn village to reconnect with his son in suburban Orange County (and get a job selling industrial soap dispensers).

The rest of his family, including his son (*Shameless*' Cameron Monaghan), ex-wife (*Curb Your Enthusiasm*'s Cheryl Hines) and her new fiancé (*Saturday Night Live*'s Tim Meadows), are all live action, although at least one other animated character makes an appearance.

The show – from *Last Man On Earth* executive producers Phil Lord and Chris Miller and showrunners Reed Agnew and Eli Jorne – will follow Canadian original newcomer *Nirvana The Band The Show*, which comes after *Bob's Burgers*.

"It's stupid funny," Excelsior's Tonia Beale says of the series, which will lead into *Family Guy* on City. The animation mixed with reality makes it one of the sillier premises that actually works and she thinks it could skew toward millennial males.



The pickup is in line with City's renewed bet on comedy. This year, the network has brought *The Odd Couple* into its lineup, alongside longer-running series including *The Middle*, *Two Broke Girls*, *Mom*, *Blackish* and *The Mindy Project*.

Hayden Mindell, VP of TV programming and content at Rogers Media, says one of City's strengths is attracting younger audiences. "While our target remains 25 to 54, it's in the spirit of the brand to program for the younger-skewing audiences within that spectrum and we've been consistent with that approach this year."

KEEPING IT PROFESSIONAL

There's no shortage of cheekiness in this year's slate of legal and medical shows (plus a pro sports-themed series). **Bull** (pictured below), on Global and CBS Tuesdays at 9 p.m., stars Michael Weatherly as a jury selection expert (based in part on the pre-talk show days of Dr. Phil McGraw). The newcomer benefits from its *NCIS* lead-in – a clever time slot, given Weatherly starred on that show, Excelsior's Tonia Beale says. The audience should be the same, 25 to 49, and could even skew up to age 54. "I don't expect anyone to change the channel," she says. "*Bull* is sandwiched to win."

Corus COO Barbara Williams says *NCIS* has massive reach: "I'm sure you didn't talk about it at your last dinner party, but it is the biggest television show in the world." Because of that, as a percentage, younger viewership may look lower than that of, say, superhero shows, but as a raw number those series still do well with the 18-to-49 range, she says.

The lone medical drama to appear this fall will be **Pure Genius**, airing Thursdays at 10 p.m. on Global beginning in October (taking the place of *The Blacklist*) and on CBS. The series has a mixed cast that could help it stand out for the 18-to-49 demo, says Atrayee Dey from Touché! It follows a Silicon Valley billionaire (played by British film actor Augustus Prew) who brings on a surgeon (Dermot Mulroney) for his high-tech hospital that tackles rare diseases.

Outside the courtroom, or any office, for that matter, is **Pitch**, a fictional look at the first female athlete to play Major League Baseball, airing on Global and Fox, Thursdays at 9 p.m. The series, produced in association with MLB, was created by *Crazy, Stupid, Love's* Dan Fogelman and stars Kylie Bunbury (*Under the Dome*) and Mark-Paul Gosselaar (*Franklin & Bash*).

Williams cleverly calls the show the network's "big swing." Like *Friday Night Lights*, it isn't about sports, per se, but more about relationships, which will



help it resonate broadly. "These last couple of years, the conversation has been so persistent about women getting roles in every part of life," she says, making the premise timely.

Taking the key Thursday night slot at 9 p.m. over on CTV and ABC is **Notorious**, a show where legal meets media. Starring Piper Perabo (*Covert Affairs*) and Daniel Sunjata (*Smash, Grey's Anatomy*), it's based on the real-life stories of attorney Mark Geragos and TV news producer Wendy Walker. The fictional pair is at odds when it comes to their public personas, but they're actually best friends who trade info behind the scenes for their own benefit.



KIEFER'S POLITICAL SURVIVAL

Politics is all the rage now, from Shonda Rhimes' *Scandal* and *Madam Secretary* to the real-life Trump show.

Adding to the genre this year is **Designated Survivor** (pictured) airing Wednesday nights at 10 p.m. on CTV and ABC. The drama stars 24's Kiefer Sutherland (also an executive producer) as the U.S. Secretary of Housing and Urban Development, sitting out the State of the Union address as a precautionary measure, in the event that an attack wipes out the president and other cabinet members. When that exact scenario plays out, the secretary is unexpectedly thrust into the role of commander-in-chief.

The series, which goes up against *Chicago P.D.* on Global, will likely resonate with adults age 25 to 54 and "people who love Kiefer," Excelsior's Tonia Beale says. She adds that the premise is particularly thought-provoking in a U.S. presidential election year, making it

poised to survive at least one season.

Politics meets legal in **Conviction**, airing on CTV and ABC Mondays at 10 p.m. (after *Lucifer*). It follows a lawyer – and former First Daughter, played by Hayley Atwell (*Agent Carter*) who is reluctantly recruited to lead New York's newly-established Conviction Integrity Unit to avoid prison time for drug possession.

The show was picked up as part of CTV's strategy to up the drama on weeknights and balance out its lean toward superhero shows.

The Castle replacement will likely have the same following as that long-running series with females 25 to 54, Beale says (CTV is also working on skewing more female).

"I think that it has a lot of heart behind it [and] potential for storylines," Initiative's Robin LeGassicke says.

Its time slot also sets it up for success, with legal dramas tending to do well at that time.

CANADA'S MOST-WATCHED NETWORK 15 YEARS RUNNING

THIS IS US



CTV delivers 16 of the top 20 shows with F25-54.
To check out future top 20 show, *THIS IS US*, and the rest of
CTV'S 2016/17 schedule, go to bellmedia.ca/upfront.



Source: Numeris, September 21, 2015 to May 1, 2016



MID-SEASON: TIME TRAVEL, SPINOFFS AND SEQUELS

Are time travellers the new superheroes? First up is ***Making History*** (pictured top right), a comedy starring Adam Pally (*Happy Endings*) and Leighton Meester (*Gossip Girl*) airing on City and Fox. The comedy follows two pals who travel back in time to colonial Massachusetts, in a duffel bag turned time machine, when it turns out the American Revolution hasn't happened.

Joining it is ***Time After Time***, airing on CTV and ABC. Based on the novel of the same name, the series follows H.G. Wells (played by *UnReal* and *Harry Potter* films actor Freddie Stroma) as he travels to modern day Manhattan to track down Jack the Ripper, a friend who uses the author's time machine to visit the future. Josh Bowman (*Revenge*) has taken on the role of the infamous villain.

With the success of the Dick Wolf-created *Chicago* line of dramas comes ***Chicago Justice*** (starring *The Player*'s Philip Winchester). Meanwhile, *The Blacklist* is also getting its own spin-off this winter with ***The Blacklist: Redemption***, following the original's Tom Keen character (Ryan Eggold). Both franchise follow-ups will air on Global and NBC, with the former having a distinct strategy this year of focusing on its successful franchises, including the aforementioned *Chicago* series and *NCIS*, says Corus COO Barbara Williams.

"We really believe that these franchises are super powerful for us and we want to grow them wherever we can," she says.

On the remake/reboot side of things is action drama ***Training Day*** (pictured bottom right) airing on CTV and CBS, which revisits the premise of the award-winning 2001 film. Executive produced by Jerry Bruckheimer and Antoine Fuqua, who directed the original film, the series stars Bill Paxton (*Agents of S.H.I.E.L.D.*) as the corrupt veteran cop and newcomer Justin Cornwell as the rookie.

The mid-season has also proven to be the prime time for testing new spinoffs, including ***24: Legacy*** (pictured left) airing on City and Fox. The series was created by 24's original writers/producers Joel Surnow and Robert Cochran. At press time, there were rumours that Kiefer Sutherland, starring on CTV's *Designated Survivor* (see pg. 32) could return to the reboot as his Jack Bauer character.

City and Fox will carry the sequel to ***Prison Break***, which brings back the original's Wentworth Miller, now aiming to get out of his cell in Yemen. Written by the first series' creator Paul Scheuring, the series is being produced by 20th Century Fox Television, Adelstein-Parouse Productions and Original Film.

Also airing on City and Fox will be ***Shots Fired***, a drama about the aftermath of an African-American police officer fatally shooting a white teenager in the Southern U.S. Brian Grazer (24) is a producer on the series, which stars Sanaa Lathan (*Love & Basketball*), Stephan James (*Race*), Richard Dreyfuss and Helen Hunt.

City's priority was to diversify its schedule and move away from an over-reliance on comedy, partly through the mid-season drama additions, Rogers' Hayden Mindell says. But it hasn't abandoned its commitment to comedy, picking up ***The Mick*** (also on Fox), a look at a mess of a woman (*It's Always Sunny in Philadelphia*'s Kaitlin Olson) forced to care for her sister's stuck-up rich kids.

Live shows are also big for the mid-season, with the success of NBC's musicals from the past two years translating into more plans, including ***Hairspray!*** and ***A Few Good Men*** on City, both led by Craig Zadan and Neil Meron, who also produced NBC's other live productions, including *The Sound of Music*, *Peter Pan* and *The Wiz!* 🎭

CANADIANS JUST CAN'T GET ENOUGH OF CTV



DESIGNATED SURVIVOR

CTV delivers 14 of the top 20 shows with A25-54.
To check out future top 20 show, *DESIGNATED SURVIVOR*,
and the rest of CTV'S 2016/17 schedule, go to bellmedia.ca/upfront.



Source: Numeris, September 21, 2015 to May 1, 2016



THE ORIGINALS

While Canada's spring upfronts often emphasize broadcasters' prime-time U.S. acquisitions, their original series present unique opportunities to target specific demos, build their own brands and integrate others.

BY VAL MALONEY

Above, left to right: Rogers Media's *Nirvana The Band The Show*, and Bell Media's *Letterkenny* (which aired on CraveTV) and *Cardinal* make up some of the latest batch of Canadian originals.

ROGERS: If you're playing a millennial drinking game, prepare to take some shots. After going more general with its programming to match the audience that came along with the NHL hockey rights two years ago, Rogers Media is looking to reach a younger crowd with its City schedule this fall, according to execs at its upfront presentation.

That strategy is evident through two original programs: ***Second Jen*** and ***Nirvana The Band The Show***.

Colette Watson, VP of broadcast and TV operations at Rogers Media, said the company purposefully put in short season orders for the new originals, picking shows with between six and 12 episodes to create the destination TV

element that keeps viewers tuning in because of the tighter storylines.

The new show most honed in on millennials is *Second Jen*. The 30-minute comedy created by and starring Samantha Wan is about two second-generation millennials (Chinese-Canadian and Filipino-Canadian) who move into a rundown triplex to prove to their families, and to themselves, that they can make it on their own.

The show is taking a different tack, running online first and moving to broadcast later in the fall, on Thursday nights at 8:30 p.m. when NFL games have wrapped on the channel. It is also set to air on OMNI.

Hayden Mindell, Rogers Media's VP of

television and content, says the online-first strategy for *Second Jen* is similar to the one that *The Mindy Project* takes in the U.S., with the buzz on Hulu leading to bigger audiences for the show on City.

The digital launch strategy also opens doors to more integrated brand opportunities. Janice Smith, VP of media sales at Rogers Media, says integrations into the show range from behind-the-scenes access on digital and TV to product and script integrations and long-form vignettes.

Also aiming for that coveted millennial audience is *Nirvana The Band The Show*, which is being jointly produced by City and the millennial-focused Viceland. The show

WITH FILES FROM KATIE BAILEY



originated as a Toronto-based web series that ended in 2009, and was created by *The Dirties'* Matt Johnson and Jay McCarroll. It follows an indie band that's trying to find success in the Toronto music scene, and will air in City's Sunday night block of younger-focused programming, which also includes *Family Guy* and *Last Man on Earth*.

BELL MEDIA: If Bell Media's programming strategy is any indication of the content millennials want, the conclusion would be that they want it short, they want it funny, and they want it now.

During its upfront, Bell announced Pier 21's *The Beaverton*, a half-hour satirical news show with a media twist. Not only will the Canadian-produced show air on traditional TV via The Comedy Network, but also as bite-size, real-time content on Bell's new mobile app, called Snackable TV.

Randy Lennox, Bell's newly appointed president of entertainment production and broadcasting, said *The Beaverton* is one of the best examples of the company's new "content knows no boundaries" approach. The series is being released as a mobile-first product, a marked break from the past,

when it would have most likely gone straight to TV, with mobile as an afterthought.

"If there's an [incident] that happens on a Wednesday night in Vancouver, we want to echo that online within 24 hours with *The Beaverton*, not the following September on television," he said. "It's what I call 'real time echoing.'"

"The notion that we have a digital strategy around real-time news and comedy is really important to us."

Not only is the broadcaster going short and comedic on digital, it's also keeping things brief for millennial attention spans on air. The shiny new jewel of its original comedy line-up, *Russell Peters is the Indian Detective*, was ordered as a four-part fish-out-of-water series for CTV and Bell's VOD platform CraveTV. It's also not the first short-order series for Bell: the fast-paced, dialogue-packed *Letterkenny* previously launched on Crave as a six-episode series.

Lennox argues that the recent rash of short-order TV seasons is less about mitigating risk – as some broadcasters have framed it – and more about meeting viewer tolerance and keeping programming "A-plus."

Short-order series were also a priority

for Bell Media's originals for a more general audience, with three of the five new scripted shows coming to the media co's channels next year – *Cardinal*, *The Disappearance* and *Frontier* – all six-episode dramas.

Created by Rob and Peter Blackie, *Frontier* is a series for Discovery that was green-lit last November, alongside a deal that saw Netflix board the series for its international markets. Starring *Game of Thrones'* Jason Momoa, it's about the struggle to control wealth and power in the late 18th-century North American fur trade.

It's produced by Take the Shot Productions (*Republic of Doyle*) and Factory Backwards, and directed by Brad Peyton (*San Andreas*).

CTV picked up *The Disappearance*, a serialized murder mystery drama that follows the disappearance of a young boy. The event series, executive produced by Joanne Forgues and Jean-Marc Casanova of Productions Casablanca (*Les invincibles*, *Série noire*), will begin shooting in 4k this fall around the Montreal area and will air mid-season.

Bowing mid-season on CTV, six-part one-hour crime drama *Cardinal*, starring



Above: CBC's new comedy, *Kim's Convenience*, began as an award-winning play. **Right:** *Mary Kills People*, starring Caroline Dhavernas, will launch mid-season on Global.

Billy Campbell (*Bram Stoker's Dracula*) and Karinne Vanasse (*Midnight in Paris*, *Polytechnique*), is based on the book *Forty Words for Sorrow* from the John Cardinal Mysteries series by Ontario author Giles Blunt. The show is executive produced by Aubrey Nealon (*Orphan Black*, *Saving Hope*).

CORUS ENTERTAINMENT: Global Television might give CBC a run for its money on Canadian stories if Barbara Williams, EVP and COO at Corus Entertainment, has her way. She says her team has selected a slate of original dramas for Global that reflect conversations going on in Canadian homes and reach its core demo of adults 25 to 54.

Williams has timed the new shows, *Mary Kills People* and *Ransom*, which she describes as "ripped from the headlines," to go live mid-season so as to catch the attention of viewers otherwise distracted by the new U.S. shows in the fall.

Mary Kills People, starring *Hannibal*'s Caroline Dhavernas, is a six-episode series that follows a single mother and emergency doctor who moonlights as an angel of death for terminally ill patients. The show is executive produced by Tassie Cameron (*Rookie Blue*) and written by newcomer Tara Armstrong, a winner of the 2015 Shaw Media Writer's Apprentice Program.

Suspense drama *Ransom* stars *Game of Thrones*' Luke Roberts, and tells the



story of real-life crisis negotiators Laurent Combalbert and Marwan Mery, who help government agencies and multinational corporations resolve conflicts. The 13-episode series is co-created by David Vainola (*Diamonds*, *Combat Hospital*) and executive produced by Emmy nominated screenwriter Frank Spotnitz (*The X-Files*, *The Man in the High Castle*).

"Both *Mary Kills People* and *Ransom* are good examples of why we love making Canadian dramas," says Williams. "They allow us to craft powerful stories that resonate with Canadian audiences in a timely way. The right to die, the dilemma to pay a ransom or not, these are topics making headlines and on the minds of audiences right now."

CBC: From a Korean immigrant family (*Kim's Convenience*) to Mennonites in the drug trade (*Pure*) to student life on the West Coast (*This is High School*), the CBC has also ordered a slate of original series that reflect the country in all its diverse glory, but at a much more granular level.

In a broadcast climate on the brink of deep re-examination, EVP of English services Heather Conway was quick to emphasize the CBC's still-gestating new programming strategy as one committed to telling Canadian stories in ambitious formats.

"What you're seeing is a commitment to Canadian creators, a willingness to take more creative risks, a recognition that our distinctiveness and our relevance is around our Canadian-ness," she said at the pubcaster's upfronts. "I think sometimes people forget [that with] a broadcaster, the word broad actually means something."

Based on the award-winning play of the same name from Ins Choi, *Kim's Convenience* (from Thunderbird Films, in association with Souleppper Theatre Company) is the story of a Korean-Canadian family running a convenience store in Toronto. It's nestled in the CBC comedy block between *This Hour* and *Mr. D*, also airing opposite a drama-heavy slate on Tuesday night at 9 p.m., with new relationship drama *This is Us* on CTV and *Bull* on Global.

Targeting mothers is *Workin' Moms*, a brash, 13-episode mid-season comedy from Groundlings improv group and *Black-ish* star graduate Catherine Reitman. The half-hour series from Wolf & Rabbit Entertainment begins production in August and will feature four mothers juggling jobs, families and life.

This is High School, a new unscripted series from Paperny Entertainment (*The Boneyard*, *Carver Kings*), is about life in a B.C. high school. Fortuitously, the new teen reality show will get *Heartland* as a lead-in on Sunday nights at 8 p.m.

Pure, from Big Motion Pictures (*Trudeau*), is a six-episode scripted miniseries about a Mennonite mob in the drug trade.

CBC also has a new, unnamed daytime lifestyle show. *Steven and Chris*' Steven Sabados and *Canada's Smartest Person*'s Jessi Cruickshank will host, with others to be announced before the Oct. 3 premiere.



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NATIONAL FALL TV SCHEDULE 2016/17 *

Mon.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Murdoch Mysteries		Shoot the Messenger		The National	
City	The Middle	The Real O'Neals	2 Broke Girls	The Odd Couple (new to City)	Scorpion	
CTV	Gotham		Lucifer		Conviction	
CTV Two	The Voice				Mike & Molly	Anger Management
Global	Kevin Can Wait	Man With a Plan	Chicago Fire		Timeless	
Tues.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Rick Mercer Report	22 Minutes	Kim's Convenience	Mr. D	The National	
City	Brooklyn Nine-Nine	New Girl	Scream Queens		2 Broke Girls	Two and a Half Men
CTV	The Flash		This is Us		Marvel's Agents of S.H.I.E.L.D.	
CTV Two	The Voice		Castle		Mike & Molly	Anger Management
Global	NCIS		Bull		NCIS: New Orleans	
Wed.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Dragons' Den		The Romeo Section		The National	
City	Lethal Weapon		Modern Family	Black-ish	2 Broke Girls	Two and a Half Men
CTV	Blindspot		Criminal Minds		Designated Survivor	
CTV Two	Arrow		Law & Order: Special Victims Unit		Code Black	
Global	Survivor		Chicago Med		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 (Sept. 15 – Oct. 20)					
CTV	The Big Bang Theory	The Goldbergs	Notorious		How to Get Away with Murder	
CTV Two	DC's Legends of Tomorrow		Criminal Minds		Mike & Molly	Anger Management
Global	Superstore	The Good Place/The Great Indoors	Pitch	The Blacklist / Pure Genius (starting in October)		
Fri.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Marketplace	Hello Goodbye	The Fifth Estate		The National	
City	Hell's Kitchen		TBA		2 Broke Girls	Two and a Half Men
CTV	Grimm		The Exorcist	Blue Bloods		
CTV Two	The Vampire Diaries		Shark Tank		Mike & Molly	Anger Management
Global	Macgyver		Hawaii Five-0		TBA	
Sat.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	Hockey Night in Canada					
City	Hockey Night in Canada					
CTV	The Big Bang Theory	American Housewife	Mike & Molly	Anger Management	Saving Hope	
CTV Two	Flashpoint		Motive		W5	
Global	TBA					
Sun.	8:00	8:30	9:00	9:30	10:00	10:30
CBC	This is High School	Canada's Smartest Person	This Life		The National	
City	Nirvana The Band The Show	Son of Zorn	Family Guy	The Last Man on Earth	TBA	
CTV	Once Upon a Time		Secrets and Lies		Quantico	
CTV Two	Dancing with the Stars				Mike & Molly	Hot in Cleveland
Global	NCIS: LA		Madam Secretary		Elementary	

*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. Red indicates new programs.



ENTER THE BRANDED PODCAST

MILLENNIALS ARE HOOKED ON – OF ALL THINGS – THE DIGITAL VERSION OF OLD-TIMEY RADIO SERIALS. HERE'S HOW COMPANIES LIKE SHOPIFY AND DESJARDINS ARE PLAYING ALONG.

BY MARK BURGESS

Above: Shopify content marketing manager Mark Macdonald (bottom left) and Pacific Content principal Jennifer Ouano and founder Steve Pratt (right) are behind the brand's podcast, *TGIM*.

It begins with a celebration of Mondays, of those who can't wait for the week to begin. There are some motivational lines about starting a business, and a hook about one entrepreneur's unconventional path: "The most influential people in my life, to date, have been murderers," we hear him say.

The host tells us we're listening to *TGIM*, "the essential podcast for ambitious entrepreneurs like you." And then the kicker, subtle but unmistakable: "From Shopify."

The February launch of *TGIM* (Thank God It's Monday), the online shopping platform's branded content podcast, demonstrated a relatively new play for marketers: branded content with intimate, flexible storytelling in a space where more and more Canadians are spending time. The CRTC's 2015 Communications Monitoring Report said 21% of Canadians listened to

podcasts in 2014, and Media Technology Monitor's spring 2016 forecast showed that number rising, with 23% of Canadian adults listening to a podcast at least once in the previous month.

Consumers – particularly millennials – are cramming their media consumption into all available moments, whether it's at the gym, walking the dog, cooking or commuting. And podcast hosts are often speaking directly into a listener's ear, creating a unique relationship. It's easy to see why brands are joining the podcast party.

After experiencing an initial boom more than a decade ago, the medium entered a new phase when *Serial*, the exceptionally popular NPR real-crime show, aired in October 2014 and quickly gained millions of listeners (it became the first podcast to reach five



million downloads on iTunes, getting to 80 million within six months of its first episode). The show's launch coincided with an update to Apple's mobile operating system, which started to automatically include a podcasting app, thus lowering the barrier.

Netflix had also changed media consumption, says Steve Pratt, founder and co-owner of branded content podcast company Pacific Content in Vancouver. Consumers became more comfortable streaming (better mobile data plans also helped) and more accustomed to à la carte content.

As podcasts' popularity grows, ads are becoming more invasive, often interrupting shows several times, Pratt says. They're also getting more

expensive: rates for popular shows range from \$15 to \$40 per 1,000 listeners – roughly three to five times what a traditional radio spot costs – with the top shows going for \$100 or more, *The Financial Times* reported in December.

Of course, going the branded podcast route means absorbing the costs to create your own content and build your own audience. Shopify wouldn't say what the show costs to make, while Pratt would only offer that Pacific is a "premium-quality service, so the podcast is going to be an investment."

Shopify content marketing manager Mark Macdonald says its strategy with *TGIM* is to build "a media asset that you control for the long term as opposed to renting some ad space temporarily. We really view it as an investment in our audience, our content and our merchants."

Tom Eymundson, the CEO of Pirate Group who has worked with companies to develop branded podcasts, says developing a high-quality, five-minute episode (with announcers, licensed music and sound effects, and creative provided by the client) would cost somewhere in the range of \$6,000 to \$10,000. That's roughly what it costs to produce a 30-second radio spot, he says, before the media buy.

Pratt was among the first to go all in with branded podcasts. The former director of digital at CBCMusic.ca left

the public broadcaster in 2014 to start Pacific Content. The plan was to develop all forms of branded content.

"Then *Serial* came out and we realized that we all had experience podcasting and that there was no one taking a Red Bull-like approach to the world of audio," he says.

Red Bull and GoPro make great content "that epitomizes the brands' voice and values and is geared toward its target audience," but with "a very light touch" when it comes to the branding, Pratt says.

So why not try the same thing in podcast form? It's a less crowded space than Facebook, Twitter and YouTube, and a good way for companies willing to get in early to differentiate themselves, he says.

The first brand Pacific pitched was Slack, a San Francisco-based workplace communication platform. The company agreed. Fourteen months and almost 30 episodes later, the *Slack Variety Pack*, a half-hour show about office culture and workplace innovation, has more than 4.5 million downloads.

"It's building long-term relationships with potential customers; it's giving them a really fantastic first touch with the brand; and because it's such an intimate medium, it creates a lot of emotions with the stories that you can choose to tell," Pratt says.

For Shopify, Macdonald says, *TGIM* is a natural evolution from the brand's blog, which provides advice to online entrepreneurs. The podcast can reach a segment that prefers to access Shopify's resources in audio format. The focus is on building an audience, since "providing a call to action or tying it back to something can be challenging sometimes," he says.

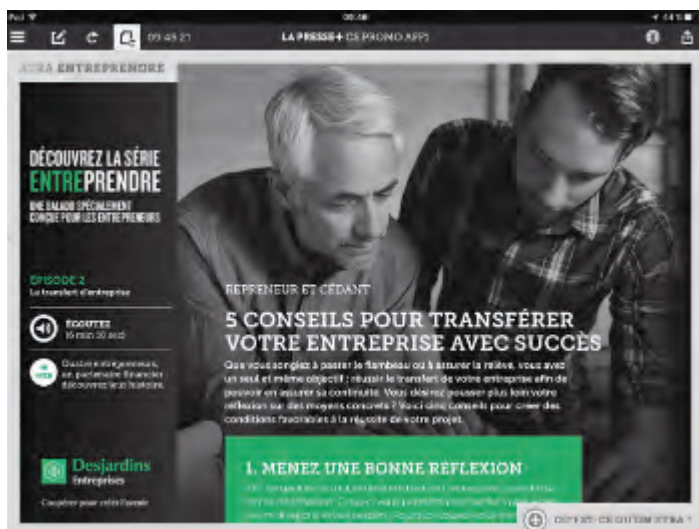
Shopify's strategy is to get iTunes subscribers (the show has more than one million listens and downloads, across platforms), but it's also providing thorough show notes there with the hope of driving listeners to the Shopify website.

"If there's a segment on cash flow in *TGIM*, then in the [iTunes] show notes we'll provide a link to our blog posts on how to manage your cash flow, which also contains a free cash flow planning spreadsheet," Macdonald says. The show can "bring people into the Shopify ecosystem and start a relationship with us."

It also posts individual segments of each episode on the blog and shares them on social media, and it's working with audio app Stitcher to have the shorts shared there as well.

Most of *TGIM*'s development was done when Pacific visited Shopify's Toronto office for a full-day workshop to learn about the brand. Pratt and his team took the reins on creative from there, though there's still week-to-week interaction: Pacific's producers are on Shopify's





internal Slack for easy communication, and Shopify makes use of its network to help secure interview subjects.

While Shopify and Slack's shows are half-hour, magazine-like series with four to seven stories per episode, the show Pacific makes for Envoy, a U.S.-based tech company, is only five minutes long.

Quebec-based banking co-operative Desjardins has done a mix of short- and long-form podcasts this year, the latter a callback to the old "brought to you by" sponsorship model from early radio and TV.

The brand partnered with Montreal-based magazine *Urbania* to showcase the province's entrepreneurs in a five-episode podcast series (each in the 20-minute range) called *Histoires d'affaires*.

The magazine's spring 2016 issue featured profiles of 50 Quebec entrepreneurs, and it wanted to use the extensive interviews in another format. *Urbania* developed all the content, with no editorial role for Desjardins. Media agency Touché brought the two together.

"When we heard the stories that they were working on, we thought, 'That's actually the kind of stories that we [experience] with our clients and that we want to share with them,'" says Karen Lafleur, Desjardins' project leader for the collaboration with *Urbania*.

Partnering with the magazine meant the young, entrepreneurial audience the brand was trying to reach was built in, and *Urbania* also became a partner in



Top: Desjardins worked with LaPresse+ to develop *La série entreprendre*. **Bottom:** The co-op partnered with Montreal magazine *Urbania* for a podcast about the young entrepreneurs featured in its spring 2016 issue.

disseminating the content through co-ordinated social media efforts.

"Presented by Desjardins Entreprise" appears prominently, in French, on the podcast's web page and, as with *TGIM*, Desjardins gets a "presented by" readout in the show's introduction. It doesn't interrupt after that. The co-op also creates shorter clips from the episodes to share on social.

For its own five-minute episode podcast, *La série entreprendre*, Desjardins worked with LaPresse+ to make short videos that it then repurposed in podcast form.

Although the program discusses the co-op's offerings, featuring Desjardins clients and employees, Lafleur maintains it's less aggressive than other marketing, focusing more on telling a story and demonstrating expertise. Desjardins wouldn't share the programs' costs, and said it hasn't done audience or ROI measurement for either series yet.

Pirate Group's Eymundson says the risk of losing the audience by being too assertive with the branding – which applies to all branded content – is heightened because of podcasts' intimacy.

"Most of them fail because sponsors can't get out of the way of themselves," he says.

Pratt says sponsored podcasts work for brands "of a certain size and certain mindset to be able to invest in a decent top-of-funnel strategy," since the podcasts aren't going to result in direct sales within a short time frame.

For Shopify, Macdonald says the audience strategy is longer-term business building: "We're viewing this very much as a marathon instead of a sprint."

As podcasts grow in popularity and more media outlets get in on the action, the competition will only get stiffer for brands competing in the space.

Macdonald says Shopify is already looking at potential topics to build other podcasts around.

In late 2015, the brand brought *Shopify Masters*, which had been an unofficial podcast featuring interviews with Shopify merchants, under the brand's banner. That show is more actionable, case study-style content compared to *TGIM*'s more general interest.

Though Macdonald acknowledges that, as far as content goes, "it's never been noisier than it is now," he's confident the brand will find an audience if it sticks to its mandate of free but valuable content without an immediate sales pitch.

"I really don't think people are viewing it through a lens where they're saying, 'OK, this is from a brand and so maybe I should take this with a grain of salt,'" Macdonald says. "A lot of the stories that we're featuring on the *TGIM* podcast aren't even people that are using Shopify. They're just really compelling stories about entrepreneurs. We feel like that comes through." 🐼

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NESTLÉ LOOKS OUTSIDE THE NEST

THE WORLD'S LARGEST FOOD COMPANY TURNS 150, WITH A PLAN FOR MORE INNOVATION AND A CORPORATE IMAGE BOOST.

BY MEGAN HAYNES

Clockwise from top: Nestlé cracked the code to instant when it developed Nescafé at the Brazilian government's request; founder Henri Nestlé and (to his right), the first baby formula; the brand promoted its Chunky line in 2012 with crash test dummies; Condensed milk set Nestlé on its confectionary path, leading to the first mass-produced chocolate bar.

It might be easy to overlook Nestlé, but it would be difficult to ignore its presence in Canadians' lives. Most people interact with the brand throughout their lives – from babies drinking its infant formula and children buying a sweet treat to parents baking chocolate chip cookies and young adults feeding their furry pets.

But Tracey Cooke, Nestlé's head of marketing, is frank when she says the company hasn't always put its best corporate-name forward, especially considering the sheer volume of product lines under its umbrella.

Nestlé is a \$116 billion-a-year global behemoth – the largest food company in the world.

In Canada, it pulls in \$2.3 billion in sales, and includes a portfolio of top-selling brands in various categories. Today, its team of 90 marketers, alongside its agency

partners (which include Publicis, OneMethod, J. Walter Thompson and MacLaren McCann for creative and Group M for media), manage more than 50 different brand lines, including top-sellers Kit Kat, Nescafé, Häagen Dazs, Purina, Perrier and Good Start.

In Canada, it dominates, controlling the lead spot in chocolate (15% of market share, tied with Hershey), frozen pizza (42% share), pet food (35% for cats, 28% for dogs), ready meals (19% share), baby food (22% share) and bottled water (30% share of retail sales), according to market data from Euromonitor.

But amid its success, there's growing pressure on the company as consumers move away from packaged and frozen foods towards healthier options, and demand more transparency from brands.

So, as it celebrates its sesquicentennial anniversary,

WHILE NESTLÉ (THE MAN)

opted against advertising in his early days, he wasn't a complete stranger to the power of branding. When a change to the company logo was suggested – from the bird's nest (the Nestlé coat of arms) to the Swiss flag's cross – Nestlé balked, saying the original was required for the brand to go global and avoid alienating potential markets, according to Heer. The nest has stayed relatively unchanged ever since.

1868



1966



2015



2016



the Nestlé name is being put more front and centre, Cooke says. “A lot of people think Nestlé is a big faceless organization,” says Cooke. But when it began, it was the furthest thing from a multinational corporation.

In 1866, German-born, Switzerland-based pharmacist and inventor Henri Nestlé developed an infant formula to provide a more nutrient-rich milk option for mothers who either couldn't or wouldn't breast feed (while he wasn't the first to invent a breast milk substitute, other infant formulas lacked the appropriate nutrients to keep babies healthy). He would later expand into condensed milk (after Anglo-Swiss Milk Company, makers of Milk Maid condensed milk, jumped into the infant formula game), which would become a key ingredient when the company created the world's first mass-produced milk chocolate.

Early on, the brand eschewed advertising because Nestlé, the man, said it “cost too much and yielded too small a return,” according to Jean Heer in his book *Nestlé – 125 years: 1866 – 1991* (originally produced for Nestlé for its 125th anniversary).

Despite its lack of marketing, the company grew quickly and, by the start of the Second World War, had a presence across the globe. It launched in Canada in 1918 as the Maple Leaf Condensed Milk Company.

Nestlé would continue its founder's innovative tone by creating first-of-its-kind products, such as the first line of instant coffee (though, during the war, the U.S. patent office released the formula, which allowed competitors to swoop in and mimic the process, taking away from Nescafé's “wow” factor on launch, wrote Heer), which was followed by other instant drinks, including Nestea and Nesquik.

Throughout the second half of the 20th century, Nestlé expanded quickly through a number of brand acquisitions, delving into categories like frozen foods (picking up Stouffers and Delissio in 1981 and 2010, respectively), pet food (picking up Friskies in 1985), chocolate (with the acquisition of Rowntree in 1988), water (picking up Perrier in 1992) and ice cream (with Ault Foods in 1997).

The company's growth seemed unstoppable. However,

in the late '90s, a trend started to take hold.

Throughout the '80s and '90s, there were a number of “fad” diets, says Shelley Martin, CEO and president of Nestlé Canada, who got her start working in its pet food marketing department in 1990.

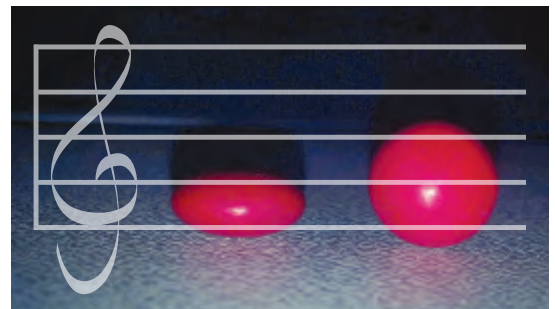
Even so, at the turn of the century, diets started shifting: consumers were more concerned with overall health and wellness, she says. To respond, the brand started lowering the calorie counts of some of its offerings, rolling out new snack-sized packaging and even taking out some artificial ingredients.

This desire for healthier foods from transparent companies has become more pronounced. A brand's story and its ingredients' origins are important to consumers, while social media has completely upended marketing plans.

Nestlé had become a massive marketing company, often entrenched in its ways. While the scope of the marketing team was impressive, its tried and true efforts started falling behind as consumers shifted to digital media.

Working with its agency partners, Nestlé recognized the need to be more agile, more externally focused and dedicated to corporate brand building, says Cooke.

She points to herself as one of the early signs of the company's shift. A former creative director at Maclaren, Cooke is the first agency person the brand has ever



ONE OF THE COMPANY'S MOST ICONIC JINGLES

(“When you eat your Smarties, do you eat the red ones last?” written by Gary Gray) didn't originate under the Nestlé banner. Smarties, while under the Rowntree corporation, with the help of Ogilvy and Mather, released the jingle in 1967. It remains one of the most memorable in Canadian advertising, says Martin Shewchuk, former CCO at JWT. Smarties retired it nearly 30 years later for a more “ownable” catchphrase, Geoff Massingberg, VP confectionery at the time, told *strategy*. But when the brand tried to target young adults in the early '00s, it re-introduced the jingle to tap into their nostalgia, says Shewchuk.

Perrier joined the Nestlé family in 1992. Today, the company is the leading bottled water maker in Canada.



THE EARLY '90s saw an increase in brands participating in database marketing. And that's when Nestlé capitalized on the special bond between felines and their human pets to launch the Cat Club program for Friskies, Martin says. Monthly content packages, including a newsletter with cat-relevant info and coupons, were mailed to subscribers. As the program became more sophisticated, tracking data (such as redeemed coupons) and personalized offerings were included. While she doesn't have statistics on the early years, she says it was a fundamental growth tool. Database marketing was eventually rolled out to a number of other lines, including infant formula, and is still heavily used today, she says.



SHELLEY MARTIN SAYS a lot of iconic branding rolled out in the early '90s across Nestlé's portfolio, including the haughty Fancy Feast Persian cat and the "How do you like your coffee? Crisp!" joke. The famous "Bubbies" campaign was created by Ogilvy and Mather and directed by Andrea Martin. It was so popular that it was brought back to air in 1999 after an eight-year hiatus.

hired, and today she's leading Nestlé's marketing team.

"When I first started [in 2013], we had three brands on Facebook. We were lagging behind [on digital] in Canada," she says. "There was an intervention here, and we really had to look at how we were communicating."

Since then, a focus for the brand has been on strong moment marketing for social platforms. Cooke points to executions, such as the 2014 partnership between Kit Kat and PepsiCo's Lays, which pitted sweet versus salty snacks on Twitter during the Super Bowl. The small campaign, led by OneMethod, generated more than 500,000 impressions.

The company is innovating on different platforms, using new channels like Periscope (where it live-streamed the eight-hour production of multiple Delissio pizzas to reach its 25- to 35-year-old female demo), and Tinder (where it connected millennials with Nescafé, using irreverent avatars that encouraged users who swiped right to learn more about the brand online). Both of these programs were led by OneMethod.

It also continues to try to make its products

healthier – most recently reducing sodium across its portfolio of brands by 10%.

Nestlé is also delving into content marketing, with campaigns like the Coffee Crisp 75th anniversary execution in *Macleans*, from ZenithOptimedia, in which 75 historical events were commemorated; or the more recent "Sudbury Incident," by McLaren McCann for Coffee Mate, which featured a social media mockumentary about a mysterious incident that left residents desiring rich and creamy coffee.

It's not all smooth sailing, of course: some categories are being affected more than others in the new world order, Cooke says. For example, frozen foods, across the board, are on a downward trend. In response, Nestlé is looking at rebranding Stouffers, including adapting a U.S. campaign (which focuses on the brand's heritage and how the food is made) for the Canadian market.

Consumers are demanding transparency from organizations. As a result, more efforts are being placed on promoting the Nestlé parent company. She points to the 2014 relaunch of its website, where Canadians

Happy Anniversary

Nestlé

To celebrate 150 years, we released
150 doves in your honour.
How could we have known they'd
band together and wreak
almighty bird-havoc!!
so small... SO BEAKY
Please send help!

Top left: “The Sudbury Incident” chronicles a city’s sudden desire for Coffee Mate.

Centre left: Delissio Canada was one of the first Nestlé brands to live stream.

Centre right: CSR, including sustainable farming, is taking centre stage in its marketing.



ONE OF SHEWCHUK'S FAVOURITE Nestlé commercials was its 2004 Silver Cannes Lion-winning campaign by JWT that tapped into the male model craze post *Zoolander*. As the model lamented how hard his job can be, the commercial asked, “If this guy deserves a break, don’t you?” It helped propel Kit Kat back into top spot in the confectionery charts.



can find information about the origins of ingredients in popular items and the histories of those goods, as a recent effort. Catherine O’Brien, Nestlé’s SVP corporate affairs and communication, also points to the brand’s participation in the Food Network’s *Food Factory*, which toured the company’s plant.

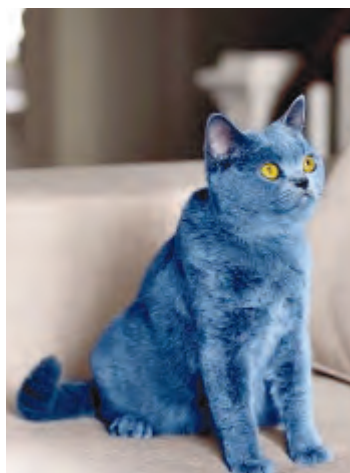
This hasn’t always been easy, of course. Nestlé has

been in the media repeatedly over the past few years over its water brands. Most recently, chairman Peter Brabeck-Letmathe said in a documentary that water wasn’t necessarily a “public” right (he has since clarified his remarks), while in Canada the company has come under media and public scrutiny over its plans to bottle water in various towns across the country.

On the positive side, Nestlé is telling its CSR story to the world, putting its health innovations and sustainable farming efforts (which include using responsibly harvested fish and helping women in Africa and Asia get a leg up through partnerships with Nestlé) front and centre through owned, PR and social channels, O’Brien says.

Other brand-focused marketing efforts include the current 150th anniversary campaign. While the majority of Nestlé’s celebratory efforts are internal (and on packaging), social channels are being taken over with historical trivia, O’Brien says, helping consumers connect with the brand’s past more readily than they might have previously been able to.

“A lot of people love our brands, but they don’t remember Nestlé is behind those brands,” Cooke says. “So we’re working at threading that needle.”



WHEN SMARTIES removed artificial colouring from its candies, it was unable to reproduce blue through natural means. As a result, for a year, consumers were deprived of the blue chocolate. Nestlé celebrated finally cracking the formula by introducing a new brand ambassador – a blue cat – to deliver the news on social platforms and TV that the colour was back. The campaign resulted in a 5% lift in Smarties sales.



AToMiC | 2016

Disruption (and furry animals) ruled at the 2016 AToMiC Awards, held at Toronto's MaRS Discovery District on May 26. Uber and Rethink took home the Grand Prix for the "Uber Safe" campaign, for best disrupting traditional thinking. *Stimulant* hosted a silent auction that showcased creatives' "Passion Projects" while fundraising for NABS. See all the winners at atomicawards.strategyonline.ca.



1. Ryerson professor and AToMiC co-host Ramona Pringle brings out Coco in a bid to get the show trending. | 2. AToMiC jury co-chairs Mark Childs (Samsung Canada's CMO) and James Stewart (Geneva Film's president) present the Grand Prix. | 3. Cundari CCO Sean Barlow, the show's other co-host, introduces Buck the bunny. | 4. CBC's Kirstin Hosick, Noyam Hilmi and Steven Pitkanen (far right) with ZenithOptimedia's Crystal Oxley (second from right). | 5. Rethink partners Mike Dubrick, Aaron Starkman and Joel Holtby with their haul of awards. | 6. Nancy Crimi-Lamanna and Jeff Hilts from FCB. | 7. SickKids' Lisa Charendoff, Cairns O'Neil's Tim Hughes, Shaftesbury's Julie Lacey and CBC's Michela Geronimo. | 8. Mediacom's Alaine Perrow, Michael Mills and Amber McKean. | 9. Rooftop's Matthew Parish donated an "M" light fixture to *Stimulant*'s "Passion Projects" silent auction. | 10. JWT's Rebecca Brown and Sarah Stringer. | 11. Taxi ECD Jeff MacEachern. | 12. The show's final pet, Sidney.

ALL PHOTOS BY PARAND ESHRAGHI

The battle for cross-platform data

BY ROB YOUNG

A long, long time ago, Barry Base, president and CD of the Base Hamilton Edwards ad agency, designed a series of print ads promoting *Homemakers*, a digest-sized, controlled-circulation women's service magazine, to the ad community.

Four GI Joe-style ads were created, each depicting a mass medium through a military metaphor: TV (the air force); newspaper (infantry); radio (tank division); and magazine (artillery). The point was each medium had a role to play in the marketing wars, and when it came to precision target strikes, magazines in general – and *Homemakers* in particular – couldn't be beaten.

Today, addressability places the internet in a unique military category: sniper-like precision scaled up with cruise missile-like speed and power. It's in conflict with all legacy media to some extent and, given the evidence of online ad revenue growth and legacy media revenue stagnation, the internet is winning.

According to CMUST 2015, 18- to 34-year-olds are spending more time with internet-based video content, which Google and Facebook are just beginning to monetize. No wonder our industry south of the border has moved so quickly to develop cross-media platform database functionality, blending TV viewing with internet behaviour. How could an internet schedule complement light TV viewers? What weekly reach is produced by a TV and online video combo campaign? These

questions can only be addressed definitively through a cross-media database.

The TV industry is taking note. The U.S. upfronts demonstrated interest in cross-media platforms, such as ABC's "Unified Insights" approach, which

draws on both TV and internet data sources. But Linda Yaccarino, chair of NBC Universal ad sales and client partnerships, was quoted as saying: "I don't care what those Silicon Valley guys say – there is no algorithm for heart-pumping, breath-holding premium content."

The TV industry's suggestion that only long-form content qualifies as true "video" does not jive with 18- to 34-year-old behaviour or media planner and buyers' increasing drive toward TV/internet campaign integration. A head-to-head



comparison would offer clarity. Neither the TV nor the internet industries can fight the video wars effectively and strategically without a cross-media platform.

In the U.S., cross-platform development has progressed rapidly because the two main contenders, ComScore and Nielsen, have fingers in both TV and internet measurement pies. In Canada, progress is much slower, and here's why.

Set-top box (STB) data is tightly held by the big telcos. Non-profit Numeris, our TV sample-based audience measurement service, is beholden to its membership and must act with extreme care. The creation of a Canadian cross-platform database will require goodwill, unusual partnerships, patience and time.

There are some positive signs. Numeris was selected by the CRTC-mandated STB working group to extract usable viewing information from raw STB data to enhance TV audience measurement.

The results of a technical feasibility test expected this summer will be reviewed by the working group and may be followed up by a second test that would produce an integrated Toronto data set (STB combined with Numeris TV data) sometime in 2017.

Numeris is also searching for a digital data partner to further develop video digital audience data. What is not clear is the extent to which Numeris shares Nielsen or ComScore's vision of a cross-platform database.

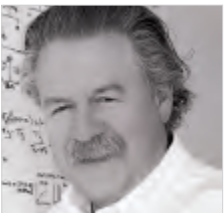
From ComScore's point of view, a Canadian cross-platform database would merge two very large media databases: STB data, controlled by the cable companies, and internet usage data like ComScore's Census Network.

The key to ComScore's cross-platform measurement is finding a connection or "hook" between the two data sets, such as a unique household identifier. Given the sensitivity of these databases, the household-level information might be hashed and matched by a third party.

On the TV side, cable companies that collect STB tuning data have a number of different ways to identify households' viewing content. On the online side is ComScore's Census Network data. This is a collection of online interactions based on tagged digital content from devices used by millions of Canadian households. This is one big bag of de-duplicated internet usage data with a household identifier hook on the top. A cross-platform database attaches the TV tuning and internet usage data using that household-level hook.

This type of data could be leveraged in two powerful ways: establishing a "deduped" Canadian currency for content "video" ratings and quantifying ad campaigns across screens.

Maybe it's a war or just a skirmish, or maybe it's neither, yet. But both sides are sizing up what could be the sniper/cruise missile of media analytics: the cross-platform database.



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PROMO!

AWARDS | 2016

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Which program will take the crown in 2016?

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DATA GETS UP CLOSE AND PERSONAL

With all these data advancements happening in so many different areas, it might be hard to visualize how they'll all interact in a single, integrated experience. Scott Suthren, director of strategic planning at Innocean Worldwide Canada, imagined what might become a typical daily interaction with a company just four years from now.

 New Reply | Delete Archive Junk | v Sweep v Move to v Categories v ...

Sent: Jan 25, 2020
To: Scott Suthren
From: Sandi Snowflake
Subject: Your delicate snowflake virtual check-up

Dear Scott,

Hello from Delicate Snowflake Data Reporting Systems and Naturopathy! We are so blessed and emotional that you continue to share your full data stream with us. As you know, we believe in the spiritual healing power of data transparency. We love you as a quantified, integral whole, and fuse ancient healing arts and substances with modern technological advances in data science to empower you to shout out: "Oh Quant Body, HEAL THYSELF!"

When are you coming to see us? We have been expecting you for 20 days, 12 hours, 6 minutes and 3 seconds. You were at 43.6532 degrees N, 79.3832 W when the geofence around the viral cough search spike started, so we knew it was only a matter of time until you would seek your optimal, quantified self. Your 3 sec hover over our AdSensorium Unit 101 of 3000 retargeted ad variants flagged you in the system as highly anxious. Did you get our triggered email? Remember, we know you did!

With your current pulse rate of 61 bpm, your 12,392 steps, and caloric consumption sitting at 1450, you are in the 4th decile of patient look-alikes. We have a thought: Have you considered more kefir in your diet?

Remember what we told you? Your fridge indicates it was last stocked 30 days ago and you are trending well behind your average of 1L per 2-week period. With only 3.234B Lactobacillus acidophilus currently in your bowel, you may want to up your intake. Or take a shortcut: ask us about our fecal transplants!

Your recent chat behaviour indicates a 20% increase in bot interactions, but with average character counts declining at a rate of 3%. Are you finding your bots uninspired? Why are your conversations so clipped?

Are you less happy? Your friend count is statistically poor, to tell you the truth. Are you despondent and socially isolated? Our real-time data says you need 2.1 more friends to stream 3 TB of 1080p video to you to put you in line with other 35- to 44-year-olds with your BMI of 24.1. Something to think about before you become a statistic. Haha! We don't REALLY mean THAT statistic. But call us!

Thought Of The Day: I wouldn't sit beside that person right now. Yes, that person in yellow to your right. Trust us, we KNOW him.

Quant, love and sparkles,
Sandi Snowflake, ND, PhD





These guys are anything but predictable.
Unless we're talking ratings.

LETHAL WEAPON

this fall
WEDNESDAYS

CityTM