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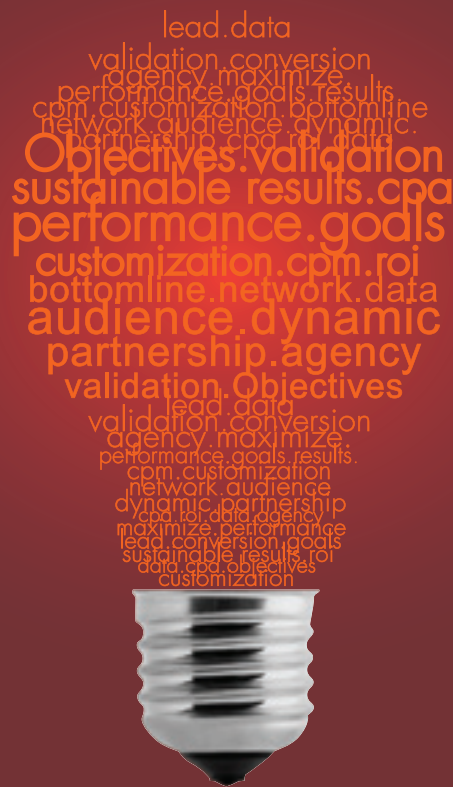
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# OMMA

THE  
AGENCY OF  
THE YEAR  
ISSUE  
JANUARY  
2011

THE MAGAZINE OF PUBLIC RELATIONS & ADVERTISING





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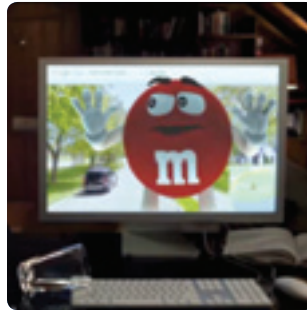
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OMMA Magazine picks the top creative agencies of the year. The competition was stiff, but OMMA managed to point out the true Commanders in the biz.



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Proximiy Canada launched a campaign in Toronto for M&M. The catch: Red went missing. Proximity created a campaign using wild ads, a creative Web site and mobile media. Jonathan Blum reports on the hunt.



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here's something you may notice about OMMA's choice of Agency of the Year for 2010, Wieden + Kennedy.

It's not what anyone would really refer to as a digital agency, and as such, it doesn't

follow OMMA's history of selecting digital natives.

w+k is probably best known for its television work and there is little demand for the agency to merely design traditional Web sites or infrastructure. But we are in an age of shifting paradigms. And we felt that w+k was: a) representative of that shift; and b) had piloted some truly groundbreaking and inspiring efforts.

The line between digital media and capital-m Media, to the extent that a line still exists at all, is becoming a bit of a blurred distinction at this point (with digital media even bleeding into the real world to boot, but you can read more about that in the detailed write-ups that follow). It's become increasingly difficult (and pointless) to really separate the disciplines. Consumers surely don't.

Even our pick for Best Web Design and Development this year, Rockfish Interactive, doesn't call itself a digital agency, but refers to itself as a digital innovation partner due partly to its approach and partly to its entrepreneurial drive (the company has launched several efforts independent of client work that differ significantly from typical incubator endeavors). So, too, is our Creative AOY, Pereira & O'Dell, involved in commercial efforts outside the ken of the agency world.

Joining the aforementioned in this year's crop are SapientNitro, Mullen, Phonevalley and Huge, each in its own significant way contributing to the startling evolution of the media and advertising industry. Collectively the group seems one of the strongest in recent memory when it comes to our criteria of innovation and industry leadership, perhaps owing to the fact that as budgets sagged and the ground shifted beneath their feet, the fleetest ruled the day.

John Capone  
On Twitter @justcapone

# OMMA

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STUDY

## Where People Are Spending Their Time

**T**he average online consumer in the United States is now spending as much time on the Internet as he or she does watching TV offline. This is according to Forrester Research's annual study "Understanding the Changing Needs of the US Online Consumer."

If this information, released last month, is indeed correct, it's a notable milestone. But is it true?

There are skeptics. In a blog post, Andrew Wallenstein, senior editor at PaidContent.org and a media commentator for NPR, questioned whether the report was accurate given that it relies on subjective self-reported data from consumers as opposed to the objective metered measurement provided by companies like Nielsen and comScore.

The likes of Glenn Enoch, vice president/integrated media research at ESPN and comScore executive chairman and co-founder Gian Fulgoni, have also taken issue with Forrester's research.

You have to acknowledge that Enoch and Fulgoni just might be biased.

Come to think of it, I should

acknowledge that I might be biased — I once worked with Wallenstein at an Internet start-up and I was impressed when I realized he took a critical look at Forrester Research's report as opposed to simply sharing the results.

Jacqueline Anderson, the head researcher on the Forrester report, defends the report, telling Wallenstein there is value in self-reported data in that it distills the perception of what consumers believe is the reality of their consumption habit.

So is this report accurate? This debate could go on forever.

One thing is certain about research into media consumption: there is no certainty.

While self-reported information

from studies like Forrester's is always called into question because we don't always remember things the way they happened, the accuracy of the metered data we get from Nielsen and comScore has also been debated — the companies have been known to provide wildly different results when metering the same activity.

Arguments aside, here are some findings from Forrester's research based on the responses of 30,064 people surveyed last January and February.

### Boomers Are Spending Big Online:

Generation X is fueling e-commerce adoption, with 68 percent of them shopping online. Fewer Boomers are shopping online, but they are outspending Gen X by more than \$4.5 billion a year.

### Blogging Is So 1999:

Social networking has mass appeal. As for blogging, listening to streaming audio and IMing, only one-third of the online population in the United States is pursuing these activities.

### Media Is Migrating — Slowly But Surely — To Mobile:

Only eight percent of consumers with online-enabled mobile devices are using them to watch video and TV, but that number is double what it was in 2008.

Christine Champagne

**INSIDE** ▶ Fake Hilfigers p.6 Twitter gifts p.8 Jay-Z's new Web site p.10 Women fear social p.12



SOCIAL

# Fake Hilfigers Wary of Social Media

▶▶ The latest Tommy Hilfiger campaign is trying to prove its classic, preppy image can still be “cool” in the Facebook era. But the work seems to have created more irony than the prep-school envy it wanted.

The Hilfigers, a fictional upper-crust country club family prone to misadventures, were introduced this fall in global print ads. Shortly after, in mid-November, the company and its agency, Laird+Partners, broke the brand’s first TV ad in five years. It shows the fashionable family setting up an elegant outdoor picnic, which then comically descends into chaos. The campaign was designed to capture the brand’s “heritage of twisted preppy American sportswear” as well as the “chaotic fun of the holidays,” says Tommy Hilfiger. On [tommy.com](http://tommy.com), users could check out profiles of each family member and details on the looks they’re wearing in the TV spot.

This being 2010, rather than, say, 1995, the personalities of the family also have a chance to flower on Facebook, Twitter and other social media, where they can talk directly with consumers who are smitten by the ads.

But so far, no such luck—despite the fact that the brand has about 11,500 followers on Twitter and more than 676,000 likes on Facebook. The Hilfiger Facebook page offers text profiles of four of the family, but states that the foursome will not be posting any of their thoughts until New York Fashion Week in February.

Ironically, one fictitious family member named “Andre” is profiled on the main site as an alum of “a prestigious West Coast school, who has three social media start-ups in the pipeline.” Andre, however, is not one of the Facebook four. (But maybe he could consult and speed things along.)

All of which goes to suggest that for the fake Hilfiger clan, maybe it still is 1995. [Joan Voight](#)



BOOK REVIEW

# Writer Gets Inspired

▶▶ It wasn’t difficult for me to get inspired to write this piece on *Inspired*. Fear is a strong source of inspiration for me and I was fearful of how annoyed my editor would be if I didn’t turn in this article when it was due. I was also inspired to write by the inspirational nature of my subject, a book that finds authors Dorte Nielsen and Kiki Hartmann picking the brains of Europe’s creative elite — we’re talking

SOCIAL

# Buying a Virtual Plow with Points

▶▶ Sailing the Caribbean...skiing the Alps...sampling Napa’s finest — That’s how one might imagine American Express cardholders redeeming their precious “reward points.” Painting a more modest customer profile, however, AmEx recently added

fashion designers, architects, photographers and advertising agency creatives — to learn how they think, how they work and where they find inspiration.

*Inspired* provides insight from creatively gifted people like Rosie Arnold, deputy executive creative director at BBH London, and Wieden + Kennedy London executive creative directors Tony Davidson and Kim Papworth, as well as a peek at their work environments, the objects that inspire them and even their doodles. The hardcover book — originally published by Amsterdam's BIS Publishers in 2005 and

now in its fourth printing due to popular demand — is packed with photos.

It's interesting to discover what gets a creative person's juices flowing. For Arnold, it can be humor — more specifically, a good joke. "A really good joke forces you to look at things differently," she muses.

Martin Galton, creative director at Hooper Galton, has had some of his best thinking come out of things gone wrong. "I really love mistakes," Galton says. "I like it when you mishear things or when you've drawn something that is not quite what you intended."

Photography inspires

Davidson and Papworth.

They like to take pictures of cars with broken side-view mirrors because the remedies people devise to fix them — think duct tape — are inspirational to them.

Mark Denton, creative director at COY! Communications, says collecting items like board games from the 1960s, sparks his creativity. That said, Denton hates clutter, so after he amasses a collection, he gives it away and starts another.

Collecting doesn't work for everyone. Andrew Smart, art director at Mensch, collected plastic Japanese toys and football

annuals because he saw it worked for so many other creative folks, but collecting didn't inspire him one bit, so he stopped. As abstract as it sounds, the collusion of opposing forces does it for Smart, who says loud music in a tranquil setting and high-tech combined with low-tech triggers creative thinking in him.

Vicki Maguire, a copywriter at Hurrell Moseley Dawson Grimmer in London, finds inspiration strikes when she's seated, although not necessarily at her desk. "I don't know why, but I do my best thinking on the toilet," she confesses. [Christine Champagne](#)

online gaming points to its rewards menu.

For the program, AmEx teamed up with top game maker Zynga, which, for a limited time, agreed to accept "membership rewards" in exchange for limited-edition virtual goods — as well as physical and virtual game cards — for games like "FarmVille" and "Mafia Wars."

For 435 rewards points, for example, AmEx cardholders could buy a "manx cat" on FarmVille, while 1,000 points got them a \$10 gift card good at retailers like Gap and Old Navy, and 1,945 points was good for a Café World Amex Lightning Stove.

Apparently taking pride in the partnership, AmEx claimed to be the first financial services provider to offer reward redemptions for virtual games.

Not only did it represent a whole new "redemption category" for AmEx, but the deal reflected the company's "ongoing commitment to expanding and deepening the value we offer customers online," says Dan Schulman, group

president of Enterprise Growth at AmEx. ("Virtual value," we think is what Schulman meant to say.)

What's more, the interest that AmEx showed in the deal demonstrates just how popular online social games have become.

Zynga boasts over 198 million monthly active users on Facebook, according to market research group AppData, while the game maker has recently sought to

expand its reach beyond the top social network.

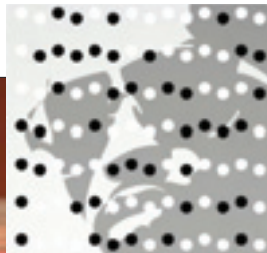
Even more remarkable, Zynga's estimated worth recently surpassed Electronic Arts's stock-market value. According to SharesPost — an exchange for shares of privately held companies — the game maker was valued at \$5.51 billion in late October. At the time, Electronic Arts, the second-largest game publisher by sales, was worth \$5.16 billion on the NASDAQ Stock Market.

Still, popularity doesn't always translate to prestige — a concept we always assumed was core to the AmEx brand. [Gavin O'Malley](#)





Diddy  
paired  
with  
Microsoft



MOBILE

## 12 Days of Tag

▶▶ Why support a charity when you can promote a new consumer technology, plug a rap album, and be charitable all at once?

Equally enterprising in nature, that's what Microsoft, Diddy and social marketing firm Izea had in mind with Twelve Days of Tag. Over the holidays, the program encouraged consumers to download Microsoft Tag — the software giant's mobile bar code reader — so they could access bonus content from Diddy's latest masterpiece, "Last Train to Paris" and help decide which causes would receive donations totaling \$50,000.

"It's the holiday season, you know, it's important to help out a charity," said the artist formally known as Sean Combs, Puff Daddy, Puffy, Puff, and P. Diddy. "I have teamed up with Microsoft to give something back — something back to my fans and the community."

Each day, Diddy tweeted links to Microsoft Tags that related to specific charitable causes. Those with the most "scans" at the end of each day received upwards of \$10,000 each. Charities vying for donations included Doctors Without Borders, United Way and Greenpeace.

Hoping to get a toehold with consumers and advertisers, Microsoft Tag bills itself as a new kind of bar code technology that connects nearly any real-world consumer good to information, entertainment and interactive "experiences" via mobile devices.

For marketers, tags are free to create and use, according to Elliott Lemenager, online community manager at Microsoft. Brands can display them on posters, billboards, product packaging, Web sites, clothing and any other consumer-facing "surface" imaginable.

When consumers scan a Tag using the free Tag Reader application on their mobile phone, it can automatically opens a Web page, add a contact to their address book, display a message, dial a number or, we imagine, play a little Diddy. **Gavin O'Malley**

TWITTER

## Twitter Gets into Gift Giving

▶▶ Getting into the gift-guiding spirit last month, Twitter tested out a service that suggested present ideas based on users' recent tweet history.

"Struggling to find the perfect gift?" Twitter asked. "Wish you could read people's minds to know what they truly want? Well, now you can."

In partnership with Amazon, TweeSP.com used a keyword-based search algorithm — or what Twitter called "extrasensory perception" — to select

gobs of priceless behavioral data but no killer business model as of yet.

Twitter would do well to offer more practical services to consumers. Indeed, despite design overhauls, big media partnerships and more star power than a telethon, the micro-blogger service remains a largely niche American pastime.

Only about 6% of American adults (8% of those online) are Twitter users, according to recent research from the Pew Research Center's Internet and

American Life Project. What's more, only about 36% of Twitter users actively use the service, while 41% hardly check their accounts if at all.

Meanwhile, just for fun, TweeSP.com

encouraged visitors to search through a list of popular Twitter users, including Snoop Dogg, William Shatner, President Barack Obama and Sarah Palin.

Turns out, Palin wanted nothing more than an AquaBourne shower radio, a Bowflex Series 7 treadmill and Niall Ferguson's *The Ascent of Money*, which attempts to demonstrate that financial history, including its involvement in politics and promising tech start-ups, is the essential backstory behind all history. 60



gifts from the e-tailer's millions of offerings.

Better still, clicking through to Amazon from TweeSP-activated TweeSP's affiliate code and all the revenue was donated to Toys for Tots.

TweeSP's ability to predict the perfect gift was reportedly mixed, but bound to improve with further testing. And while neither Twitter nor Amazon would say so, the experiment no doubt pointed to potentially lucrative services going forward — particularly for Twitter, which has





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▶▶ Jay-Z isn't just a rapper — or The New Sinatra as he boasts in *Empire State of Mind*, or The King of America, a title bestowed on him by *Rolling Stone*, or The Biggest Mr. Fancy Pants in Rap Ever.

Okay, I made up that last one. It's catchy, isn't it?

He is also a successful businessman behind ventures ranging from Rocawear to the New Jersey Nets and he's known for his creative and innovative approaches to marketing his products: the artist created all sorts of buzz and excitement last October

through the rapper's career, dividing it into four phases: The Beginning, Marcy to Madison Square, Corporate Takeover and I Run the Map. "The guy is legend, and I don't think everyone realizes how long his career has spanned and how influential he's been," says AgencyNet founder and CEO Richard Lent. "So we wanted to provide a retrospective of his career and give a look back on how incredibly impactful his music and personality have been on the rap game."

Social media integration comes in the form of

latest effort in online marketing. Read on as **Jeremy Davis**, partner/creative director at Built By The Factory; Razorfish executive creative director **Frederic Bonn**; and **Rashaun Hall**, a former journalist turned digital marketing strategist who now serves as senior manager of digital mar-

allow you to stop it, it can be a little discombobulating. But beyond that I thought it was a great front-door experience. I love the montage at the beginning. It's reminiscent of his recent *Empire State of Mind* video with Alicia Keys. **Bonn:** The first time I visited the site, I tried it on my iPad, and I was greeted

CREATIVE ROUNDTABLE: [JAYZHITS COLLECTION.COM](http://JAYZHITS COLLECTION.COM)

## A Jay-Z State of Mind

Industry insiders discuss the rapper's new venture

By Christine Champagne

when he promoted his autobiography "Decoded" through a location-based scavenger hunt with Bing.

Jay-Z followed up with the subject of this creative roundtable, an AgencyNet-created Web site — [jay-zhitscollection.com](http://jay-zhitscollection.com) — designed to spark sales of his latest album, *The Hits Collection: Volume 1*, which came out last November.

The site uses black-and-white photography and video as well as music to take visitors on a tour

a "Tweets Is Watching" feature through which fan commentary from Twitter appears on a graphical interface resembling an equalizer. "We wanted to bring that fan voice into the site experience," Lent says. "The site experience would not be as strong without it."

But is this site as strong as it could be?

It's time to face the critics and find out whether they're haterers or fans of Jay-Z's

marketing at Music Choice, drop their thoughts.

**A symphony of black-and-white images of New York City and Jay-Z's anthemic *Empire State of Mind* greet you when you arrive at the site. It makes me teary in a good way. Do you like the welcome?**

**Davis:** I do. It's extremely impactful and I really like the use of the large black-and-white images.

**Hall:** When sites automatically play music and don't

with, "You need a Flash player to see the site," so I was pretty much greeted with nothing.

**Was it wrong to build this site in Flash?**

**Bonn:** The question is not whether you do a site in Flash or not. The question is, do you provide the access from any device? You have a lot of Flash sites that have alternate versions for iPad and for iPhone.

**Hall:** I'm of the opinion



"[That an album was being sold] wasn't the first thing that hit me, which is a good thing." — **Jeremy Davis**, partner/creative

that as many touch points as possible are best.

**Davis:** With the iPad taking so much prominence in the market right now, I think they lost some of their audience. I'm not knocking the site. It's a phenomenal site. I'm just saying we would have made sure it was iPad-compatible.

with his branding.

**Davis:** He has really strong branding and he's really aware of what he's doing in that sense and pays a lot of attention to the importance of the consistency of that branding, so this makes sense.

**Bonn:** There are some nice elements — the video introductions are nicely treated, the black-and-white photography is interesting. It works fine for me, but I wouldn't say it's the most beautifully designed site I've seen. It's kind of simple and pretty straightforward.

**The site offers a retrospective of Jay-Z's**

fan as long as I have, from the beginning, you get to reminisce and if you're a younger fan of his, you get to discover new things.

**Davis:** This was definitely a creative approach to the content. The content was really stripped down and clean, so it was easy to use and easy to understand and navigate.

**The site taps in to the already ongoing conversation about Jay-Z on Twitter, pulling the tweets into this site. You can also add your own thoughts. Was Twitter the best way to make this site social?**

**Bonn:** Everyone's doing it now for promotion, especially for albums, putting Twitter everywhere you can, so their recognizing the ability for users to add their own voices is important, which is great.

**Davis:** The use of the

a bunch of bars.

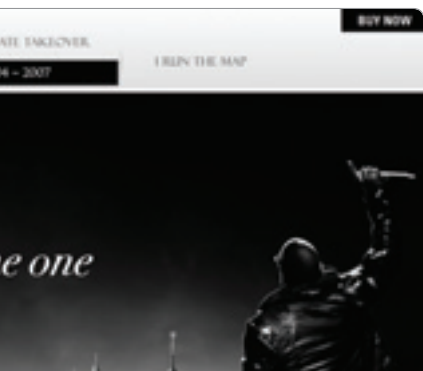
**Hall:** I like that you can scroll through the tweets at your discretion and you're allowed to go back and forth and respond to individual tweets as well as add your own tweet.

**Ultimately, the site aims to get people to buy Jay-Z's latest album, and, hopefully, spring for a more expensive package that includes limited edition headphones. But it is more of a celebration of Jay-Z's career than a hard sell. Do you think that was a smart approach?**

**Davis:** [That an album was being sold] wasn't the first thing that hit me, which is always a good thing. There are a lot of artist sites where you get there, and it's a picture of the artist and a record in their hand. So and so's *Jesus Christ Superstar* out now! Buy it at Amazon and iTunes! So I think it was good it wasn't being shoved down your throat here. It is a really engaging, interesting, beautifully done site.

**Bonn:** It is a reminder of Jay-Z's great songs, and I really like the integration of music and video, but I was expecting more, expecting to go deeper and be able to see more in terms of the level of content.

**Hall:** Given the difficult market in terms of selling albums, this is an innovative and fun way to opt people in to buying a product. I think the site is a success. ■



**Do you think the design of the site is in line with Jay-Z's aesthetic?**

**Hall:** Absolutely. He is very much a meticulous guy when it comes to his brand and how things that he is affiliated with work, even down to it being straight black and white and not being a lot of color. His video imagery has been like that over the last several years. It fits

**career, breaking it down into four eras. Is the content compelling?**

**Hall:** Putting things in this chronological sense allows you to walk the path with him and if you've been a

equalizer was a really fun way to visualize Twitter on this site, but I would have liked it to be more obvious, because if you're not interacting with the equalizer, it just looks like



# The Location-Based Gender Divide

Women's fear of predators is the biggest hurdle for location-based social media **by Erik Sass**

**One of the most interesting aspects of the new wave of location-based social networks** is the wide disparity in adoption rates by men and women: in November a survey by the Pew Research Center's Internet & American Life Project found that men outnumbered women 2-to-1 on location-based networks, with 6% of online men participating versus 3% of online women.

While some of this difference might be due to men making up a larger proportion of tech-obsessed early adopters, a discrepancy which past experience with other online services suggests will diminish with time, the "real" reason isn't something that will just naturally fade away: women are concerned about their personal privacy and safety. The question is whether location-based social networks like Foursquare, Gowalla and Facebook Places can effectively address this concern, which is impeding the development of a huge and potentially lucrative market.

It's probably not news to most readers that the threat of certain kinds of physical violence and intimidation is greater for women in general: in 2008, the U.S. Department of Justice estimated that women were the victims of 182,000 rapes or sexual assaults, compared to 40,000 for men, and in 2005-2006, there were 20 cases of stalking per 1,000 adult women

versus seven per 1,000 adult men. Complicating the situation, in most cases where the victim is female, the assailant is someone she knows — often quite well. In 2007, 21.5% of stalking cases targeting female victims were committed by an ex-intimate partner while 16.4% were committed by a friend, roommate or neighbor.

This last piece of information suggests that location-based social networks are facing a much more complex and intractable problem than anyone may have realized, because the usual nostrums — "make sure you adjust your privacy settings so strangers can't see your profile" — might not be sufficient. Indeed, strangers are only part of the problem — and a small part at that. Thinking about all the potential vulnerabilities quickly becomes an exercise in paranoia. For example, even if a female user blocks threatening users from seeing her pro-

file, they may well have friends in common on their location-based social network — and a determined assailant could seek out these people and (without revealing their intentions) casually glean the whereabouts of the intended victim. While this might sound implausible, we shouldn't forget that angry, deranged individuals are capable of making huge efforts to achieve their goals.

Of course, it's still possible for women to manage their location-based social network profiles in such a way to keep their whereabouts private, but this may involve compromises that diminish the utility of the services to users and marketers. For example, some users don't "check in" to a location until they are leaving, but that obviously makes it impossible to use the services to meet friends (or become the "mayor" of a particular spot, if that's your thing).

In short, the safety issue seems likely to remain a major obstacle to further adoption of location-based social networks by women, unless their concerns are effectively allayed by comprehensive, convincing security policies — something I'll be following with interest over the next couple years. ■



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facebook

Search

Advanced search  
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# Searching New Frontiers

The new year brings new ideas to search **by Laurie Sullivan**

**Welcome to 2011** and say “hello” to predictive sentiment and social search on PC and mobile.

Look for Google to not only add a sentiment layer on search results, but continue to add social signals and features on the engine that drives query rankings. Similar rankings will make their way into social networks.

As social and search continue to create a mash-up, some expect to see Facebook’s site search engine become part of a long-term ad network play. AimClear founder Marty Weintraub keeps waking up in the morning expecting to hear the news. He believes the future key for queries remains in social data.

Weintraub isn’t the only one. Andrew Pancer, COO at Media6Degrees, believes in 2011 the industry will hear an outcry from privacy advocates as soon as Facebook launches an ad network that works both on- and offsite. Facebook will remain committed to connecting social and search by weathering the storm to become one of the top

ad networks in the United States by year-end.

The new ad network will give advertisers one-on-one targeting and retargeting capabilities based on search terms. Some believe it will increase CPMS and give Yahoo and Google’s display-ad networks real competition. This remains a prediction until confirmed at the end of 2011.

Though search isn’t the most important activity inside Facebook today, it could become more critical as the social network moves down the line integrating some of the most important human activity. A recent study by the Pew Internet & American Life Project showed search remains the No. 2 online activity, second to email, a service Facebook introduced in 2010.

Advertisers who adopted mobile search campaigns early continue to benefit from higher click-through rates as more companies improve strategies, from Google click-to-call ads to revamped mobile Web sites. In 2011, expect to see mobile click-through rates rise and become more favorable than those on the desktop. Tablets will become close in size to mobile phones, perhaps 3 inches by 5 inches. Not quite the size of a smartphone.

Search works across all devices, though patterns differ. For those planning campaigns, James Beveridge, Performics senior analyst, says desktop search peaks on Monday and Tuesday and steadily decreases during the week and into the weekend; mobile search is the opposite. There’s an uptick on Friday, with the heaviest volume on Saturday and Sunday.

Aside from mobile, search will become important on tablets, too. More companies will likely begin to think about treating tablets as a third device, says Beveridge. Fulfilling the demand for information on-the-go, any past limitations were created by tethering search to a desktop.

As for either 3G and 4G cellular connections through AT&T, Verizon and Sprint, telecom companies will get smarter and do away with structured contracts and termination fees — wishful thinking for the New Year. ■



# BIGGER PICTURE?



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## VODKA

# Vodka Stays in Style

The vodka industry steps out of Siberia and into the nightclub **by Joan Voight**

**V**odka brands are tapping a diverse cast of endorsers as the industry fights to keep its lead as the most popular liquor sold in the United States. Pushed aside are old marketing pitches about a brand's proud Russian heritage and treasured traditions. Now it is about the party culture, fame and sharing.

## Wódka

Perhaps the most rebellious brand is the new Wódka Vodka, which thumbs its nose at the notion that high-end vodka has to be pricey. At about \$10 for a 750 ml bottle, the one-year-old Polish rye vodka nabbed a prestigious 90 rating (out of 100) from the Beverage Testing Institute in November. It is distributed in 20 states and five countries, and its advertising tends to be as frugal as its product. Billboards are running in New York, Los Angeles and Florida and will expand to Texas later in 2011. Most show straight product shots; some in New York are localized with the headline, "Hamptons Quality, Newark Pricing" and an offbeat photo of Wass Stevens, doorman at hip New York nightclub Avenue.

The brand's fall PR effort (basic theme: good vodka for cheap) caught bloggers' fancy and the resulting online buzz prompted articles in the mainstream press, including *The Wall Street Journal*.

"The first step was to build credibility as a premium product despite the low cost," says Gordon. After the company has built up its legitimacy, it will dive deeper into social media, "where the message can percolate."

Don't expect the witty, home-made tone of the marketing to get tarted up any time soon. Much like the Target brand in the retail world, "cheap chic is the right position for us," says Gordon. And that means



The brand's real personality resides on its irreverent Web site, welovewodka.com, which is built around Stevens, dubbed Mr. W and Farmer Bob, the humorous alter ego of Wódka's marketing chief Robert Parr. Those personalities will grow in the spring and summer of 2011, when Farmer Bob starts tweeting and Mr. W is the subject of parody videos on YouTube, says Brian Gordon, managing partner at MMG, Wódka's marketing agency.

no celebrities and no elaborate mixology. "Brands take that stuff way too seriously," he scoffs.

## Smirnoff

Smirnoff and Cîroc, both Diageo brands, have an entirely different take on glamour and social media.

Working with JWT, Smirnoff coordinated a massive global party event in fall 2010, The Smirnoff Nightlife Exchange Project. About 20,000 people attended elaborately staged branded parties on

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Nov. 27 in 14 countries: Great Britain, Brazil, Australia, South Africa, Lebanon, Canada, Poland, Thailand, Venezuela, the United States, Argentina, Germany, India and Ireland.

The idea was to pair up wildly different cities (think Dublin and Buenos Aires) that would swap local party ideas. DJs or other nightlife celebrities from each city, served as curators who planned and promoted the parties using the ideas from the sister city. Every step of the pro-

cess were posted on YouTube. The announcement of the city pairings, the arrival of the crates and the activities of the curators were also intimately covered online and shared among users.

As a media partner, MTV provided TV and Web coverage of the planning and final parties. AKQA and DEI Worldwide were hired to help with the digital elements.

The “transmedia” initiative “was a simple 140-character idea with a massively complex execution,” says Matt MacDonald, executive creative director at JWT New York. The campaign’s key goal was to give consumers some compelling content to pass around and “the crate served as our visual metaphor,” he says. From that viewpoint, the actual parties were only one step in the process. Within six days after the last guest went home, Smirnoff posted snippets filmed at the parties on Facebook. TV ads showing photos taken by partygoers are planned for early January.

MTV is creating a half-hour documentary covering the parties, slated to air in early 2011.

Nate Elliott, Forrester Research interactive marketing analyst, says the ambitious effort shows how a clear social media strategy can “drive engagement with a brand across multiple regions and interactive channels. Smirnoff showed fans that following the brand online will connect them with like-minded folks across the globe.” But did the campaign result in a bigger community of Smirnoff fans, particularly on Facebook? Results seem to be mixed. By Dec. 15 the U.S. Facebook page had about 248,000 “likes” and the worldwide page had about 152,000 “likes.”

## Cîroc

While Wódka is the \$10 rebel, Cîroc Vodka is going for the luxury end, with a \$30 price tag for 750 ml and a high-profile face. Sean “Diddy” Combs and Cîroc have had a strategic alliance since 2007, splitting profits 50/50 between them. Diddy’s job is to oversee brand management, so it’s no surprise that the hip-hop mogul shows up in a lot of the marketing. It’s been working: Diageo says sales of Cîroc, which is made from grapes rather than grain or potatoes, grew 552 percent from 2007 to 2010.

In its latest effort, the brand was positioned as the “Official Vodka of New Year’s Eve,” and sponsored red-carpet telecasts at award shows. It also expanded its Holiday Safe Driver initiative. For the last two years, Diddy, Cîroc and E! Entertainment teamed with the NYC Department of Transportation to laud designated drivers and offer New Yorkers free rides for after-holiday parties. This year, a tuxedo-clad Diddy hung out at high-traffic areas in three New York boroughs in early December. He and his handlers distributed thousands of prepaid \$25 debit cards that could only be used for public transportation and taxis until Jan. 2. Cîroc also ran “Drive Safe” spots on TV, on in-taxi TV and on a Times Square billboard.

Online, the company used Facebook to drum up entrants for a contest to select New Year’s Eve party correspondents. Fans were asked to submit videos of themselves and winners got to serve as E! TV reporters at celeb-hosted Cîroc New Year’s parties in Las Vegas, Vail, Chicago, New York and Miami. Diddy, by the way, was host of the Las Vegas bash. ■



cess was covered on Facebook, Twitter, YouTube and blogs.

It all started in September, when Smirnoff set up huge outdoor display crates in the 14 cities to announce the program. Smirnoff asked online fans and followers to tell the brand what made their city’s nightlife unique. Answers, ranging from “dancing in flip-flops on the beach,” to “late night falafels,” were placed in the crates. Then the brand posted Facebook updates asking people which city they’d like to exchange crates with.

Videos showing the crates being filled and get-togethers to celebrate the crates’ departure

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**AGENCY OF THE YEAR** ★★★

# WIEDEN + KENNEDY

**2010 will go down as the year somebody got it right.** By somebody we mean Wieden + Kennedy. And by got it right we mean a scalable two-way conversation, the unlimited promise of social media made real in the form of a man who might well now say: "I'm on a juggernaut."

Sure, the Old Spice Guy character originated in a TV spot, but it's his social media throngs that made him an international superstar. The lift that Old Spice got from the prolonged digital glide can be seen in not just what w+k did (and did brilliantly) in breaking the pitchman's fourth wall for real, but in the legions of imitators, spoofs and iterations as the man your man could smell like morphed into the meme your meme could spread like.

"I'm on a horse" is the first "where's the beef?" of the social age.

The eventual audience (for starters 140 million YouTube views and more than a billion

PR impressions) dwarfs that for the Super Bowl (where the original spot video ran). From the shot-for-shot video spoof for Brigham Young University's Harold B. Lee Library (the scholar you could study like) to the absurdist (and lengthy) Christmas card for First Round Capital (complete with response videos), the idea proliferated fast and continues to do so.

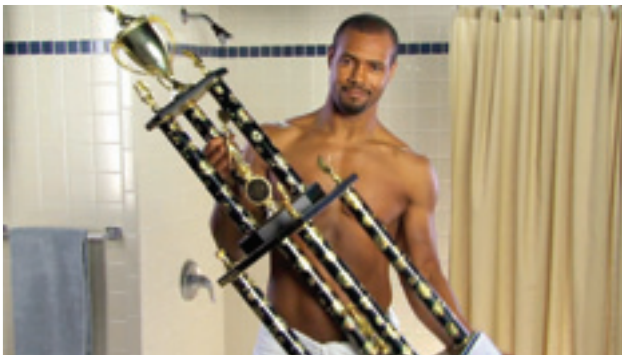
Of course, that iconic positioning is driven by great ideas first and foremost, followed by discipline or channel. Forrester analyst Sean Corcoran, calls w+k, "An ideas agency that essentially creates great content and has become versatile enough to distribute and react to it anywhere."

Audiences have learned to expect viral efforts from marketers and might be more callous

than they once were. They'll click on the link, maybe play with the dancing chicken or chuckle at the video and then IM it to a friend and forget it. Old Spice became a conversation that goes on to this day. "I still find it a bit crazy that it took this long for the advertising industry to leverage social tools to talk back through great creative," says Corcoran, "but you have to give w+k credit for being there first."

Renny Gleeson, w+k global director of interactive strategies, says the response videos came about as the team tracked the conversations spiraling all over. "We thought, 'hey, what if he could respond to those conversations? And Bob's your uncle.'" Bob's your uncle was a whole lot of hard work, flexibility, technical know-how (those couple of hundred video responses went up fast and were targeted, after all), a shower set, an exhausted actor and brand trust.

"We like how distribution playbooks can be digitally rewritten with a great idea. A bad idea won't be saved by a brilliant advocate engagement plan, an elegant mobile app or a clever search strategy, but increas-



ingly, good ideas can fail without them,” says Gleeson, “So those folks are built into our teams. What’s really inspiring is that a truly amazing idea has never had greater opportunities to inspire, motivate and move product.”

Gleeson doesn’t attribute the fireball that Isaiah Mustafa’s Old

Spice Guy became to some sort of divine inspiration that struck like a lightning bolt. “We’d spent five years working with P&G’s Old Spice team, taking chances together, screwing up right and scoring wins that built trust

between our organizations and widened the possibilities for the brand,” he says. “We could go real time because Old Spice trusted us.”

Perhaps most impressive in all this was the fact that this is P&G’s Old Spice we are talking

★ ★ ★  
Old Spice’s  
clever ad  
campaign  
caught  
attention and  
boosted sales.



*“Content may have once been a passive consumption experience, but done well, it’s the beginning of a conversation.”*

**RENNY GLEESON**, *Global Director of Interactive Strategies, W+K*

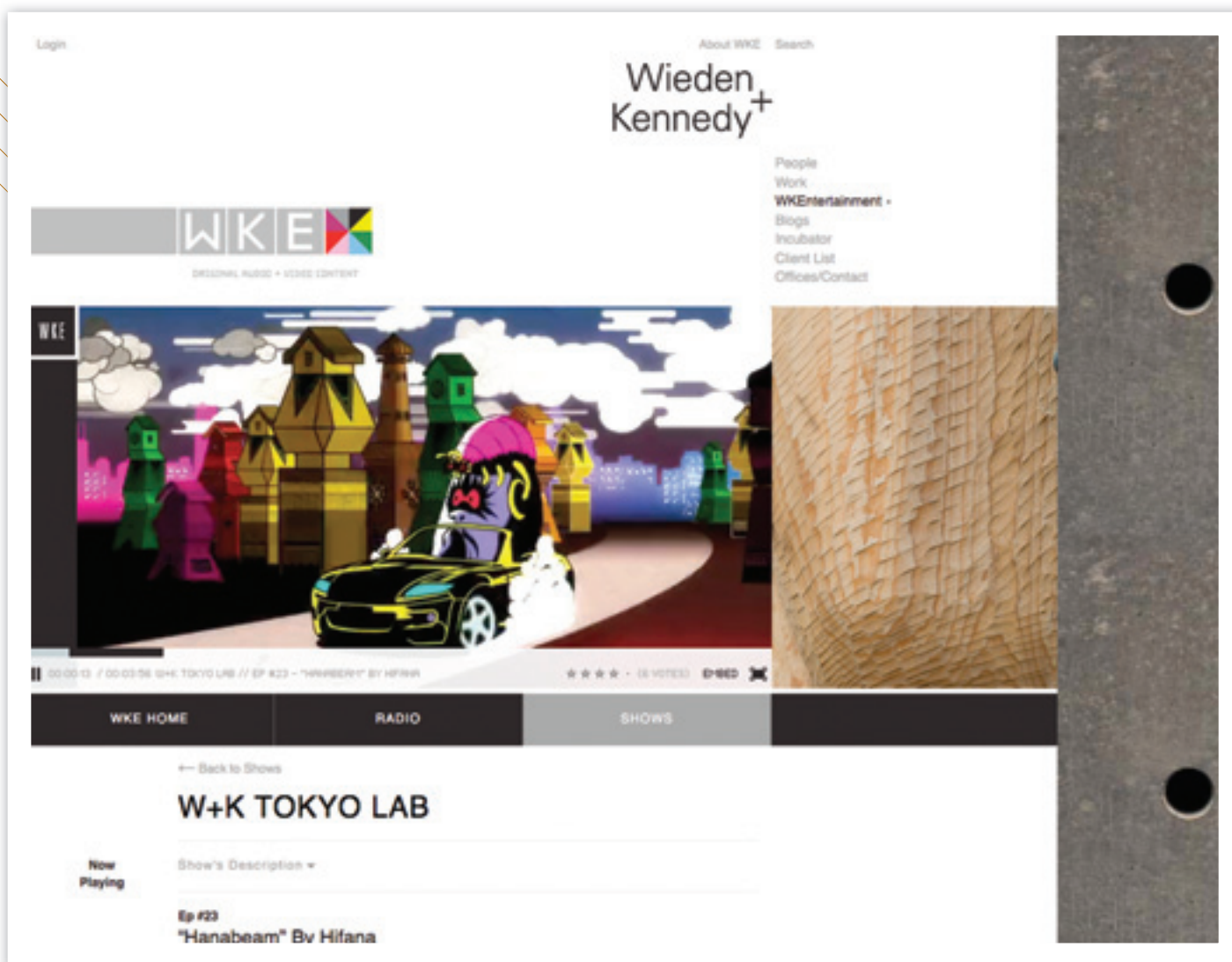
about. A brand that had been all but forgotten and is now experiencing a resurgence at the hands of w+k.

Also, in the last year, Wieden became lead agency for Target, Chrysler shifted Jeep over and a very pleased P&G awarded

the agency corporate branding responsibilities. And w+k continued to do groundbreaking work for legacy client Nike, creating serious buzz around the World Cup with “Write the Future” and the “Pitch Perfect” effort led by TheFader, in which artists designed soccer-themed “covers”

for online mixtures corresponding to each continent in the games (the effort also included short videos about the teams and the cultures of the countries in the games). “Write the Future”





starred the game's top stars in a stirring narrative made by *Babel* director Alejandro G. Iñárritu and premiered on Facebook.

"If you need great content and innovation they're at the top of the heap," says Corcoran.

And to stay on top of that heap w+k has created a lab of sorts. WKE (for Weiden + Kennedy Entertainment) launched in December 2009 as an independent (and at times deeply weird) content arm that was not client facing. WKE's mission is to do nothing less than "renegotiate the relationship between

art, media and advertising." If individual WKE endeavors have the right audience, they become "sponsorable" (instead of the other way around).

"Content may have once been a passive consumption experience, but done well, it's the beginning of a conversation," says Gleeson. "And as conversation in the form of social media becomes a primary distribution vehicle for ideas, brand stories as experiences will grow more and more important."

Wieden's year is also proof positive of one more thing. Every agency now plays in the digital

sandbox, but that doesn't mean that some sandcastles don't crumble while others stretch ever taller. Integration is a word that gets thrown around a lot in our business, but watching the Old Spice Response campaign unfold made all those decks and meetings on the topic moot," says Gleeson. "The distinctions between software and storytelling, between ideas and distribution and between disciplines — creative, media, digital, etc. — melted. They had to." **JOHN CAPONE**

★ ★ ★  
WKE's Tokyo Lab site highlights relationships between art, media and advertising.





**SILVER** ★★★

# SAPIENTNITRO

**In the less than two years that Sapient has acquired the Nitro Group**, the dynamic 20-year-old agency, now known as SapientNitro, has been reaping universal kudos from industry pundits. The praise has helped SapientNitro vault to No. 45 on *Fortune Magazine's* list of Fastest Growing Companies. As the \$500 billion communication market relentlessly morphs under the technological and sociological climate of the times, SapientNitro is particularly well-positioned as an innovative leader.

"The big challenge for agencies today is the need to transform their business from the old mass media model based on campaigns to building long-term relationships and assets for their clients," says Sean Corcoran, a Forrester analyst. "Few other agencies have the kind of versatility and depth in the digital space as SapientNitro."

The agency's range of expertise offers clients a single stop for most levels of multichannel marketing and commerce. Working for top-tier clients including Foot Locker, Volvo, HGTV, Unilever and Jeep, SapientNitro has delivered a dizzying array of solutions that may have exceeded what we consider the scope of an interactive agency until recently.

"Clients want a fully integrated, strategically led and digitally-enabled agency," said Gaston Legorburu, Sapient executive

director and worldwide creative officer. SapientNitro strives to "understanding the full potential of the brand experience space," he says. For clients, it means "accelerated growth and fuel brand advocacy."

As interactive agencies grow, transform and merge with traditional agencies, navigating the landscape presents a challenge for businesses. SapientNitro is



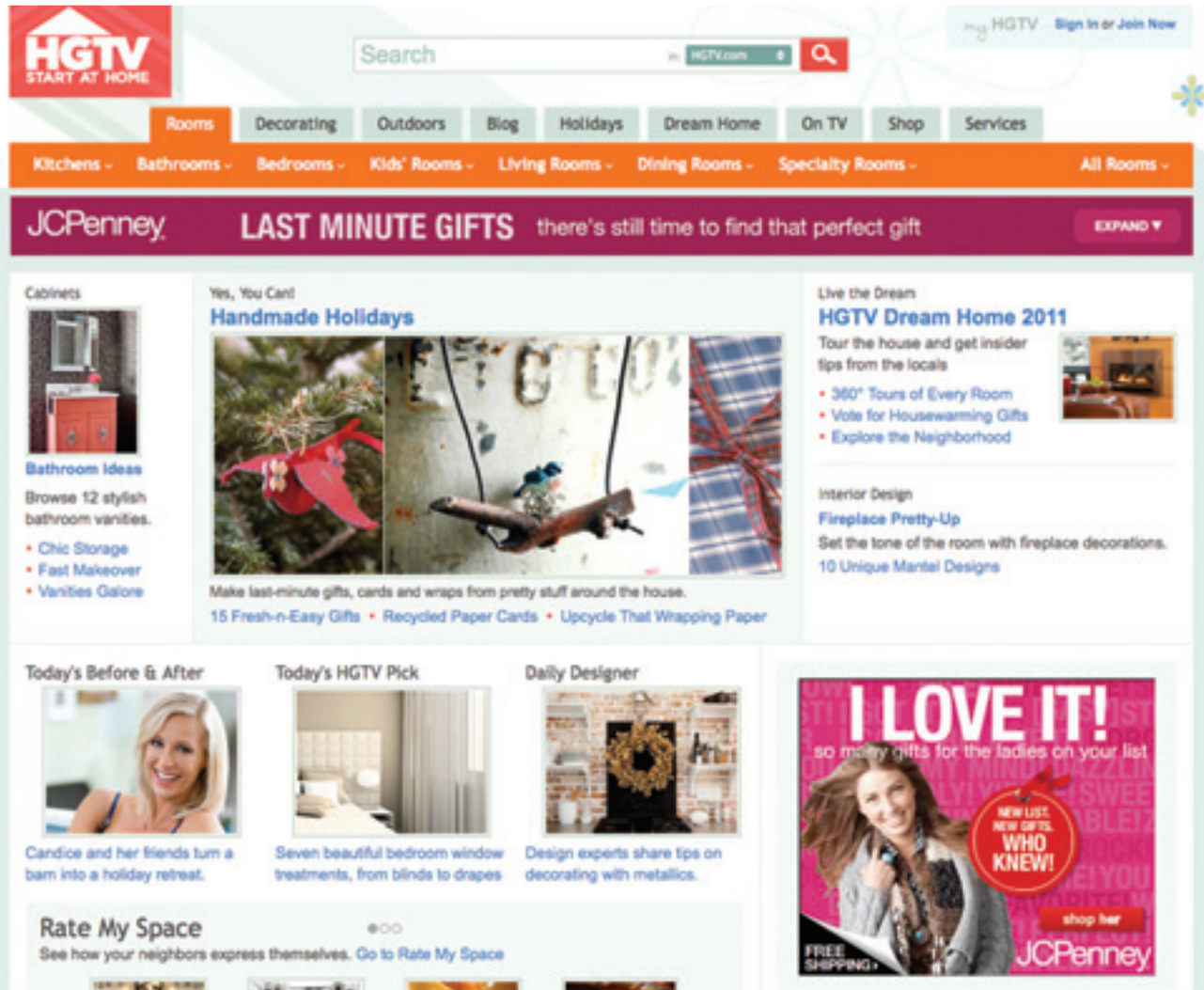
*SapientNitro is distinguished not only for its combined capabilities in digital commerce, social media, marketing technology and integrated advertising, but for a philosophy.*

distinguished not only for its combined capabilities in digital commerce, social media, marketing technology and integrated advertising, but for a philosophy. They refer to themselves as “idea engineers,” emphasizing the need to “engineer the birth” of creativity and inspiration. For instance, a recent executive summary candidly embraces a “profound shift in human behavior [where] digital is at the center of our lives. If you are thinking about digital advertising, you’re missing a new reality.” To accomplish this goal requires digital technological expertise that many Madison Avenue agencies have sought to purchase. But it also means having legitimate technological fundamentals.

\*\*\*  
Unilever's  
smile- activated  
vending  
machines







★★★  
SapientNitro redesigned HGTV's Web site, enhancing user experience and allowing for better ad placements.

As *The Wall Street Journal* reported at the time of Sapient's Nitro acquisition, the transaction "turn[ed] the tables on the recent trend of traditional advertising agencies snapping up digital shop(s)."

For client Unilever, SapientNitro developed a smile-activated ice cream vending machine in a project called "Share Happy" for Wall's, the UK's largest ice cream manufacturer. Essentially, passersby notice the welcoming

machine with animation, which encourages them to smile for the camera. When facial recognition software determines you are indeed smiling (after you input your age, gender and personal data), it uploads your photo to Facebook and gives you an ice cream. The effort, a merger of technology and emotion, has been a hit. It's also blurred the line between the real

three billion in global audience.

Strong roots in Web design, information architecture and content strategy helped SapientNitro partner with Scripps to redesign HGTV's online business. Improvements helped HGTV enhance both user experience and enable advertising in innovative ways. The result was the extension of the network's online presence and

recognition for being a great place to work. Kanarick attributes this to a shared culture that values excellence and curiosity but not a fixed strategy. "To be great, you must be curious. The fact is, every two or three years, we might need to pivot and pivot fast." Or as Sapient's Web site declares: "We were one thing. And then we became something else."



*“Many agencies can come up with the ‘big idea,’ but few can bring them to life like SapientNitro can,”*

**IAN MASKELL**, Global Brand Development Director, Unilever

world and the digital one.

“Many agencies can come up with the ‘big idea,’ but few can bring them to life like SapientNitro can,” said Ian Maskell, global brand development director of Unilever.

SapientNitro took three Grand Prix Awards home from Cannes for its work on behalf of the Queensland Department of Tourism. Working with a \$1.2 million budget, the “Best Job in the World” endeavor generated a stunning return of \$368 million in media coverage, with over eight million Web site visits and

building a platform to cross-promote events.

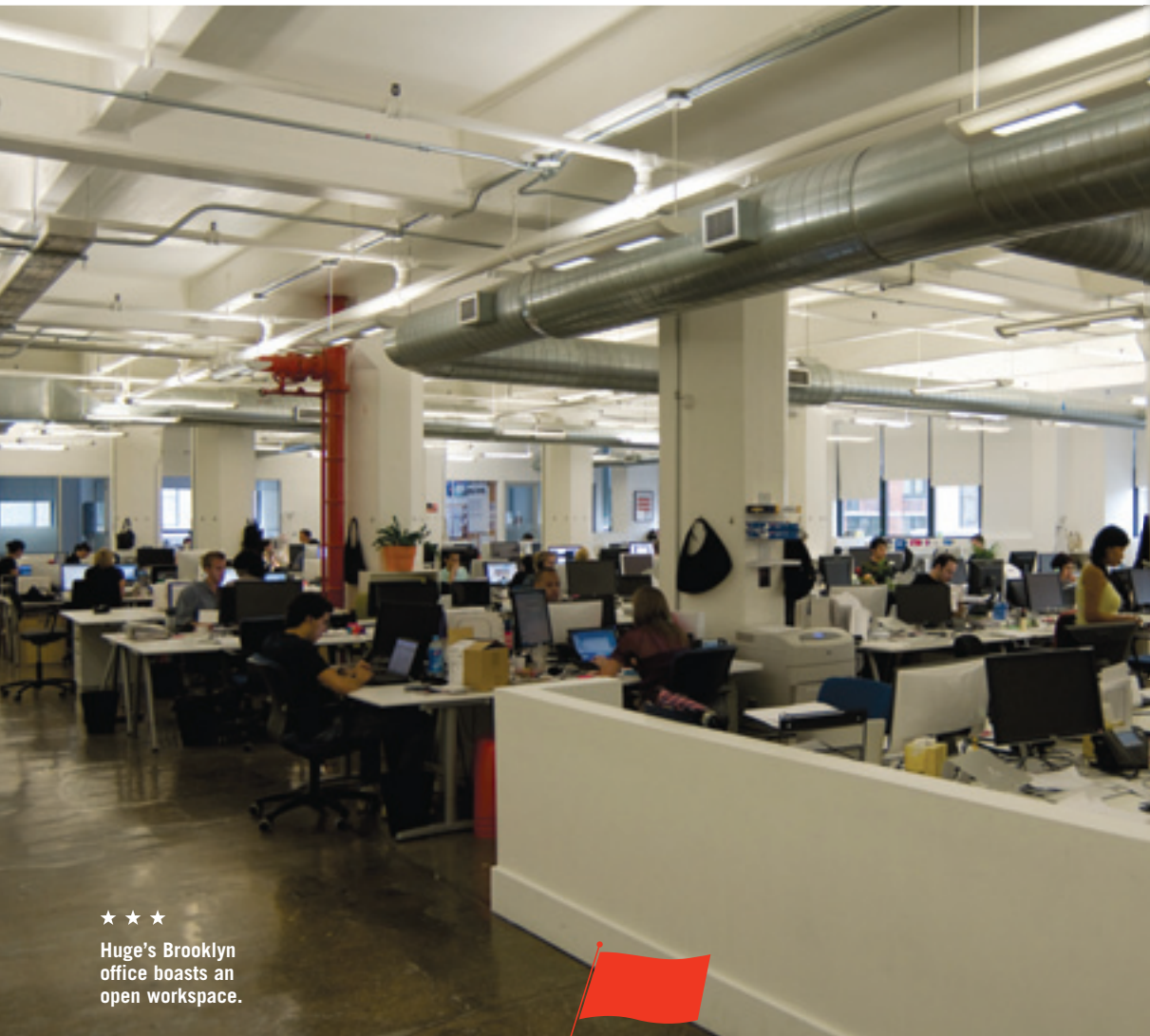
Bill Kanarick, CMO at SapientNitro, points out that the agency has always prided itself on its ability to transform and adapt. “We realize that eventually technology will digitize every business model. We felt concerned that remaining a digital agency would have a shelf-life and we wanted to expand to offer clients both branding and broadcast [capabilities].”

The company has also earned

SapientNitro’s Idea Engineer blog acts as a rich community discussion on strategy, creativity, business and technology — the four cornerstones of its approach to professional services. The blog is filled with inventive marketing language, such as “campaign ecosystems,” “the Internet of things,” “It’s the experience, stupid!” and “on digital wallets.”

Fusing Sapient’s technological expertise and global reach with Nitro’s creative talent, SapientNitro is poised to assume greater strategic roles for clients old and new. **J. MITCHELL MCMAHON**





★ ★ ★

Huge's Brooklyn office boasts an open workspace.



## BEST USE OF SOCIAL MEDIA

# HUGE

**When Pepsi opted not to advertise in the Super Bowl in 2010** as opposed to years past, its absence ended up garnering more attention than its presence ever could have. There was also, in the absence, a large shadow. Or a HUGE shadow. Because, however coy Pepsi's team wanted to be about the lack of running Super Bowl spots not being a media push, it coincided with the launch of the Pepsi Refresh project, funneling \$20 million toward it as a prize for an ongoing crowd-sourced award competition. And Brooklyn, NY-based HUGE led the effort online.

"Social allows a brand to form a very direct, genuine relationship with consumers," says Aaron Shapiro, CEO of HUGE.

"There's a degree of accessibility and openness that we can create that's not possible with other types of marketing."

In taking an approach of

platform and relationship building over a long period of time versus campaigns that launch over a small window, HUGE maximizes awareness and creates more meaningful connections between brands and consumers, leveling what Shapiro calls the "oscillating engagement" of the campaign approach.

"If you look at a typical campaign, with banner ads or something, you'll have a spike of awareness when all the ads are running," he says, "then the money's spent, the ads are over and it all goes away until



the next campaign."

If ever there were an example of the old-school tradition media model versus the social and digital one, then Pepsi Refresh is it.

Pepsi Refresh aimed to build consumer engagement and awareness over an entire year (and then some) as opposed to a Bowl spot that spikes hugely and is forgotten by Valentine's Day.

Resting on the approach of thinking in terms of platform building are the actual platform builders at HUGE, renowned for their elegant and smooth interfaces that mesh with the concept instead of being dragged along. By mixing interface experts with graphic designers, Huge creates sites and modules that look good.

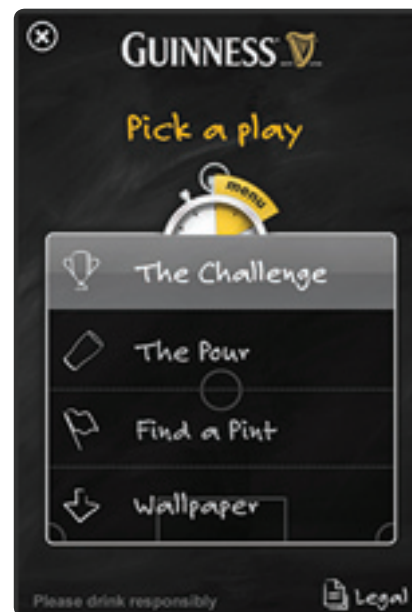
After another year of growth and new business, HUGE has expanded internationally, opening offices in London, Stockholm and Singapore. It's now kind of a big deal. **JOHN CAPONE**



## BEST USE OF MOBILE

# Phonevalley

**As mobile marketing comes into its own in 2011**, the most visible challenge will be bringing a highly fragmented, relentlessly evolving platform to some kind of practical scale. For an agency business already in flux, however, it is equally pressing that mobile learnings find their way across the organization to inform everyone — and in a hurry. For the second year in a row, we acknowledge Phonevalley's leadership role, not only in developing innovative, creative programs for clients like Bank of America, GM, L'Oreal, Nestlé and Kraft, but integrating and evangelizing the post-desktop future throughout Publicis' many components and markets. With 150 staff in 30 offices and 10 countries, Publicis' mobile engine works from three main production hubs to serve Digitas to ZenithOptimedia, Leo Burnett/Arc Worldwide to MediaVest. It has created an impressive and effective network of shared best practices ... and it shows in the work.



CONTINUED ON NEXT PAGE





#### BEST USE OF MOBILE CONTINUED

Phonevalley has demonstrated creative leadership on behalf of its brands at every level. Its focus on getting clients to commit to an "m-dot" presence on the mobile Web led to superb executions for GMC and Chevrolet. The company has ensured its brands make wise use of marquee platforms like iPad, iAd and apps.

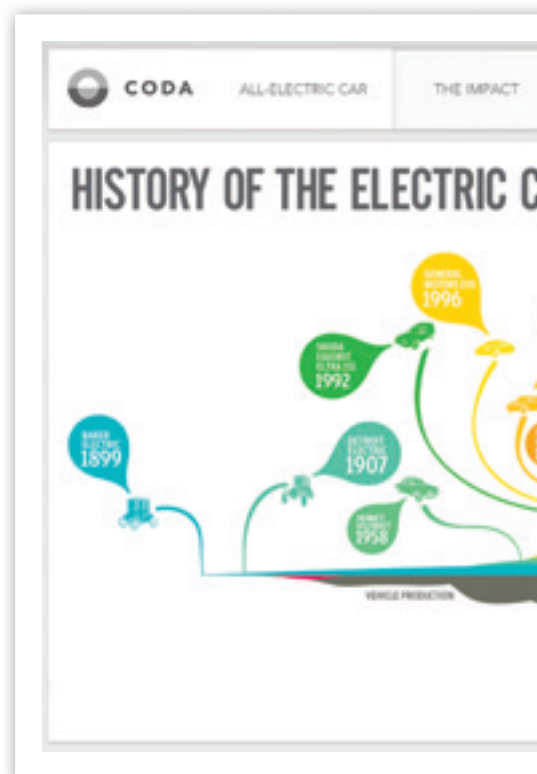
The company helped several brands make early appearances on Apple's shiny new object with dedicated iPad-friendly sites and tablet-sided ad executions. A widely popular Purina "petcentric places" demonstrate how branded apps can work when they are devoted to serving customers first. Its recent thirst-inducing Guinness iAd taught us all how to pour a perfect glass of stout.

Keeping clients on the bleeding edge of mobile innovation is one thing. Leveraging the platforms in relevant, impactful ways is another. Phonevalley has done both. As a result, the company earned and won the confidence of brands like Bank of America, which awarded Phonevalley a \$1 million annual retainer. With 75 new budgets acquired in the last year, and 270 renewed, the company says it tripled revenue in 2010. Can mobile achieve scale both as an advertising platform and as a business for agencies? Maybe it just did. **STEVE SMITH**



★ ★ ★

A Phonevalley-created application for Guinness allows users to interact with the brand.



#### BEST CREATIVE

## Pereira AND O'Dell

**"For us, 2010 was the year of integration,"** says PJ Pereira, co-founder and CCO, of Pereira and O'Dell. "Not that we ever had things too separate, because we were born from this idea of combining digital, advertising, design, PR — all under the same process."

And POD engaged all these channels in big ways, from the Facebook-powered billboard it created for Corona in Times Square to the use of AR to put Shaq on containers of Muscle Milk to creating an inspiring short online film for LEGO.

The LEGO effort, especially, clicked (if you'll pardon the pun) on all cylinders. With a strategy that focused on adults and not just kids, it put a modern sheen on the snap-



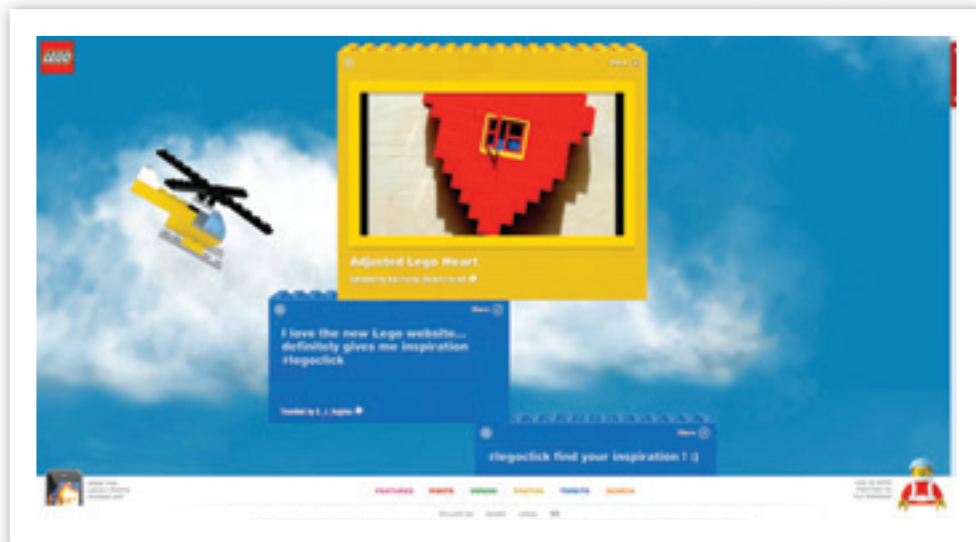
together bricks.

Besides the short film and Web site, social components and user-generated films, the agency launched an ingenious iPhone App that let people make their photos look as if they were built of LEGO. Downloaded more than two million times, the app ranked among the top 40 most downloaded free apps for the rear in the iTunes store. LEGO, by the way, reports a 32% increase in sales.

"I think we can say that we have found a simple way to combine professionals from all these different areas and use digital not as a separate discipline, but as an important part of our culture that influences everything we do," says Pereira. "This industry needs to stop learning from itself and start drinking from other sources such as culture,

★ ★ ★

**The LEGO Web site, geared toward adults, provided an interactive experience.**



arts and technology."

When Pereira says this, he is not just spouting rhetoric. POD has a vibrant and diverse in-house culture, buoyed by the Barrelhouse, the community-gathering center into which the agency turned its original San Francisco office. The venue has played host to many fundraisers, free invite-only public concerts (Wyclef Jean, Mayer Hawthorne and We Are Scientists have preformed there) and events with speakers such as Pixar's Brad Bird. Then there's the commercial fishing boat POD sent two of

its copywriters out on for the summer in what it billed as "the world's first-ever nautical advertising agency."

The environment may sound loose, but it has paid off: an ascendant independent agency with new business wins from the likes of Corona, Diageo's Captain Morgan, electric car company Coda and MySpace; expansion in its San Francisco headquarters and new offices in Manhattan and São Paulo; and a 50 percent revenue jump in 2010. **JOHN CAPONE**





## BEST MEDIA PLANNING AND BUYING

# Mullen

**"I was sitting at home one weekend,"** says John Moore, chief media officer at Mullen's mediahub, "and I was thinking, 'What are the 35 or 40 media questions that I would ask or want insight to that MRI, Simmons, Nielsen and all these syndicated databases that we rely way too heavily on, don't answer?'"

The questions that Moore and his team eventually came up with became Nexus, a proprietary in-house survey. This

program played a large part in winning the Jet Blue account for Mullen, one of its biggest of the year. "We believe understanding a consumer's

relationship with media is just as important as understanding the relationship without the brand and the category," says Moore.

As an industry "we talk about the power of having media and creative in lock-step at the very beginning of the equation," but it doesn't always happen, notes Moore, who this year was named a Media Maven by *Ad Age*. He points to Dustin Johnson, hired this year to be creative media director at Mullen, as being emblematic of the agency's approach. "Maybe a creative team shouldn't be a copy writer and an art director; maybe it should be a copy writer, an art director and a media planner,

★ ★ ★

A Mullen-created ad for online shoe retailer Zappos (above); Mullen's commercial for Olympus

## BEST USE OF SEARCH

# 360i

**At 360i it's all about following consumer behavior and supporting it with technology.** The strategy organizes campaigns, giving clients a balanced online presence. Once called "search-informed marketing," John Ragals, 360i chief operating officer, says it's not about allowing markets to remain in a silo, but combining mobile, social and display to listen and hear the buzz across channels.

So far it's working. Economic conditions in the past year have not been favorable, but 360i has done much more than survived. In fact, the company plans to move its offices in multiple cities to larger facilities. The Manhattan team will triple the office space by moving from the cramped space in Flatiron to downtown Tribeca. It has 44 open job positions today, with more expected to come soon.

In January, the U.S. arm of Japan's biggest ad network, Dentsu Holdings, acquired New York-based Innovation Interactive, 360i's parent company. The award-winning digital marketing agency drives campaigns for Fortune 500 marketers through insights, ideas and technologies, assisting clients to think differently about their online presence by integrating search, mobile, social and more.

360i doesn't operate on a digital agency model that



builds campaigns around specific markets and practices because they worked in the past. It's about knowing what shapes where consumers go to interact.

360i created a campaign for JC Penney that integrates search, mobile and display. The campaign ties together metrics and measures the impact of search to drive people from the Web into the store. Aside from retail, clients like Kraft, Coca-Cola and NBC Universal, round out the agencies list.

"It works if you don't plant search and social in a vacuum," Ragals said. "We built our practices around where consumers spend their time. Our clients ask us to pull it all together to reach across all channels and develop a comprehensive online strategy." **LAURIE SULLIVAN**

★★★  
360i client  
Marvel's "Create  
Your Own Comic"  
Web site

somebody who understands the canvas on which we're creating the creative to live in."

At the final stages of the Jet Blue pitch, Marty St. George, senior vice president of marketing and commercial strategy, says his staff listened to Mullen and "couldn't tell who the creative people were and who the media people were — everybody was creative."

Mullen also made a splash using AR to feature the Pen

E-PI. Everybody pretty much agreed that the effort featured the best, most gimmick-free use of AR, which entailed putting the camera in people's hands, giving them the opportunity to take photos with the virtual camera and sending them to Facebook.

It took some fancy footwork to get Olympus in the group of the first seven advertisers to appear in *Wired* magazine's hotly anticipated iPad edition, but Mullen accomplished

this in a dramatic ninth-hour maneuver that put the camera in front of an ideal audience.

"Marketers are chasing consumers; consumers aren't chasing marketers," says Moore, readily admitting it's no great epiphany, but it's vital nonetheless to one of the tenets of media: be where the audience is and be there in the right way. **JOHN CAPONE**



## BEST WEB DESIGN AND DEVELOPMENT

# Rockfish Interactive

Only a few years ago, Kenny Tomlin sat in a doctor's waiting room thumbing through a copy of *Inc.* with the magazine's notable "500" list. Rockfish was still just an idea in his head (Tomlin worked for Walmart at the time), but reading about the successful start-ups on the list, he knew where he wanted to be...on that list with Rockfish. Four years later when Tomlin picked up the latest installment of *Inc.*'s list, the company had made it.

This is the sort of entrepreneurial drive Rockfish was founded on, the sort that fuels Rockfish Labs, its in-house incubator for new technologies and the forthcoming Rockfish Brand Ventures, a fund to commercialize some of the company's independent projects as well as those of others.

You know those old jokes seaside towns have about being a drinking town with a fishing problem? Well, Rockfish Interactive may call itself a "digital innovations partner," but really it's a creative agency with a technology problem. It's hard to tell which is at the fore, because each is so dependent on the other.

But digital design and development ain't what it used to be. "Digital is so broad today," Tomlin says. "It's cloud computing, connected devices, mobile and because we are

such a strong technology-driven business we do build a lot of platforms across all of these digital touch points."

other devices. "I can remember when the only difficulty you had was trying to build an experience that worked in Netscape and IE the same," he says chuckling. "Today people are accessing content through all kinds of platforms and channels; that is why being so strong from a technology standpoint has really given us an advantage."

Rockfish closed out the year by launching a fully interactive site for client UnitedHealth Foundation, a nonprofit dedicated to improving health care. The data visualization of the group's State HealthStats' annual rankings brought dense information to a wide audience. In Rockfish's hands, what once had been reams of charts and tables



Tomlin points out that even when you are making something for the Web you have to consider that some people may be viewing it on their phones or

★ ★ ★

**Marketside, owned by Wal-Mart, has an interactive Web site for its stores that emphasize fresh food.**

became an accessible animated map that bubbled up years of healthcare data and information on insurance. The result is characteristic of a Rockfish solution, showing what the agency can do with data. **JOHN CAPONE**



OMMA Magazine's ★ ★ ★

# TOP 50 DIGITAL AGENCIES OF 2010 by staff

AGENCY	HOLDING CO/AFFILIATION	STAFF COUNT (U.S.)
<b>1. WUNDERMAN DIGITAL GLOBAL GROUP*</b>	<b>WPP</b>	<b>5110</b>
<b>2. OGILVY INTERACTIVE WW GROUP</b> (INCL. NEO, OGILVYONE)	<b>WPP</b>	<b>3900</b>
<b>3. SAPIENTNITRO WW GROUP</b>	<b>INDEPENDENT</b>	<b>3538</b>
<b>4. DIGITAS WW GROUP</b>	<b>PUBLICIS</b>	<b>3469</b>
<b>5. WUNDERMAN INTERACTIVE WW GROUP</b>	<b>WPP</b>	<b>3260</b>
<b>6. ISOBAR WW GROUP</b>	<b>AEGIS MEDIA</b>	<b>2427</b>
<b>7. PUBLICIS MODEM WW GROUP</b>	<b>PUBLICIS</b>	<b>2200</b>
<b>8. RAZORFISH WW GROUP</b>	<b>PUBLICIS</b>	<b>2186</b>
<b>9. EURO RSCG 4D WW GROUP</b>	<b>HAVAS</b>	<b>2066</b>
<b>10. MRM WORLDWIDE GROUP</b>	<b>INTERPUBLIC</b>	<b>1900</b>
<b>11. LBI INTERNATIONAL GROUP</b>	<b>INDEPENDENT</b>	<b>1800</b>
<b>12. PROXIMITY WW GROUP</b>	<b>OMNICOM</b>	<b>1800</b>
<b>13. ZENITHOPTIMEDIA DIGITAL WW GROUP</b> (INCL. ZED DIGITAL, PERFORMICS, MOXIE)	<b>PUBLICIS</b>	<b>1404</b>
<b>14. DRAFTFCB DIGITAL GROUP</b>	<b>INTERPUBLIC</b>	<b>1380</b>
<b>15. TRIBAL DDB WW GROUP</b>	<b>OMNICOM</b>	<b>1200</b>
<b>16. HAVAS DIGITAL WW</b>	<b>HAVAS</b>	<b>1182</b>
<b>17. MEDIACOM INTERACTION WW</b>	<b>WPP</b>	<b>1 098</b>
<b>18. FULLSIX</b>	<b>INDEPENDENT</b>	<b>1060</b>
<b>19. MINDSHARE DIGITAL WW</b>	<b>WPP</b>	<b>1009</b>
<b>20. STARCOM MEDIAVEST DIGITAL WW</b>	<b>PUBLICIS</b>	<b>972</b>
<b>21. ROSETTA</b>	<b>INDEPENDENT</b>	<b>965</b>
<b>22. OMD DIGITAL</b>	<b>OMNICOM</b>	<b>933</b>
<b>23. NURUN</b>	<b>INDEPENDENT</b>	<b>852</b>
<b>24. AKQA</b>	<b>INDEPENDENT</b>	<b>830</b>
<b>25. MEC INTERACTION</b>	<b>WPP</b>	<b>797</b>

AGENCY	HOLDING CO/AFFILIATION	STAFF COUNT (U.S.)
<b>26. ARC WORLDWIDE</b>	<b>PUBLICIS</b>	<b>750</b>
<b>27. TEQUILA</b>	<b>OMNICOM</b>	<b>750</b>
<b>28. CARAT INTERACTIVE</b>	<b>AEGIS MEDIA</b>	<b>742</b>
<b>29. IPROSPECT WW GROUP</b>	<b>AEGIS MEDIA</b>	<b>720</b>
<b>30. VML</b>	<b>WPP</b>	<b>705</b>
<b>31. DIGITAS HEALTH</b>	<b>PUBLICIS</b>	<b>700</b>
<b>32. MEDIA CONTACTS</b>	<b>HAVAS</b>	<b>700</b>
<b>33. PURPLE@EPSILON</b>	<b>INDEPENDENT</b>	<b>680</b>
<b>34. NEO@OGILVY WW</b>	<b>WPP</b>	<b>675</b>
<b>35. R/GA</b>	<b>INTERPUBLIC</b>	<b>670</b>
<b>36. G2</b>	<b>WPP</b>	<b>660</b>
<b>37. DIGITAL MARKETING GROUP</b>	<b>INDEPENDENT</b>	<b>626</b>
<b>38. MEREDITH INTEGRATED MARKETING</b>	<b>INDEPENDENT</b>	<b>615</b>
<b>39. PLAN.NET   PROFERO</b>	<b>INDEPENDENT</b>	<b>613</b>
<b>40. RMG CONNECT (JWT)</b>	<b>WPP</b>	<b>608</b>
<b>41. RAPPDIGITAL NETWORK</b>	<b>OMNICOM</b>	<b>600</b>
<b>42. ICROSSING</b>	<b>INDEPENDENT</b>	<b>550</b>
<b>43. ORGANIC</b>	<b>OMNICOM</b>	<b>550</b>
<b>44. NETBOOSTER AGENCY</b>	<b>INDEPENDENT</b>	<b>550</b>
<b>45. IMC2</b>	<b>INDEPENDENT</b>	<b>525</b>
<b>46. FUTUREBRAND</b>	<b>INTERPUBLIC</b>	<b>500</b>
<b>47. CRITICAL MASS</b>	<b>OMNICOM</b>	<b>492</b>
<b>48. BLAST RADIUS (WUNDERMAN)</b>	<b>WPP</b>	<b>485</b>
<b>49. PERFORMICS WW</b> (ZENITHOPTIMEDIA DIGITAL)	<b>PUBLICIS</b>	<b>481</b>
<b>50. UM DIGITAL</b>	<b>INTERPUBLIC</b>	<b>477</b>

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**DISCLAIMER:** \*Wunderman Digital Global Group includes: Actis, AGENDA, Aqua Online, Blast Radius, Burrows, Comwerk Interactive, Designkitchen, Futurecom interactive, Kassius, Quasar Media, RTCRM, These Days, Wunderman Interactive, ZAAZ

Agencies or Units of which Marketing & Communication Services Groups own a minority stake (under 50%) are not ranked but studied in the last table. Agencies or Units with a staff under 40 are not ranked but studied in the last table. Agencies, Units or Operational Bodies' names may be modified by RECMA (i.e.: ww = worldwide).

Staff counts include all full-time staffers engaged in digital and interactive work.



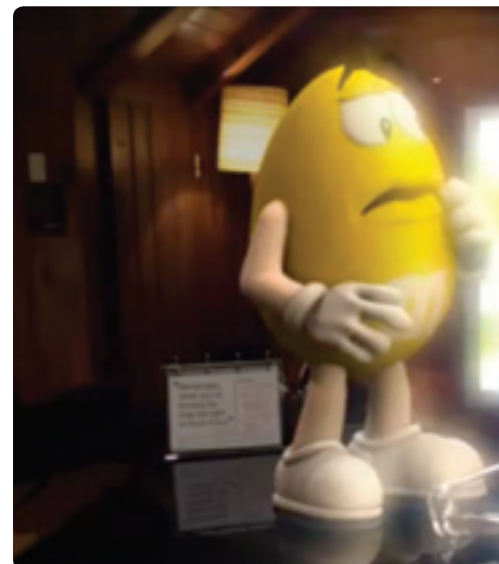
**Underneath the sugarcoated veneer of the \$15 billion North American confectionery market lurks a brutally discouraging nougat:** a dependency on volatile commodities like cane, cocoa and peanuts, and a stubborn audience that doesn't like brands to change. So it comes as no surprise that top candy powerhouses such as The Hershey Company and Nestlé are among the Web's most sophisticated marketers, fluent not only in linear media, but in destination Web sites, data marketing, word-of-mouth and social advertising. Examples of groundbreaking next-generation candy campaigns abound — Cadbury's epic drum-playing gorilla garnered nearly five million views on YouTube, and Skittles' anarchic, always changing social-media-crazed campaign fetched north of 14 million likes on Facebook.

To stay competitive, McLean, Va.-based Mars, makers of the Mars bar, Snickers and Twix, and M&M's Canada took a chance at folding social media into a digital scavenger hunt.

The *Find Red* ad campaign, produced by Proximity Canada in Toronto, connected the Web presence of findred.ca with Google Maps Street View. The goal: get users to find three locations on Google Maps where the Red M&M character was "hiding" in Toronto. Users clicked a "found" button in Street View each time they located the character; no actual physical object hunting was involved.

The contest, which included contestants from across North America, ran for a month starting Nov. 4. Winners will be announced at the end of 2010 and receive an M&M-shaped car — the Smart Fortwo Coupe.

Proximity Associate Creative Directors Jonathan Ruby and Rene



Rouleau developed the campaign to get Canadian users and bloggers to drive buzz about M&M's on social networks and on the wider Web. "At the end of the day, it was a PR play," Ruby says. "We weren't selling product: this was a total branding play to get as many people talking about it as possible."

### Engines Engaged

Proximity Canada is no stranger to campaigns with a social media spin. Clients include Gillette, Gatorade and Alka-

Seltzer. Its work on the Doritos Virocity campaign, with users submitting their own clever chip commercials, won a Canadian New Media Award.

*Find Red* started with a YouTube video scripted by Ruby and Rouleau and filmed by Canadian video company Topix, which has previously made several M&M's commercials. In the 47-second video, the M&M "spokescandies" are hanging out in the den of a house. Accident-prone Yellow accidentally spills

water on a keyboard and sets off an electrical spark that transports Red into a computer showing Google Maps Street View. Poor Red is lost and consumers are prompted to locate him via a Street View app on [findred.ca](http://findred.ca).

The video performed well on its own, garnering more than 34,000 views. After which, users were fed clues to help them find Red across the major social media platforms: YouTube, Facebook, Twitter, Foursquare and Stickybits, a bar-code scanning

M&M's and Proximity Canada used myriad social media tools to create a digital scavenger hunt.

Jonathan Blum reports

# Good Red Hunting







mobile app. Clues were clever: Facebook and Twitter posts gave hints that locations were near markets and parks. YouTube videos showed cryptic objects like a toy dinosaur. Stickybits clues, weaned from M&M's bar codes, gave vague text hints to the whereabouts of Red.

"We thought since this is all living in the digital space, because

it all takes place on Street View, why not serve up all of those clues in a digital way?" says Ruby.

On top of all the digital clues, Proximity also offered physical hints using out-of-home marketing in the streets of Toronto. Posters had QR bar codes — those scannable black-and-white

shapes that contain embedded digital information. The codes were baked into traditional outdoor media buys that spanned usual suspect touch points like mass transit shelters, street-side display advertising and retail kiosks in high trafficked areas. All of the spots featured the full family—the M&M's characters, save Red. The codes were placed so they could be accessed by smart phone users. Once captured in mobile devices, consumers were served links to videos, pictures and textual clues that gave users hints as to the whereabouts of Red. Overall engagement was excellent.

Visitors spent an average of more than 19 minutes on findred.ca. "It's unheard of for anyone to spend 19 minutes on a branded Web site," Ruby says.

"Typically you get two to three minutes at the most."

The secret, the two felt, was the game-like experience of using Street View and the more than 100 clues created for the game. As the campaign neared its end, the location clues got more specific, so the two had to manage the flow of clues closely. For example, one early clue told users they were too far west from one spot, while later clues would tell users to instead look just west of another spot. On top of that, they had to make sure clues across all platforms were similarly helpful so no one type of user got a boost over the others. "It was quite mind-boggling at some points," Ruby says.

While the Proximity team doesn't yet know how the campaign did with its 13- to 25-year-old target demographic, Rouleau is optimistic. *Find Red's* numerous participants on Facebook, Twitter and other platforms indicated a younger crowd, he says. "There was a comment on findred.ca that said 'sick!' with like four S's and four I's," adds Rouleau. "And we figured that was probably skewering toward our market."

### Social Media Madness

M&M's social media outreach still has a long way to go. M&M's USA's Facebook page is about 85 percent smaller than Skittles, with 2 million fans, while the Canadian page has just 600 fans. The Twitter account @mmsfindred had less than 200 followers and the *Find Red* Foursquare account garnered less than 100 friends. The company says Twitter was not a major part of the campaign's objectives. But analysts

say the low performance is indicative of a deeper strategic issue.

Erika Brown, executive vice president at research firm Frost & Sullivan, applauds Mars for communicating in a language tech-savvy audiences understand. But, she says, there is a danger in having too many channels to coordinate and too much data to



analyze: "A marketer needs to ask themselves, 'What information do I need in order to consider this campaign a success?'"

Nawid Farhadi, a social media strategist based in the Netherlands, participated in the hunt for Red to get a feel for the campaign and thought Proximity's strategy may have been flawed. He covered 80 kilometers of Toronto in Google Maps but could not find all three of Red's locations.

"It was kind of cool to use Google Street View in a campaign, but it was far too difficult for people to have a decent shot at find-

ing those three M&M's," Farhadi wrote via email. "They could have kept it a lot easier if they just stuck with Facebook and the campaign site for providing campaign-related information."

Proximity spokesperson Shari Balga says the campaign gave users multiple touch points to engage with the brand. "It was also an opportunity to understand what platforms resonated best with our target," she adds.

### In Close Proximity

Ruby and Rouleau say they will continue to help Proximity use social and digital tools in ad campaigns because any service that is popular should be exploited. "We're always looking at anything emerging," says Rouleau. "We are using and leveraging what people are using. If they are on Facebook or Google Street View, that's where we're going to be."

Ruby says there likely won't be a sequel to *Find Red* simply because each campaign needs to stem from an original idea. Currently, there are no plans to migrate the campaign to other markets. However, future campaigns will draw on the success of *Find Red*, using the latest social technologies and the company's social media prowess to take a campaign viral across emerging platforms.

"The social media aspect of [these campaigns] is amazing. It's incredible because it has exponential growth to it," Ruby says. "I do something; it shows up in my news feed; and it shows I'm searching for *Find Red*. The message isn't contained to just an ad or a Web site; the fact that it grows through your entire social network is incredible." ■

Reporting and editing by Blumsday LLC

Proximity placed posters around Toronto with QR codes that, when scanned with mobile devices, gave clues to Red's location





6. Andreea Samoilescu, Image Space Media; Joy Andrada, Image Space Media; Alan Hirsh 7. Context Web Ice Luge 8. Frank Minishak, About.com; Tom Brown, Perez/Brown Media 9. Lora Feinman, Specific Media/BBE; Jedd Levin, Media Innovation Group; Rona Schloss, Media Innovation Group; Shelby Malhare, Specific Media 10. Chad Abercrombie, Lauren Zukowski, Yvonne Wong, David Thai, Fabrice Soint Elme, Mandy Mazzeo, Tiang Pathammauon, Julie Kim, all of Reprise Media







1. Michelle Jackson, Crystal Heller, Brian Ecclesine, of Martini Media; Cynthia Rojas, Maxus 2. Wendy Leung, Mary Mazzeo, Lauren Zukowski, Tiang Pathammauon, all from Reprise Media 3. Jocelin-Louise Engel, Mediaedge:cia; Willifred Wong, Mediaedge:cia; Michael Sadicario, Bloomberg; Hillary Turner, Mediaedge:cia 4. Jackie Iovino Vignone, Outtrigger; Wendy Kalison, Martini Media 5. Daniel Sherman, Lotame; David Spiegel, Yardbarker; Alex Osberg, Lotame; Ryan Rolf, Lotame



## 212 Parties in Style

212's usual schmoozefests culminated with its **5th annual holiday party**. Among the items on the menu: animated conversation, loads of delicious food and drinks, a silent auction and a live DJ. But it wasn't all frivolity: proceeds from the event went to BreastCancer.org and Soles4Souls.



### BUT WAIT, THERE'S MORE

Check out MediaPost's "Just An Online Minute" ([blogs.mediapost.com/online\\_minute](http://blogs.mediapost.com/online_minute)) to follow the continuing media party misadventures of Kelly Samardak. If you think your party is *OMMA*-licious, email [carrie@mediapost.com](mailto:carrie@mediapost.com).



## COO

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Rocket Fuel is looking for experienced media sales execs to engage with agencies and advertisers to deliver great value for their brands. 5+ years experience required. [alarkin@rocketfuel.com](mailto:alarkin@rocketfuel.com)

## DIRECTOR OF NEW MEDIA

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We are seeking an email marketing specialist to join our team. The position is located in Knoxville, TN or NYC offices. This individual will work across the Scripps Portfolio of Brands (Food Network, HGTV, Travel Channel)), with focus on driving consumer awareness, interest, and engagement. The ideal candidate will have knowledge of HTML/CSS, web development, and web analytics software (Omniure, Google Analytics). Candidates will need to apply directly on our website: [scrippsnetworks.com](http://scrippsnetworks.com) and apply to req # 1958.

## ACCOUNT EXECUTIVE

**East Coast (NY based), Midwest (Chicago based), and West Coast (LA Based), CA**

The Interactive (AE) will join OWN's Digital Media Ad Sales team and sell national advertising exclusively for OWN's interactive properties. Candidates must have 5+ years advertising sales experience and minimum 2 years internet sales experience. Apply @ <http://careers.own.tv>

## DISTRIBUTION NEW MEDIA SPECIALIST

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Launch and manage new media initiatives including VOD, Enhanced TV, broadband, mobile and iTV. Develop close relationship with internal and external stakeholders to ensure new media products are rolled out in a timely and effective manner consistent with Distribution, Ad Sales, and brand objectives. Minimum 3 years of digital media/entertainment experience. Strong knowledge of multichannel market. Project management experience. Apply to: [www.aetn.com/careers](http://www.aetn.com/careers)

## MEDIA DIRECTOR

**Chicago, IL**

Prior exp Mgmt, Buying, Negotiating, Planning. Send Resumes to: [lbrzezinski@mbuy.com](mailto:lbrzezinski@mbuy.com)

### **SENIOR EXECUTIVE OF ADVERTISING SALES**

#### **New York, NY**

Minyanville Media, Inc. an Emmy Award-winning digital media leader in financial news and entertainment is seeking a senior executive to head up national advertising sales. The candidate should have related sales and management experience. Submit resume to [jobs@minyanville.com](mailto:jobs@minyanville.com)

### **CLIENT SERVICES - ACCOUNT MANAGER**

#### **New York/ San Francisco**

The Huffington Post is seeking Client Services Account Managers in New York and San Francisco. Requirements: 5 yrs exp. digital campaign management, self-motivated, creative and client centric. Functions: Prepare proposals with the Sales Executive and coordinate campaign execution. To Apply send resume to [accountmanager@huffingtonpost.com](mailto:accountmanager@huffingtonpost.com)

### **DIGITAL MEDIA ACCOUNT MANAGER**

#### **Chicago, IL**

Must have minimum of 1-2 years in digital media planning, buying and campaign management at agency or client. Requirements: Ability to use following tools – Comscore/MRI, Adserver (MediaMind), CMR/Strategy, Analytics (Google/Omniture); Accreditation in web analytics, search engine marketing, display advertising; Proficiency in advanced Microsoft Office applications; Organizational skills; Strong math skills; Excellent communication skills; Bachelors or equivalent experience. Responsibilities: Analyze and report digital media campaign performance history and results; Conduct qualitative and quantitative research for campaign planning; Manage setup, configuration and management of third-party adservers; Prepare reports on performance; Conduct quality assurance on campaign deliverables; Assist senior managers with campaigns. [dserrano@ksmmedia.com](mailto:dserrano@ksmmedia.com)

### **SALES EXECUTIVE**

#### **New York, NY**

Prospect and develop relationships with senior client and agency mgmt in order to grow ad revenues among financial institutions and upscale consumer product co's. Must have strong online ad sales experience. Send resumes to [Lisa@LLJackman.com](mailto:Lisa@LLJackman.com)

### **SENIOR SALES AE**

#### **New York City and Chicago, Any State**

RMM Online is seeking a Sr AE in our NY & Chi offices. 3+ yrs ad sales experience. In depth knowledge of online display advertising. Search, Mobile & Social a plus. Relationships with agencies and direct clients in the region. Base + Comm + Benefits [salesjobs@rmmonline.com](mailto:salesjobs@rmmonline.com)

### **DIGITAL MEDIA PLANNER**

#### **Los Angeles, CA**

Support the media team in a full-service agency. 2+ years digital exp. For more info - career section @ [www.mzad.com](http://www.mzad.com). E-mail: [careers@mzad.com](mailto:careers@mzad.com)

### **NATIONAL ACCOUNT EXECUTIVE**

#### **Herndon, VA**

Network Solutions, leading Web-related svcs provider needs person to sell online ad solutions to medium/large ad agencies & media co's. Hunter mentality, 30% travel, BS/BA preferred, 5+ yrs selling to C-level, CRM/Agency contacts on national scale, background in ad sales and/or online media preferred [tgainer@networksolutions.com](mailto:tgainer@networksolutions.com)

### **FREE CLASSIFIED ADS FOR MEDIAPOST MEMBERS**

Situation Wanted\* ads are free to MediaPost members seeking employment.

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Rates for all other ads are:

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\* Ads from companies, agencies, or freelancers looking for clients are welcome, but will be billed starting with the FIRST word at the above rates.

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## AD NETWORKS OCTOBER 2010

	TOTAL UNIQUE VISITORS (THOUSANDS)			PERCENT REACH		
	OCTOBER 2010	SEPTEMBER 2010	PERCENT CHANGE	OCTOBER 2010	SEPTEMBER 2010	PERCENT CHANGE
1 GOOGLE AD NETWORK	198,824	176,041	12.9	93.4	82.7	13.0
2 YAHOO! NETWORK PLUS	183,656	182,918	0.4	86.3	85.9	0.4
3 AOL ADVERTISING	183,487	182,457	0.6	86	85.7	0.6
4 VALUECLICK NETWORKS	169,538	169,864	-0.2	79.7	79.8	-0.2
5 TURN MEDIA PLATFORM	166,122	162,646	2.1	78.1	76.4	2.2
6 24/7 REAL MEDIA	164,160	161,716	1.5	77.1	76.0	1.6
7 ADBRITE	157,319	157,076	0.2	73.9	73.8	0.2
8 COLLECTIVE DISPLAY	155,820	153,088	1.8	73.2	71.9	1.8
9 SPECIFIC MEDIA	153,137	152,873	0.2	72.0	71.8	0.2
10 MICROSOFT MEDIA NETWORK US	150,822	150,905	-0.1	70.9	70.9	<0.1
11 INTERCLICK	144,170	142,856	0.9	67.8	67.1	1.0
12 AUDIENCESCIENCE	142,853	143,144	-0.2	67.1	67.2	-0.2
13 TRAFFIC MARKETPLACE	142,777	140,427	1.7	67.1	66.0	1.7
14 TRIBAL FUSION	141,976	132,366	7.3	66.7	62.2	7.3
15 FOX AUDIENCE NETWORK	137,119	140,846	-2.6	64.4	66.2	-2.6
16 ADCONION MEDIA GROUP	136,858	130,465	4.9	64.3	61.3	4.9
17 VIBRANT MEDIA	136,073	130,676	4.1	63.9	61.4	4.2
18 BURST MEDIA	135,692	130,871	3.7	63.8	61.5	3.7
19 CASALE MEDIA - MEDIANET	131,583	136,648	-3.7	61.8	64.2	-3.7
20 CPX INTERACTIVE	111,939	104,053	7.6	52.6	48.9	7.6
21 ADIFY	110,756	105,927	4.6	52.1	49.8	4.6
22 CONTEXTWEB	110,598	116,557	-5.1	52.0	54.8	-5.1
23 UNDERTONE NETWORKS	110,554	103,466	6.9	52.0	48.6	6.9
24 ADBLADE NETWORK	102,141	93,769	8.9	48.0	44.0	9.0
25 KONTERA	91,087	90,984	0.1	42.8	42.7	0.2

SOURCE: ALL INFORMATION IS SUPPLIED BY COMSCORE UNLESS OTHERWISE NOTED

A night-time photograph of the Golden Gate Bridge in San Francisco, illuminated with warm orange lights against a dark blue twilight sky. The bridge's iconic towers and suspension cables are visible, with the lower sections of the bridge and its approach ramps also lit up.

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## SEARCH SNAPSHOT Provided by Hitwise

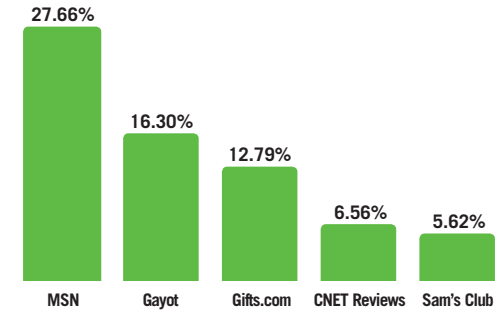
### SEARCH TERMS CONTAINING 'HOLIDAY GIFTS'

FOUR WEEKS ENDING 12/04/10

RANK	SEARCH TERM	CLICKS
1	top holiday gifts	23.00%
2	pet holiday gifts	3.90%
3	holiday gifts	3.63%
4	business holiday gifts	3.62%
5	inexpensive holiday gifts	3.20%
6	best holiday gifts	2.62%
7	in-laws holiday gifts	2.29%
8	top gifts for 2010 holiday season	1.67%
9	holiday gifts for travelers	1.67%
10	homemade holiday gifts	1.51%

### LEADING WEB SITES RECEIVING TRAFFIC FROM THE

SEARCH TERM 'HOLIDAY GIFTS' FOUR WEEKS ENDING 12/04/10



## SEARCH NUMBERS For October 2010, provided by comScore

SEARCH ENGINE BRAND OR CHANNEL	SHARE OF TOTAL SEARCHES	NO. OF SEARCHES PER SEARCH VISIT	NO. OF SEARCHES PER USER	AD OUTSOURCE PARTNER	ONSITE SEARCH PROVIDER
Google Sites www.google.com	60.3%	3.6	83.1	Google	Google
Yahoo! Sites www.yahoo.com	12.9%	2.8	26.8	Yahoo	Yahoo
Microsoft Sites www.msn.com	8.5%	3.0	23.1	LookSmart, Yahoo	MSN, Yahoo
Ask Network www.ask.com	2.9%	2.2	9.0	Ask	Google, Ask
eBay www.ebay.com	2.8%	3.6	16.3	Yahoo (U.S.), Google (Intl.)	eBay

### SEARCH ENGAGEMENT SEARCH CONVERSION

SITE	SEARCHER CONVERSION*
Google Sites	92.2%
Ask Network	88.8%
Yahoo! Sites	69.6%
Microsoft Sites	57.7%
AOL LLC	28.1%

\* PERCENTAGE OF TOTAL VISITORS TO A SITE WHO CONDUCTED A SEARCH ON THAT SITE

### SHARE OF TOOLBAR SEARCHES

SEARCHES INITIATED FROM A SEARCH ENGINE TOOLBAR

SITE	SHARE OF SEARCH
Google Sites	57.5%
Yahoo! Sites	27.5%
Ask Network	7.9%
Microsoft Sites	6.5%
AOL LLC	0.6%

## AD OUTSOURCE PROFILE

<b>YAHOO</b> <b>Searches Per Day:</b> 300 million + <i>(OMMA estimate)</i> <b>Sites Supplied To:</b> CNET, Viacom, InfoSpace, Mamma.com <b>Ad Opportunities:</b> Search, Content, Display <b>Pricing:</b> Cost Per Click, CPM <b>Advertisers Per Month:</b> 100,000+ <i>(OMMA estimate)</i>	<b>GOOGLE</b> <b>Searches Per Day:</b> 350 million + <i>(OMMA estimate)</i> <b>Sites Supplied To:</b> AOL, EarthLink, AT&T, The Washington Post <b>Ad Opportunities:</b> Search and context. adv. <b>Pricing:</b> Cost Per Click <b>Advertisers Per Month:</b> 200,000 <i>(OMMA estimate)</i>	<b>LOOKSMART</b> <b>Searches Per Day:</b> 300 million + <i>(OMMA estimate)</i> <b>Sites Supplied To:</b> CNET, Lycos, InfoSpace, Mamma.com, Viacom <b>Ad Opportunities:</b> Search, Content, Display <b>Pricing:</b> Cost Per Click, CPM <b>Advertisers Per Month:</b> 40,000 <i>(OMMA estimate)</i>
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SOURCE: HITWISE

SOURCE: COMSCORE SEARCH, WORLDWIDE ENGLISH-SPEAKING INTERNET USERS



## AD SERVERS

AD SERVER (OWNER)	MONTHLY IMPRESSIONS	NUMBER OF CLIENTS	LARGEST CLIENTS	HOSTING	PRICING
<b>ATLAS ADVERTISER SUITE</b> www.advertising.microsoft.com	300+ billion	1,000+	Interpublic Group, AT&T, Microsoft, American Airlines, Netflix, United Online, Hyundai, Nike, Levi's, StubHub	ASP	Varies by volume
<b>DART</b> www.doubleclick.com	290 billion	1,000	AOL, Carat, eBay, MySpace, Omnicom, Publicis, Time Warner	Web app., in-house app.	Varies
<b>OPEN ADSTREAM</b> www.247realmedia.com	200 billion	2,100	Accor, BBC News, Chicago Sun-Times, Forbes, Seattle Times, Verizon, Weather.com	Local SW, ASP	CPM-based, license fee
<b>ADTECH</b> www.adtech.com	100 billion	500	AOL, Gannett, Hi Media, Reed Business Information, Sky, Tremor Media, The Weather Network	ASP	CPM-based
<b>VALUEAD INC.</b> www.valuead.com	27 billion	320	AdOrigin, Gator/Claria, Livemercial, MediaOps, MTV Italy, Redux, Reunion.com, Russian Business Consulting	ASP, licensed solutions	Varies by volume
<b>MOJO AD SERVER</b> www.mediaplex.com	25 billion	1,000	American Apparel, eBay, Facebook, One to One Interactive, Paramount Pictures, Proflowers, Sirius Satellite Radio, United Airlines	ASP	Varies by volume
<b>ZEDO</b> www.zedo.com	21 billion	240	CNET Rich Media, Freeze.com, Hi5, Hotwire, QuinStreet, The National Enquirer, Undertone Networks	ASP, licensed solutions	Varies by volume
<b>CHECKM8</b> www.checkm8.com	11 billion	100	Business Week, Nielsen, Sports Illustrated/Time Inc., Terra Networks/Telefonica, Washington Post/Newsweek Interactive	ASP, licensed solutions	CPM-based, license fee
<b>ION AD MANAGER</b> www.bluestreak.com	8 billion	100	Bank of America, Carat, iProspect, Isobar, Range Online, Slingshot, Universal McCann, WPP	ASP	Varies

SOURCE: ALL INFORMATION IS SUPPLIED BY AD SERVERS. EMAIL: JCAPONE@MEDIAPOST.COM FOR MORE INFO.

COMING  
NEXT ISSUE

## HOT TRONNY MESS

Disney and Coca-Cola pair up for cross promotion of the movie *Tron* and Coke Zero, where social and mobile collide to create an alternate-universe experience.





DEADBATTERYANXIETY.COM

## DOA

## THE PROGNOSIS ON PHILIPS' DEADPAN DISEASE-OF-THE-WEEK APPROACH

BY JOHN CAPONE

## THE IDEA

Slant Media has designed for Philips what it is calling a “mockrosite,” taking on the (at times all too real) personality disorder “Dead Battery Anxiety” — the panic that grips all cell phone users at one time or another. The deadpan approach includes education, diagnosis and treatment options imparted through polls, video scenarios and (and frighteningly convincing) case study dossiers. In each case, of course, the treatment is a Philips ChargeOn battery extender, a portable power supply for smartphones.

It's a refreshing approach for an unsexy product. Sure there have been faux disease campaigns before, but from “Spokesperson Guy” who is “randomly obsessed with DBA” to the videos, the humor is easy and natural (and the style is not overly exaggerated, except perhaps in the videos, which are clearly intended as forward bait here). But talk about random: a sweepstakes to win a hybrid Honda CR-Z (and collect emails) feels out of place, especially in the world of the mockrosite.

EXECUTION: B



## THE DESIGN

Bottom line, at first blush, the site looks pretty real. If you clicked no further than the landing page, you might bounce away thinking *Wow, they have support groups for just about everything.* But the clear and straightforward design, with a prominent poll, does a fair job of drawing the user in, with the added bonus that those most likely to purchase the product are apt to click around.

DESIGN: C+

## THE USER EXPERIENCE

The “Treatment Options” section, where the info on the product resides, is prominent and links right to Walmart's ecommerce page, where you can buy one of the \$80 battery kits, should you be so inclined. Share tools are present throughout but might not always work well, (for example “tweet this” would not work until we had logged in elsewhere). And, perhaps most unforgivably, the

Twitter and Facebook buttons on the videos' page link to pages for DBA (each of which has a predictably anemic number of followers) are not share links. And the individual videos have no share functionality at all. Red

cards on a campaign that depends on passalong.

USER EXPERIENCE: D

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Targeting ★	Targeting ★★★★★	Targeting ★★★★★
Interactivity ★	Interactivity ★★★★★	Interactivity ★★★★★
Audience Data ★	Audience Data ★★★★★	Audience Data ★★★★★

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