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Welcome to the 2013 Media Federation Awards. The purpose of the MFA Awards is to discover, celebrate and showcase the best work Australia's media industry has produced.

Enterprising work. Work that has shown a willingness to undertake new ventures of some scope, complication and risk. Work that has broken new ground. Work that has mastered new frontiers. Work that has shown the coming together of many stakeholders, galvanizing around a break-through idea. And most importantly, work that has derived a superior long-term profit for the client.

With the media market showing new sprouts of growth and an industry that is embracing change as a constant, it is great to see strong support again this year with 305 entries into Australia's pre-eminent awards program.

This year we introduce two new awards, Marketing Team of the Year and Media Owner of the Year, to acknowledge the critical contribution they make in award-winning work and the environment they create to achieve it.

Congratulations to all our finalists and winners. It is not easy to develop an entry and it takes real courage to enter it into a program with such a rigorous judging criteria and process backed by senior industry executives and clients. Regardless of the result I hope you have grown from the experience.

I would also like to thank our sponsors for their support in 2013. This is a key pillar in the MFA program and allows us to deliver such great value back to the industry with initiatives like ngen and 5+.

Last but certainly not least I would like to thank the amazing MFA Awards executive team whom I have the pleasure of working with. Your passion, contribution and smarts are second to none.

Best Wishes,

Brett Dawson
Chairman, Media Federation Awards
Managing Partner, Bohemia Group

MEDIA FEDERATION MEMBERS



HALL OF FAME

JOHN STEEDMAN

GroupM

GroupM Australia's commander-in-chief, John Steedman, has been in the advertising business for more than 40 years, having first joined McCann Erickson in 1971 as a dispatch boy and later moving into the media department. In 1973 he transferred to Adelaide as media manager, where he worked on the prized Coca-Cola business.

Three years later John joined JWT as media group head on the Kellogg's business and was promoted to media manager. In 1981 he took a six-month sabbatical away from the industry and toured the USA and Europe. Later that year he rejoined JWT as media director of the agency's Melbourne operation, and in 1989 he was appointed national media director and relocated to Sydney.

John's rise at the WPP agency continued. In 1994 he was appointed JWT's regional media director and then, as media buying and planning shifted away from inside creative agencies, he was appointed chief executive of Mindshare Asia Pacific in 1997.

John relocated to Hong Kong and was instrumental in the expansion of the Mindshare brand across the region, helping to set up 17 Mindshare offices in 12 different markets. In 2005 he was promoted to the position of chairman and chief executive of GroupM Asia Pacific, the largest media investment management group in the region. After a brief break from the media business in 2009, John is now based in Sydney as the head of GroupM's Australian operation. John has led the resurgence of the group's business over the past few years and this year he was named by *AdNews* as the second most powerful person in Australia's advertising, media and marketing industry. Veteran ad man and industry leader, known widely just by the nickname 'Steady', he has two children, Dylan and Jess.



JUDGES

Melanie Andrews MediaCom
Meredith Ansoul MEC
John Banks News
Mat Baxter UM
Helen Black UM
Paulette Bordignon MB3
Daniel Bradley UM
Nicole Bradleys Virgin Mobile
Michael Branagh Powered By Nine
Leanne Brinkies ZenithOptimedia
Sam Buchanan News Australia Sales
Kristen Budd Ignite Media Brands
Stefan Burford UM
Kurt Burnette Seven West Media
Paul Butler Val Morgan
Rachael Butler Vodafone
Chris Caley Starcom MediaVest Group
Christine Campbell Youth Of The Streets
Stella Carnegie OMD
Stu Carr Starcom MediaVest Group
Tania Caruso MEC
Rochelle Cass Slingshot Media
Ciaran Challis ZenithOptimedia
Richard Chataway UM
Chris Christofi Bohemia Group
Esther Clerehan Clerehan
Malcom Connor UM
Michael Cook Suncorp
Martin Cowie OMD
Andrew Cox Meat & Livestock Australia
Mark Coad PHD
Ian Czencz Match
David Dalgarno Starcom MediaVest Group
Simone Dalla Riva Pacific Magazines
Rebecca Darley Ikea
Laura Davey Starcom MediaVest Group
Nicola Davey PHD
Brett Dawson Bohemia Group
Caroline Doran Paykel Media
Ross Dougall Ikon Communications

Stephanie Douglas-Neal ZenithOptimedia
Paddy Douneen Mindshare
Ben Edmonds Ensemble
Ian Edwards MEC
Charmaine England Lion (National Foods)
Sharb Farjami Mindshare
Aimee Farrall Starcom MediaVest Group
Angela Feruglio PHD
Kerry Field Mindshare
Simon Flaxman Initiative
Paula Fletcher RED
Katherine Fraser UM
Angela Garcia Starcom MediaVest Group
Sunita Gloster AANA
Lisa Glover RED
Debbie Govic Mindshare
Matt Gower ZenithOptimedia
Simon Grace UM
Greg Graham GroupM
Chris Greenwood News Australia Sales
James Gregory Mi9
John Grono Gap Research
Michelle Guest RED
Kate Gunby OMD
Stewart Gurney PHD
Toby Hack PHD
David Haddad UM
Karen Halligan Slingshot Media
David Hearn UM
James Hier MEC
Rachel Higgins MediaCom
Jonathan Hopkins MCM Media
Gideon Horning OMD
Mary Huges DWA
Mitch Hunter Bohemia Group
Virginia Hyland Hyland Media
Daniel Isaac PHD
Fiona Johnston MediaCom
Naomi Johnston MediaCom
Ilona Jonashvili Mindshare
Gareth Jones Multi Channel Network

Lachlan Jones Foundation
Lauren Joyce Ensemble
Daniel King MediaCom
Mark Krebs Powered By Nine
Andrew Lamb TMS
James Ledger MediaCom
Grant LeQuesne MEC
Kim Lion UM
Andrew Livingston Initiative
Alicia Mack Virgin Mobile
Sophie Madden Media Federation of Australia
Sari Mattila ASB
Ilmira Maxutova OMD
Kylie McBride News Australia Sales
Barbara Messitt Initiative
Matt Mills OMD
Margaret Miner UM
Elizabeth Minogue Multi Channel Network
Charmaine Moldrich OMA
Monia Montefusco TMS
Rob Moore Roadshow Films
Carol Morris UN LTD
Jo Moses RED
Barry Mowszowski OMD
Andrew Mudgway Initiative
Melissa Mullins UM
Tony Newby MEC
Louise Nicholls JCDecaux
Georgie Nichols OMD
Geoff Noonan APN Outdoor
Lisa Overall Slingshot Media
Robin Parkes MPA
Ian Perrin ZenithOptimedia
James Perry Gorilla Nation
Monique Perry Nielsen
Katie Rigg-Smith Mindshare
Jodie Rochetich NAB
Annabelle Rogers OMD
Nikki Rooke Seven Network
Kelly Rose Vodafone
Adam Ross Mindshare

James Rowlings APN Outdoor
Brooke Rudzis News Australia Sales
Simon Rutherford Slingshot Media
Anathea Ruys Mindshare
Jeremy Sankey MediaCom
Damon Scarr Yahoo!7
Brinja Schirmacher Starcom MediaVest Group
Caitlin Schuch Starcom MediaVest Group
Jessica Scott RED
Dean Shell Kruse Media
Paul Sigaloff Fairfax Media
Steve Sinha OMD
John Sintras Starcom MediaVest Group
James Sneddon MediaCom
Amy Stafford Media Federation of Australia
Chris Stephenson PHD
Debbie Stevens Universal McCann
Joanna Stevens Kramer Microsoft
Gabby Stewart ZenithOptimedia
Maria Stilin Mindshare
Hamish Strahorn Starcom MediaVest Group
Henry Tajer UM
Michele Teague Metcash Food & Grocery
Sam Turley Mindshare
Rebecca Twist MEC
Sharon Van Geelen Mindshare
Chris Vance Starcom MediaVest Group
Linda Varney SBS Media
Essie Wake JCDecaux
Simon Wake IPSOS
Helen Walker OMD
Caleb Watson Starcom MediaVest Group
Katy Websdell MediaCom
Patrick Whitnall Starcom MediaVest Group
Sandra Wiles TMS
Taylor Wolf MB3
Janine Wood APN Outdoor
Heath Wooster Starcom MediaVest Group
Chelsea Wymer Fairfax Media

GRAND PRIX

WINNER

Agency: Initiative

Campaign: 'Help Me Choose'

Client: Hyundai, Kia

Collaborating Partner: Innocean

"What a brilliant piece of work. A revealing behavioural insight that focused on the consideration phase of purchasing a car unearthed a content opportunity that would not only help people find the right car for them but also solve a significant client problem. In an act of bravery the team set out to seize this opportunity with a branded utility that featured branded product, and also competitors. Execution focused exclusively with the market-leading media owner securing valuable real-estate on the home page and the result was truly a win-win for both the client, media owner and the consumer."

Judges' comments

Category sponsored by



The screenshot displays the carsales.com.au homepage. At the top, there's a navigation bar with links like 'Cars For Sale', 'New Car Showroom', 'Sell Your Car', etc. A prominent banner reads 'WIN WIN ACROSS THE RANGE' with the KIA logo. Below this, the 'Help Me Choose' tool is active, showing a progress bar with 'Small' and 'Not Sure' markers. A question 'Do you want 2 or 4 doors?' is posed, with '2 Doors' and '4 Doors' buttons. Below, 134 matching cars are listed in a grid, including 2013 Kia Rondo, 2013 Hyundai Accent, 2013 BMW 118i, 2013 BMW M135i, 2013 BMW 116i, and 2013 Holden Trax. A second screenshot shows the search filters for 'New & Used' cars, with options for Make & Model, Body Type, Lifestyle, and Help Me Choose. It also features a 'New Car Showroom' section with various car models and a 'People's Choice Winners Announced' badge.

Objectives

Hyundai and Kia struggled to move from brand awareness to being on people's active car consideration list. Initiative decided to create a whole new way of finding the right car and, at the same time, establish a strong presence for both car brands. The objectives were to increase the number of consideration sets for both Kia and Hyundai, the number of leads generated for dealer networks and to reduce the cost per lead.

Campaign

The agency set out to reinvent the way people find the right car for them by helping them choose a car

to fit their lifestyle using a manageable number of criteria. It built from scratch a new search tool that could find the right car for the consumer's needs according to just four key dimensions. This made the choosing process intuitive, easy and user-friendly, and also made sure that when Hyundai or Kia were relevant, they featured at the top of the search results page. Initiative enlisted car classifieds market leader Carsales.com.au, which implemented the 'Help Me Choose' tool on its homepage. It used promotional strategies across the website to drive awareness and trial of the new tool. It also ran editorial pieces written and published through the Carsales network, supporting the campaign, along with multiple eDMs.

Results

The audience goal of getting on 10,000 new consideration lists each month was reached and surpassed, with the tool now hitting 30,000. Each user spent an average of five minutes using the tool, which amounted to one million minutes spent on 'Help Me Choose'. The two car brands come up on 82% of those consideration lists, embedding them as a viable choice in buyers' purchase journeys. Before the campaign, 5.66% of Carsales leads went to Hyundai or Kia but after its launch this doubled to 11.44%. The cost per acquisition for 'Help Me Choose' was 18% lower than the average for all digital campaigns.

BEVERAGES

WINNER

Agency: PHD

Campaign: 'Gatorade: Turning Cricket Athleticism into Business Success'

Client: PepsiCo Australia

Collaborating Partner: DDB Sydney

FINALISTS

Agency: Ikon Communications

Campaign: 'Coca-Cola: Share a Coke & a Song'

Client: Coca-Cola Australia

Collaborating Partners: Host, Naked, Wunderman, One Green Bean

Agency: Match Media

Campaign: 'Wild Turkey - The Turkey 10'

Client: Campari Australia

Category sponsored by

APN
OUTDOOR



ADVERTISING FEATURE

Express deliveries

- 24K ASSISTANCE REQUIRED BY AN AUSTRALIAN FAST BOWLER ON A DAY OF TEST CRICKET
- 2.86 SECS MICHAEL JOHNSON'S QUICKEST TIME OVER 500
- 65cm BEN HULFENAUER'S VERTICAL LEAP
- 110 KG PETER SIDGOLD'S MAXIMUM BENCH PRESS
- 2.3 L A FAST BOWLER'S AVERAGE FLUID INTAKE THROUGH BREATHING DURING A LONG SPELL

THE FAST AND THE FURIOUS

Find out how Australia's frontline pace bowlers build the speed, strength and power to destroy opposition batting line-ups

IDENTIFY YOUR PHYSIQUE
The focus of a bowler's weight program should be the legs, pelvic area and trunk, incorporating progressive drills, squats and lunges. "You want functional strength through your core to be able to generate power from your lower body and release it into your upper body," says Malar. Specific core body training should only comprise 30 per cent of a bowler's weight program, mostly oriented to the back and exercises to strengthen the rotator cuff. Overhead lifts should be avoided as the risk of shoulder injuries is too great, Malar adds.

LAY THE FOUNDATION FOR SPEED
Strength comes before power. Most bowlers, so look to lift three to four sets in their 6-12 rep range. "Once a solid foundation has been laid, work on increasing power to generate pace. That means less reps, more weight and quicker movements," Malar says. At the peak power phase complete 2-6 sets of 2-6 reps, he says.

GO TO WWW.FACEBOOK.COM/GATORADE FOR MORE INFO

OFFICIAL SPORTS DRINK OF THE AUSTRALIAN CRICKET TEAM

"A ground-breaking entry with a refreshing insight. The strategy thread right through to execution and delivered strong results."

Judges' comments

POWER PLAYS

Find out how Australia's top batsmen build the pace and power to hit the big hundreds

HIT YOUR TARGETS

100 RG	85CM
2.00 SECS	7.00M
25	21.00M

GO TO WWW.FACEBOOK.COM/GATORADE FOR MORE INFO

Objectives

Gatorade has been a partner with Cricket Australia for eight years but the sponsorship had stalled. Stagnant brand metrics and declining purchase intent meant that PHD had to find a new way to reinvigorate the partnership. Gatorade needed to find its own own-able territory that was rooted in real insight, that meant the brand could have a differentiated and clear role within cricket.

Campaign

PHD used the insight that Australians don't see cricket players as real athletes. Its aim was to prove to consumers that cricket players were in fact athletes and their athletic prowess was enhanced on the field by Gatorade. PHD's strategy was to leverage the training journey

of the Australian cricket team as proof of their athleticism, and amplify Gatorade on the field of play to demonstrate how the product fuels cricketing athletes. The agency partnered with Channel Nine and in particular the specific programs of the *Today Show*, *Cricket Show* and *Wide World of Sport*. It gave Nine unprecedented access to training footage as well as the opportunity to leverage Cricket Australia coaches and nutritionists. Each program had a bespoke piece of interlinked content created for it and the approach was extended into a partnership with *Men's Health* magazine. Editorial around cricket players training schedules, tips, advice and exclusive footage accessed via Genie technology created credible evidence of the hard work that goes into a cricket player's training. The campaign was also expanded into outdoor where a 'proximity to sweaty environments' strategy

ensured Gatorade remained salient across the season in different markets for different games. Working with Nine, PHD negotiated an in-match drinks break where Gatorade was actually given to players in real-time, while in-ground signage, locker room branding and a giant inflatable Gatorade bottle on the field all helped to further cement the brand's presence.

Results

Following the campaign 90% of cricket fans said they now believed that cricket players were indeed athletes and, despite the reduced investment, Gatorade's sponsorship awareness increased up to 65%. The brand's purchase intent score improved 6% from pre-cricket campaign levels, claimed consumption increased by 3% and it increased its buyer base to 6.8% of Australian households.



FINANCE/INSURANCE/GOVERNMENT/ CORPORATE & REAL ESTATE

WINNER

Agency: MediaCom

Campaign: House Party

Client: NSW Government

Collaborating Partner: Mi9

FINALISTS

Agency: PHD

Campaign: How Support Team
Stories Meant Game, Set and
Match for ANZ

Client: ANZ

Collaborating Partners: Gemba,
Octagon

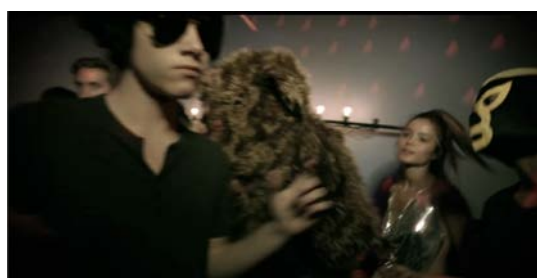
Agency: UM

Campaign: My QuitBuddy

Client: Australian National
Preventive Health Agency

Collaborating Partner: The
Project Factory

Category sponsored by



*A very impactful
and modern
approach to a
tough brief. A
brave execution
and brave decision
from the client
which produced
great results.*

Judges comments

Objectives

Hepatitis C is often misunderstood as only a concern for junkies and those who associate with dirty needles. A key audience that had a misconception around the disease was 18 to 24 year olds, so MediaCom needed to change their attitude. It had a budget of just \$200,000 to work with and needed to relate its message to occasions where hepatitis C is contracted.

Campaign

MediaCom targeted parties as these were the times and places where young people were most at risk of hepatitis C. The agency created

Enter the Party and based its whole campaign online. It started an immersive virtual party and used online media and messaging to invite and tempt its audience to take part. MediaCom partnered with Mi9 to deliver the most added value and its media inventory and advertorials all pushed to the main part of the campaign at Entertheparty.com.au. A realistic and appealing virtual party, with music and locations closely matched to real life parties, was staged with integration with Facebook. Users were faced with decisions and in this environment the key message about Hepatitis C was delivered. People were invited to the party through Mi9's media network, banner ads and video content.

Results

Around 27% of the NSW 18 to 24 year olds agreed with the statement that hepatitis C is relevant to me after the activity compared to 5% before. There were more than 1.3 million party exposures culminating with a total of 18 days of partying. Just over half of those people went back to the party for a second time. The campaign reached a wide audience and its specific messages stuck, with 69% of young people exposed to the party reporting being more informed of the specific factors to contracting the disease.

FOOD & GROCERY

WINNER

Agency: MEC

Campaign: Tim Tam

Client: Arnott's

Collaborating Partner: DDB

FINALISTS

Agency: Mindshare

Campaign: Ben & Jerry's Sundae Sessions

Client: Unilever

Agency: UM

Campaign: The Lambnesia Epidemic

Client: Meat & Livestock Australia

Collaborating Partners: BMF, Hausman, Connect

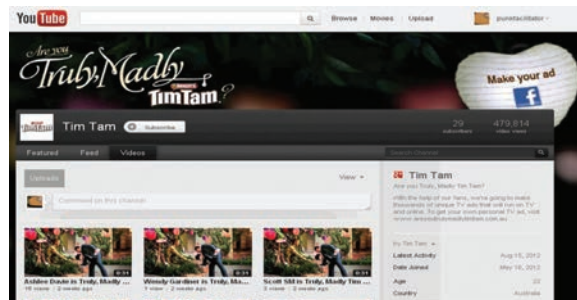
Agency: UM

Campaign: McDonald's Gets Grilled

Client: McDonald's

Collaborating Partner: WTFN

Category sponsored by



A big idea founded on a strong insight that recognised the heritage of the brand. A great integration across digital to drive a strong increase in sales.

Judges comments

Objectives

The relationship between Tim Tam and consumers was changing, as the brand was continually on special at retailers and renowned for standard 30 second TV spots. Tim Tam was heading towards becoming just a biscuit so MEC's task was rekindling the special place that Tim Tam held with consumers. The objectives were to generate an uplift in sales of 2% year on year, increase ad awareness and shortlisting by 5%, and get the brand's Facebook fans up to 25,000 and views on its YouTube channel to 100,000.

Campaign

MEC decided to hark back to Tim Tam's famous

Genie Wishes TVCs of the past, revisiting the concept of the magical component of the brand. The agency asked Tim Tam's fans to complete the sentence 'I wish Tim Tam biscuits would...' on its Facebook page and was looking for a response that was video friendly, social and experiential. In one reply a fan said he wished that Tim Tam's grew on trees - from that came the 'Tim Tam Orchard' campaign. MEC created an innovative mechanic that combined TV and social media. It included 1,570 TV ads and a series of mysterious Facebook posts detailing a special event held at Martin Place. The brand asked its fans if they wished to be in the new Tim Tam ad and so got its target audience engaged with the campaign. A Tim Tam tree was staged and attendance to its unveiling was driven by geo-targeted Facebook

and Google ads. Attendees checked in, shared pictures, tweeted and ate Tim Tams, while 19 bloggers posted content about the Orchard event. The campaign culminated in the 1,570 TVCs which featured on YouTube, and one of these was made into a brand spot.

Results

A baseline sales uplift of 23% over the campaign period was achieved while 475,000 views were garnered on YouTube with an average time spent of six minutes. PR coverage was reached across broadcast and print media, Tim Tam was trending all day on Twitter and 120,875 people were reached from the bloggers program. Just over 55,000 new fans on Facebook were also signed up.

MEDIA/ENTERTAINMENT/TRAVEL & LEISURE

WINNER

Agency: MEC

Campaign: 'Horrorific Results'

Client: Paramount Pictures

Collaborating Partner: Snakk Media

FINALISTS

Agency: MEC

Campaign: 'Getting Fans Out of the Closet and into the Cinema'

Client: Transmission Films

Agency: UM

Campaign: 'Build Your Bucket List'

Client: South African Tourism

Collaborating Partners: Reprise, Pixolut

Agency: UM

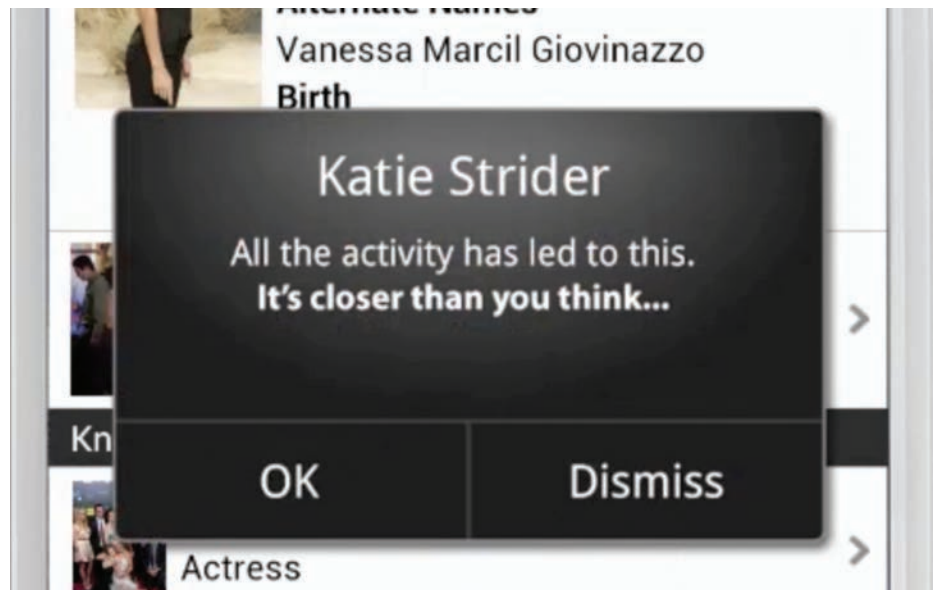


Campaign: 'Fast Front Pages'

Client: News Corp

Collaborating Partner: JC Decaux

Category sponsored by



"A really clever, strong and articulate entry which demonstrated fresh and original thinking. The entrant clearly understood their audience and was able to engage them and deliver tangible results."

Judges' comments

Objectives

In the lead-up to the fourth *Paranormal Activity* film, the series was suffering from franchise fatigue. Australian cinema audiences have a very limited appetite for horror films, and global forecasts for *Paranormal Activity 4* were indicating a 15% decrease. Nevertheless, Paramount Pictures set an Australian box office target the same as the previous film. To reinvigorate the franchise, MEC needed a dramatically different approach. The target was to beat 93,000 views of its video trailer and to get its audience to participate.

Campaign

With a small media budget, MEC had to get 15 to 24-year-olds talking about the movie. To do this

it tied in with the popular practice of pranking, employing social media. The agency set out to recreate the scariest moment of the film by infiltrating the target audience's most intimate media touch point, their mobile phone, by using SMS. A 'life-like' SMS was sent out, which was an auto-expanding ad on mobile sites and apps. Sent out only between 8pm and 4am, it was designed to come from the film's main character, Katie Strider, preying on people's inquisitiveness. Tapping on the message activated a video clip of the most terrifying CCTV scenes from the film. Once the video finished a splash page appeared, inviting the user to share the same experience with friends and to watch the full movie trailer. To maximise the sharing users could also prank their friends using Facebook and Twitter. Mobile led this campaign with 20% of the total budget. This

allowed a lower layer of paid ad placements and sponsorships on the most popular mobile sites and apps that could be amplified through sharing.

Results

This mobile-focused campaign smashed all benchmarks and revived interest in the film franchise. Close to two million prank text messages were delivered, with a 34.6% click-through rate and 622,800 people watching the video. Of those that watched the video 47,576 then shared it with friends, which created a further 61,135 views. The total of 683,935 views was seven times more than the objective of 93,000. *Paranormal Activity 4* exceeded its box office target by 4% in Australia and attracted many first-time viewers to the franchise.

CLOTHING/COSMETICS & RETAIL

WINNER

Agency: MEC

Campaign: When Fans Become Famous

Client: Henkel Australia

FINALISTS

Agency: Slingshot Digital

Campaign: The Muffin Break Great Bake Sale: Baking For Love

Client: Muffin Break

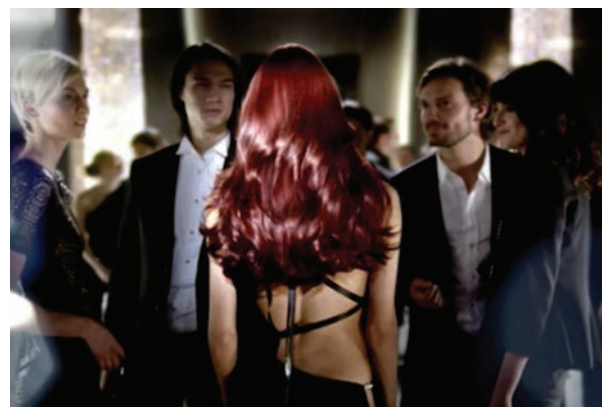
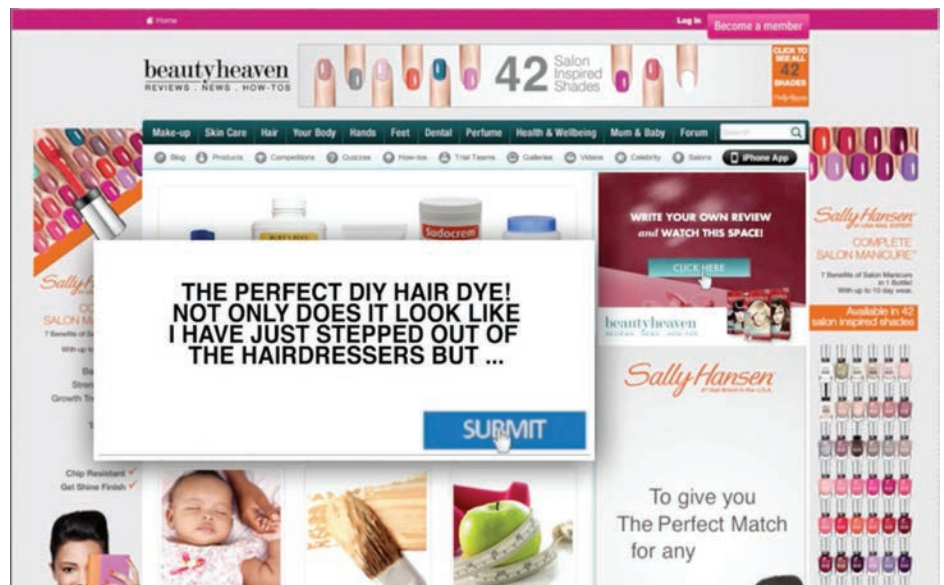
Agency: UM

Campaign: The World's Longest Catwalk

Client: ECCO

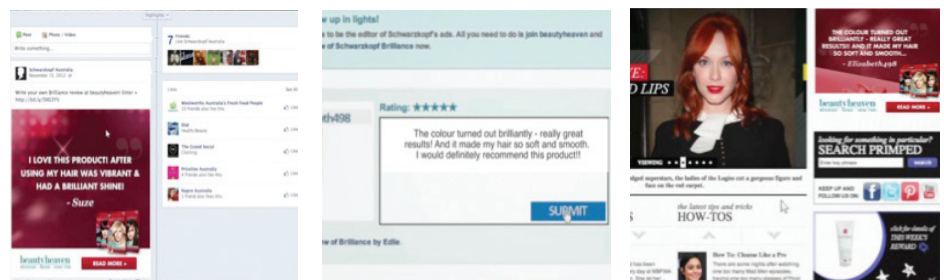
Collaborating Partners:

Ensemble, Reprise, Airborne, Zing



This entry is a solid benchmark of how rallying creative, social and technology can deliver a result that challenges convention.

Judges comments



Objectives

Brilliance had only a 8% market share in the hair colouring category, so it struggled for both share of shelf and share of mind. It had suffered declining sales since 2011. Research revealed that it's the most highly recommended hair colour at 93% but it lacked an emotional connection that would cut through and convert new users. MEC's challenge was to reverse this sales decline and deliver a 2% increase in market share over the quarter year on year. It also had to raise sales 5% over the campaign period. The category was stagnant, so to meet its objectives the agency needed to switch current hair colour users from Brilliance's competitors. The challenge was converting this advocacy into sales.

Campaign

The strategy was based around the insight that one of women's top beauty fears is colouring their hair at home, and they trust the advice of their peers. The idea was to get real consumers writing about real experiences. Schwarzkopf activated its considerable community of more than 75,000 fans on Facebook and encouraged them to write reviews for the brand. These reviews were then placed across beauty verticals like *Dolly* and *Lifestyle*, but in a different way, where all existing display banners were replaced with rich media banners that automatically pulled the approved reviews in as copy. The content changed dynamically as new ones were written, creating the impression of a live conversation. The authors were credited within the ads, giving the fans

recognition and the reviews authenticity. The highly targeted nature of these social beauty environments encouraged further product discussion. All traffic from the banners was directed to the site Beautyheaven, where readers were encouraged to write reviews. Behavioral targeting was used to expose the consumers who showed interest for hair colour in the last 28 days, the average buying cycle.

Results

There were more than 4.4 million unique impressions received by users in the target audience and Brilliance attained more than 210,00 viral impressions of recommendations in beauty locations away from Facebook. The number of positive reviews increased and sales went up 13.4% year on year.

AUTOMOTIVE

WINNER

Agency: Initiative

Campaign: Help Me Choose

Client: Hyundai & Kia

Collaborating Partner: Innocean

FINALISTS

Agency: MEC

Campaign: The Aussie Spin

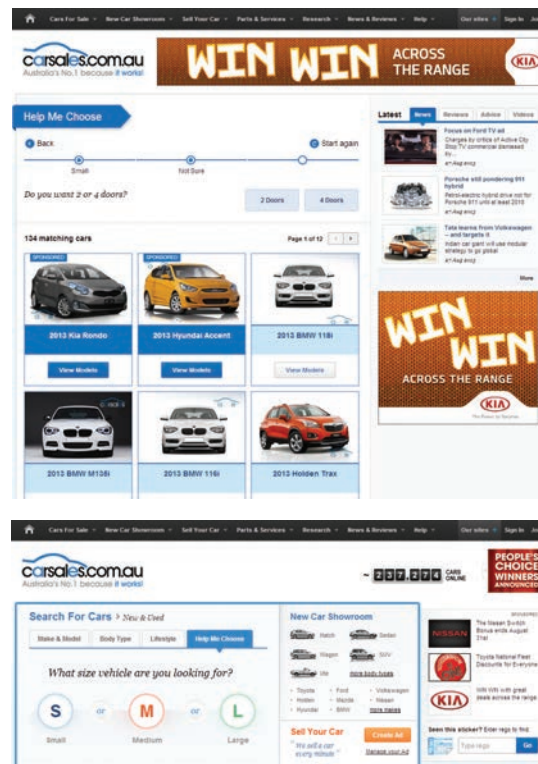
Client: Mitsubishi

Agency: TMS

Campaign: Toyota Leaves a Trail of Goodwill Through Landcruiser Country

Client: Toyota Motor Corporation Australia

Collaborating Partners: Saatchi & Saatchi, SMG Red, Red Engine



A unique entry that was well written around a strong idea. It was targeted, broke new ground and had strong results. There was real beauty in its simplicity. It generated a I wish I had thought of that reaction.

Judges comments

Objectives

Last year Hyundai and Kia struggled to get from brand awareness to being on people's active consideration list. They faced similar barriers around quality and reliability, and had similar strengths in value and price, so Initiative decided to create a whole new way of finding the right car and establish a strong presence for both car brands. The objectives were to increase the number of consideration sets for both Kia and Hyundai, the number of leads generated for dealer networks and to reduce the cost per lead.

Campaign

The agency set out to reinvent the way people find

the right car for them by helping them choose a car to fit their lifestyle using a manageable number of criteria. Drawing on Dutch research, it built from scratch a new search tool that could find the right car for the consumer's needs according to just four key dimensions. This made the choosing process intuitive, easy and user friendly, and also made sure that when Hyundai or Kia were relevant, they featured at the top of the search results page. Initiative enlisted car classifieds market leader Carsales.com.au, which implemented the Help Me Choose tool on its homepage. It used promotional strategies across the website to drive awareness and trial of the new tool. It also ran editorial pieces written and published through the Carsales network, supporting the campaign, along with multiple eDMs.

Results

The audience goal of getting on 10,000 new consideration lists each month was reached and surpassed, with the tool now hitting 30,000. Each user spent an average of five minutes using the tool, which amounted to one million minutes spent on Help Me Choose. The two car brands come up on 82% of those consideration lists, embedding them as a viable choice in buyers' purchase journeys. Before the campaign, 5.66% of Carsales leads went to Hyundai or Kia but after its launch this doubled to 11.44%. The cost per acquisition for Help Me Choose was 18% lower than the average for all digital campaigns.

BEST USE OF A SMALL BUDGET

(UP TO \$300,000)

WINNER

Agency: Naked Communications

Campaign: 'How to Launch a Business While Sitting on the Toilet'

Client: Who Gives a Crap

Collaborating Partner: Run Forrest

FINALISTS

Agency: MediaCom

Campaign: 'Give Music Generator - Unwrapping the Gift of Giving Music'

Client: Universal Music

Agency: UM

Campaign: 'The World's Longest Catwalk'

Client: ECCO

Collaborating Partners:

Ensemble, Reprise, Airborne, Zing

Category sponsored by



"A strategy in genuine jeopardy, executed rapidly with a bunch of smart imagination and heart."

Judges' comments



Objectives

A new, ethical toilet paper company, Who Gives a Crap, gives 50% of its profits to sanitation projects in developing countries. As a start-up with limited financial resources, they were \$50,000 short to place their first commercial scale order. With a \$5,000 budget they needed to raise \$50,000 to place their first bulk order and start the business. Naked's goal was to raise the money by pre-selling toilet paper, get 1,000 people signed up to mailing list, generate shareable content that also resulted in donations, and to generate PR for the brand.

Campaign

Naked's idea was to have the chief executive, Simon Griffiths, sit on a toilet for 50 hours and

not stand up until he raised \$50,000. This was live-streamed via a microsite where people were encouraged to donate via crowd-funding site Indiegogo. The crowd-funding site incorporated a video explaining the business, the challenge and the pledge from the CEO, endorsements for businesses who had donated and targeted rewards. The micro-site housed the live-stream and also consisted of a press kit with easy embedding of the video and live-stream in order to promote coverage from bloggers and journalists. While he was on the toilet, Simon would be continually interacting with the media, business, organisations and the public via Twitter. The agency's plan was that Simon's tweets would create highly shareable content, which would propel the campaign forward. Tweets were carefully aimed at certain people and publications to gain support. International seeding

commenced through influence outreach, a Reddit 'Ask Me Anything' feature and an international press release.

Results

The \$50,000 was raised within 50 hours and reached a final figure of \$66,548. A total of 1,333 donors contributed and mentions on Twitter reached 2.3 million people. Close to 80,000 people visited the Indiegogo and campaign websites, which led to 1,600 new subscribers to the Who Gives a Crap database. The campaign also generated a large amount of PR with coverage from national and international outlets including *Fast Company*, *Huffington Post*, *Fairfax*, *News Limited*, *MTV*, *Chanel Ten*, *Nova*, *ABC Radio*, *3AW*, *Triple J* and *Fox FM*.

BEST STRATEGIC LAUNCH CAMPAIGN

WINNER

Agency: TMS

Campaign: 'Toyota Leaves a Trail of Goodwill Through LandCruiser Country'

Client: Toyota

Collaborating Partners: Saatchi & Saatchi, SMG Red, Red Engine

FINALISTS

Agency: OMD

Campaign: 'McDonald's - Track My Macca's'

Client: McDonald's Australia

Collaborating Partners: Tribal DDB, DDB, Mango

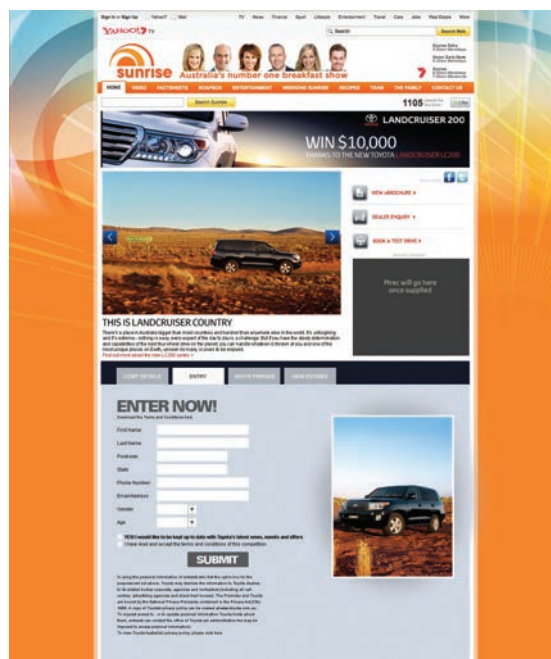
Agency: MEC

Campaign: 'Horrorific Results'

Client: Paramount Pictures

Collaborating Partner: Snakk Media

Category sponsored by



"This entry is a great example of branded content. The agency clearly linked the task, strategy and execution and addressed how people really felt about LandCruiser heritage. They did something different and delivered great results."

Judges' comments

Objectives

In March 2012, Toyota's flagship model, the Toyota LandCruiser, launched with a major facelift. LandCruiser's sales and desirability was being eroded by greater competition, so the decision was made to elevate the consumer's emotional connection to the car. TMS's challenge was not only maintain LandCruiser's number one position in a category that was experiencing overall decline, but to grow sales by 10% and awareness by 5% where familiarity was extremely high. It was also tasked with shifting the emotive perception of the brand by increasing desirability by 10%.

Campaign

TMS's idea was to connect everyday Australians

to the true spirit of 'LandCruiser Country'. It tied together the extreme and unforgiving Australian outback with the equity, values and image of the brand. TMS sought to give back to outback Australia, solving local problems in a concrete way and creating a legacy program for LandCruiser. The first part of the campaign was to introduce the 'This is LandCruiser Country' concept and the second was to demonstrate how the brand gives back through community events that became legacies across different areas. These legacies became video content that spread the word, with seeded footage of the events broadcast as weekly segments on *Sunrise*, *Yahoo7!* and through Toyota's own channels. Communities across Australia were then given the opportunity to receive a legacy contribution of their own. TV travel program *The Great Outdoors* was brought back and renamed *The*

Great Outdoors: LandCruiser Country, while the campaign was also spread through Toyota's AFL sponsorship, catch-up TV, dealers and the Toyota RoadTripp app.

Results

Sales for LandCruiser shot up 32% and the brand retained its number one position. Awareness and desirability increased by 7% and 13% respectively, and the value for money perception rose 13%. Roughly 7.5 million people were reached through broadcast alone while there was a 20% increase in the time users spent on LandCruiser's website. More than 12,000 requests were received via *Sunrise* from communities requesting help.

BEST INTEGRATED MEDIA CAMPAIGN

WINNER

Agency: Match Media

Campaign: 'Wild Turkey - The Turkey 10'

Client: Campari Australia

FINALISTS

Agency: MediaCom

Campaign: 'Responsible Drinking - What Are You Doing to Yourself'

Client: NSW Ministry of Health

Collaborating Partners: GPY&R, The Precinct

Agency: UM

Campaign: 'The Lambnesia Epidemic'

Client: Meat & Livestock Australia

Collaborating Partners: BMF, Hausmann, Connect

Category sponsored by

MCN
MultiChannelNetwork



"The strategy was clear and had a strong community feel. There was a real depth of connection that the media was able to deliver for a limited budget. A compelling entry that delivered stunning results."

Judges' comments

Objectives

Sitting in third place behind Jack Daniel's and Jim Beam, Wild Turkey was faced with a problem. Drinkers were not connecting with Wild Turkey as a brand and few people could articulate what it actually stood for. Match Media needed to instil a sense of meaning into the Wild Turkey brand, which had to be displayed via its proposition 'Strength of Character'.

Campaign

Blokes love their sport but the sports market is flooded with alcohol sponsorships. Match Media moved away from the premier sporting end to concentrate on deep engagement at the amateur level, armed with a budget of just \$700,000. It launched the 'Turkey 10' campaign where Wild

Turkey would hunt all over Australia for the nation's 10 best local teams and give them a taste of the big time. These teams, which had to have a sense of 'strength of character', became the brand's voice via their local sporting competitions and provided continually refreshed creative content. Radio station TripleM was used as the initial call out for teams to submit an online video showing why they deserved sponsorship. Teams that earned their way into the 'Turkey 10' received sponsorship, coaching from sporting legends and publicity. Celebrity sports broadcasters were recruited to provide weekly updates and interviews, while each team starred in their own documentary series showcasing their journey from zero to hero. Facebook was the virtual home, with each team having a dedicated app uniting them as one league, while YouTube became the central hub for all the content. The two best-performing

teams were rewarded with surprise activations, with visits by famous sportsmen and big events, which then spawned more quality content to provide scale.

Results

In total more than 300,000 viewers were garnered on YouTube, with more than 230,000 brand interactions. All previous engagement rates on Facebook were beaten and Wild Turkey is now Australia's number one bourbon brand on the social media platform. The campaign ended in a 60% increase in top of mind, a 42% increase in intention to purchase and a 58% increase in future consideration. Its sales outstripped the bourbon category's 2.55% annual growth by a factor of 8.5 times, realising a 21.2% year-on-year growth.

BEST MEDIA INNOVATION

WINNER

Agency: MEC

Campaign: 'Horrorific Results'

Client: Paramount Pictures

Collaborating Partner: Snakk Media

FINALISTS

Agency: UM

Campaign: 'McDonald's Gets Grilled'

Client: McDonald's

Collaborating Partner: WTFN

Agency: UM

Campaign: 'Fast Front Pages'

Client: News Corp

Collaborating Partner: JCDcaux

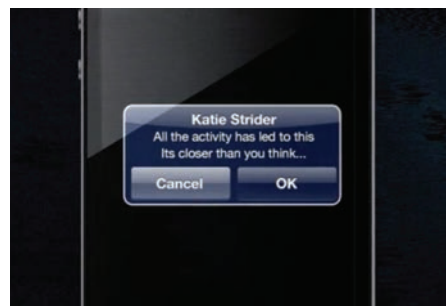
Agency: MEC

Campaign: 'When Fans Become Famous'

Client: Henkel Australia

Category sponsored by

nine entertainment co.



"A fun, clever and well written entry which flowed from strategy to execution. A great execution of mobile marketing beyond advertising."

Judges' comments



Objectives

Australian cinema audiences have a very limited appetite for horror films. In the lead-up to the fourth *Paranormal Activity* instalment, *Paranormal Activity 4*, the film was suffering from franchise fatigue. Despite global forecasts indicating a 15% decrease, Paramount Pictures set an Australian box office target that was the same as *Paranormal Activity 3*. To reinvigorate the franchise, MEC needed a dramatically different approach. The target was to beat 93,000 views of its video trailer and to get its audience to participate.

Campaign

With a small media budget, MEC had to get 15 to 24-year-olds talking about the movie. To do this

it tied in with the popular practice of pranking, employing social media. The agency set out to recreate the scariest moment of the film by infiltrating the target audience's most intimate media touch point, their mobile phone, by using SMS. A 'life-like' SMS was sent out, which was an auto-expanding ad on mobile sites and apps. Sent out only between 8pm and 4am, it was designed to come from the film's main character, Katie Strider, preying on people's inquisitiveness. Tapping on the message activated a video clip of the most terrifying CCTV scenes from the film. Once the video finished a splash page appeared, inviting the user to share the same experience with friends and to watch the full movie trailer. To maximise the sharing users could also prank their friends using Facebook and Twitter. Mobile led this campaign with 20% of the total budget. This allowed a lower

layer of paid ad placements and sponsorships on the most popular mobile sites and apps that could be amplified through sharing.

Results

This mobile-focused campaign smashed all benchmarks and revived interest in the film franchise. Close to two million prank text messages were delivered, with a 34.6% click-through rate and 622,800 people watching the video. Of those that watched the video 47,576 then shared it with friends, which created a further 61,135 views. The total of 683,935 views was seven times more than the objective of 93,000. *Paranormal Activity 4* exceeded its box office target by 4% in Australia and attracted many first-time viewers to the franchise.

BEST DEMONSTRATION OF RESULTS

WINNER

Agency: Match Media

Campaign: Wild Turkey The Turkey 10

Client: Campari Australia

FINALISTS

Agency: Starcom MediaVest Group

Campaign: Virgin Mobile, Fair Go Bro

Client: Virgin Mobile

Collaborating Partners: Havas, One Green Bean

Agency: MediaCom

Campaign: NSW Health Get Healthy

Client: NSW Health

Agency: MEC

Campaign: Shifting Stock

Campbell's Real Stock

Client: Campbell Arnott's

Collaborating Partner: Clemenger

BBDO

Category sponsored by

**OUTDOOR
MEDIA
ASSOCIATION**



Longevity of an idea, born out of innovative, locally led thinking that despite a small budget drove significant sales.

Judges comments

Objectives

Wild Turkey was the distinct number three bourbon brand behind Jack Daniel's and Jim Beam. Drinkers were not connecting with Wild Turkey as a brand and few people could articulate what it actually stood for. Match Media needed to instill a sense of meaning into the Wild Turkey brand, which had to be displayed via its proposition Strength of Character.

Campaign

Blokes love their sport but the sports market is flooded with alcohol sponsorships. Match Media moved away from the premier sporting end to concentrate on deep engagement at the amateur level, armed with a budget of just \$700,000. It launched the Turkey 10 campaign where Wild

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The two best performing teams were rewarded with surprise activations, with visits by famous sportsmen and big events, which then spawned more quality content to provide scale.

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BEST APPLICATION OF RESEARCH

WINNER

Agency: Maxus

Campaign: GSK Flu Tracker

Client: GlaxoSmithKline

FINALISTS

Agency: Maxus

Campaign: Spirit of Tasmania:
Drive Straight Into Your Next
Holiday

Client: Spirit of Tasmania

Collaborating Partner:

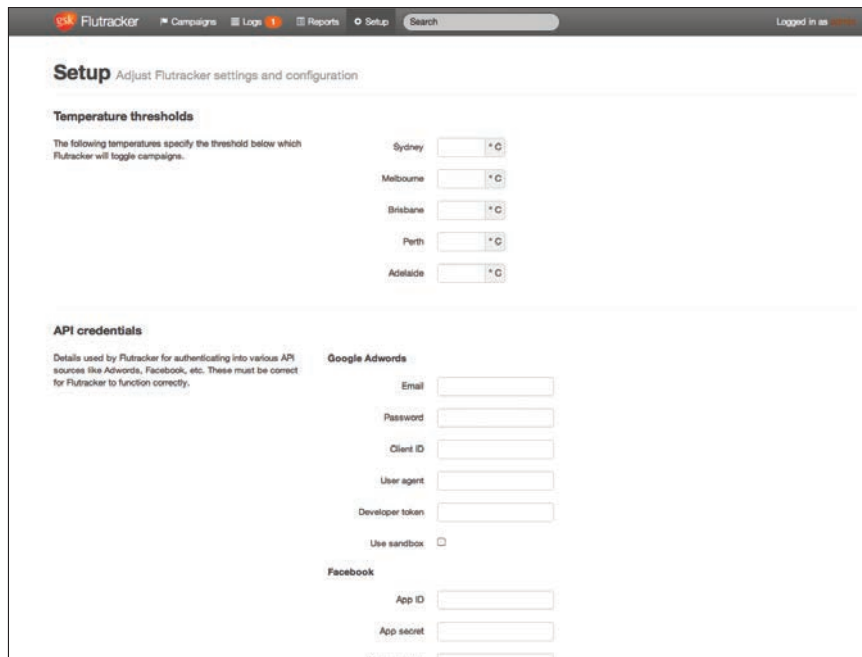
CumminsRoss

Agency: ZenithOptimedia

Campaign: Optimising Screens
Investment to Drive Taken 2 Box
Office Sales

Client: 20th Century Fox

Category sponsored by



The impressive part of this research is not only the research but also the follow through to planning and execution. It clearly delivered in terms of results.

Judges comments

Objectives

Panadol Cold & Flu wanted to be the default brand when people reach for a cold and flu remedy when they feel sick. But Codral Cold & Flu was the market leader and spent eight times the budget of its rival. With Panadol Cold & Flu's budgets reduced 15% year on year, Maxus had to speak to people at exactly the right time. It needed to address the brand's awareness problem and needed to find a trigger point to speak to consumers prior to them getting sick.

Campaign

Maxus set about analysing Google's search data to find out when people are sick. It searched for a correlation with capital city temperature

patterns and developed a predictive algorithm that dictated the best time to increase the media buy just before people started getting sick. Through the analysis it found that people get sick and search for remedies in the same week that the temperature drops to a certain degree, though this temperature threshold was different in every capital city. The insights were then strengthened by overlaying sales data, which were found to lift in that very same week. Maxus developed a Flu Tracker that enabled reactive buying based on the trigger temperature changes in each market, turning on the budget and ensuring relevant creative content ran at the most pertinent times. The Google Display Network, Facebook and the AdMob mobile network were the channels used for their flexibility and Google paid search supported all

the activity. The radio component was negotiated so that quality, flexible airtime in each market was reserved to be utilised upon just 24 hours notice.

Results

The Flu Tracker initiative doubled the reach of Panadol Cold & Flu's 2011 activity with half of the budget, and achieved savings of the original online budget. Real time media reached seven million Australians at the right time and temperature, and there was a positive response from retailers. Overall hundreds of buying improvements were made automatically, reducing the man hours required for trafficking, while the Flu Tracker is now being rolled out globally for GlaxoSmithKline.

IT & CONSUMER DURABLES

WINNER

Agency: MediaCom

Campaign: Canon PIXMA Printables & Ice Age 4

Client: Canon

Collaborating Partners: Leo Burnett Sydney, Ogilvy PR, 20th Century Fox

FINALISTS

Agency: UM

Campaign: The Team Behind the Team

Client: Microsoft

Collaborating Partners: Ensemble, Wunderman

Agency: UM

Campaign: Halo: Capture the Poster

Client: Microsoft Xbox

Collaborating Partners: Soap, McCann, Tapit



Objectives

Canon is best known for cameras but a large amount of its revenue comes from selling printer ink. MediaCom needed to encourage Canon printer owners to use their printers more, and thus, use more ink. It had to provoke the behaviour, with media to drive usage of the products, not just purchase of them.

Campaign

Canon targeted parents and children by getting them to spark an Expression Session. The idea was to encourage creativity and the brand would give the families the tools, prompts and motivation to express themselves. The website PixmaPrintables.com.au was the central hub

Framed a great challenge and brilliant media behaviour in creating an occasion.

Judges comments

to spark Expression Sessions and MediaCom partnered with 20th Century Fox to target families and drive traffic to the site. 20th Century Fox gave Canon access to the assets of the film *Ice Age 4*, and the brand encouraged the audience to print off *Ice Age 4* themed activities such as games, colouring in templates and origami toys. The partnership included creative executions across interactive digital formats, experiential cinema, magazine advertorials, cross promotions and an in show TV segment on *Sunrise*.

Results

The campaign generated more than 180,000 website views, \$1.4 million worth of media placements and increased the brand's sales, volume and value.

PARTNERSHIP AWARD

WINNER

Agency: Powered by Nine Entertainment Co.

Campaign: XXXX Island & The Good Life

Client: Lion

Collaborating Partners: ZenithOptimedia, Newscast Australia

FINALISTS

Agency: Generate

Campaign: MLA Australia Day Lambnesia Campaign

Client: Meat & Livestock Australia

Collaborating Partners: UM, BMF, Haussman PR

Agency: MCN

Campaign: Making It Count How Powerade Moved From a Sport Destination to a Journey

Client: Powerade

Collaborating Partners: MCN, Fox Sports, Ikon, Coke



Objectives

VB has been Australia's biggest selling beer brand for a long time. XXXX Gold had been gaining momentum but to secure the position as Australia's favourite beer it needed to recruit the next generation. The challenge was that it was perceived as a beer for Queenslanders. A national appeal was to be created that gave people across Australia the chance to experience the brand. Its mission was to drive awareness, grow advocacy, increase sales and ultimately to knock VB off the top spot.

Campaign

To capitalise on the insight of the Good Life of sea, sun, fishing and a few beers that many Aussies seek, XXXX bought an island in the Great Barrier Reef which was to become its literal and spiritual home. To publicise and amplify the acquisition of the island it was featured on Channel Nine's *Today Show*

Strong content integration and an excellent idea achieved what hadn't been done in 20 years. Well done.

Judges comments

and the travel program *Getaway*. The audience was invited in on the journey to help inspire the design and build of the island. XXXX Gold then created a content series, partnering with *Getaway*, designed to bring stories of other great Australian locations. Nine personality Jules Lund was appointed to be the face of the campaign, fronting the *Getaway* pieces, and Nine's State of Origin commentators featured the island with a competition for viewers.

Results

The *Getaway* in program updates achieved a cumulative reach of 1,312,741 in all people and 241,968 of men aged 25-54. The TV competitions and creative submissions achieved more than 33,000 entries and the TV series peaked at a national audience of 413,924. The campaign attracted 11.8 million unique browsers and in May 2012 XXXX Gold officially took the mantle as Australia's biggest selling beer brand, putting VB in second place for the first time in two decades.

PRO-BONO/CAUSE MARKETING INCENTIVE

WINNER

Agency: Match Media
Campaign: Pro Bono
Client: Cancer Council NSW, Canteen Australia, The Australian Red Cross and Variety

FINALIST

Agency: OMD
Campaign: Pro Bono Work
Client: Salvation Army



A heartfelt initiative that started with the ngenners and worked up through the culture of the agency. Very emotive.

Judges comments



Match Media is an agency that endeavours to live by the values of fearlessness, knowledge, collaboration and creativity. It works with a number of charities, one of which is the Cancer Council NSW, and after casting a strategic eye over the entire organisation, the agency developed a new model for it. This brought together the three main communication divisions, Fundraising, Master Brand and Events, and orchestrated a partnership with Google delivering impressive results. This partnership maximised the way Cancer Council NSW treated its paid search

IN RECOGNITION OF PAM LANE



campaign and unlocked a 400% growth in the Google Charity Grant for Search activity. This equated to a \$480,000 a year worth of search activity, every year, absolutely free. In another Match Media initiative, the Cancer Council NSW had launched a new men's health campaign called Mate v Mate which aimed to raise awareness of, and funds for, cancer in men by asking guys to challenge their friends to a contest of their choice. Two participants challenged each other to a live stand up performance and the whole agency turned out in support of the open mic night.

NGEN AWARD IN SUPPORT OF UN LTD



WINNER

Entrant: John Dawson and Mark Golafshan
Agency: Mindshare
Campaign: Lace It Up

FINALISTS

Entrant: Danielle Hudson and Maryanne O Sullivan
Agency: Ignite Media Brands
Campaign: #sleepoutforchange

Entrant: John Corpuz and Rebecca Alexander
Agency: Match Media
Campaign: AFTR DRK

Entrant: Emelia Thomas
Agency: MEC
Campaign: Close to Home



Entrant: Philippa Gray
Agency: OMD
Campaign: Sweet Dreams

Entrant: Ashleigh Vogel and Will Chapman
Agency: UM
Campaign: Paving Possibilities



There are 47,000 young people homeless in Australia and Youth Off The Streets does a lot to assist these young people. The Sleepout is the chance for school kids to contribute to this life-changing work and the challenge was to, not only introduce The Sleepout to school kids and encourage participation, but to also raise funds for YOTS's services, as participation is only worth as much as the funding raised. In doing this, Mindshare must create a foundation for future events so this may become a valuable annual asset for YOTS.

The target audience for the communication are the 196,000 young people between the ages of 13-17 living within a 40 kilometre radius of Sydney with a Facebook profile. Targeting these urban, connected kids will maximise the value of the media investment and allow amplification across social channels. The agency forecast a conservative conversion rate of 30% from the 196,000, resulting in 58,800 sign ups. It is working off a fundraising target of \$75 per student to derive revenue of \$4.41 million. The campaign would use the important interplay between parents, schools and children, in that students are dependent on both

Great insight that was converted into a unique, practical and innovative idea.

Judges comments

their schools and parents and are sheltered by their daily routine. As a consequence, parents and schools have a position of authority. For the campaign to be successful Mindshare must win the support of these parties. The agency needed to find an appropriate moment in a student's daily routine that satisfies parents and schools where it can inject the message to create a unique, personal connection between the student, the issue and the event. The campaign was titled Lace It Up and drew on the insight that all young people, whether schoolchildren or the young homeless, have a powerful point in their daily routine that can be infiltrate and transform into a simple and provocative channel, which is their shoelaces. Mindshare used branded, bright blue shoelaces as the primary communication channel for the campaign, owned by YOTS, which on them had a clear call to action that relays the message. Students would share images and use the hashtag #laceitup, spreading it across social platforms and to online influencers. This would build intrigue and be complemented by paid search, as the students that search the hashtag are directed to the YOTS Facebook page where they like the page to reveal the issue and event. The idea behind Lace It Up is that it is not just a message, it's a connection that lasts and commitment that counts.

MEDIA OWNER OF THE YEAR

WINNER

Owner: MCN

FINALISTS

Owner: Nine Entertainment Co.

Owner: Seven West Media

Owner: Val Morgan

A really tough category with all finalists at the top of their game. MCN showed a great diversity of work achieved across the year, some truly ground breaking examples. They have evolved their business model while experiencing rapid growth and demonstrated fantastic staff retention.

Judges comments



MCN is a joint venture between Foxtel and Fox Sports that represents the commercial advertising interests of 55 subscription TV brands, 72 websites, 61 dedicated mobile sites, 40 apps, three IPTV services and a retail digital screen network. Its performance in this past year has been phenomenal while the TV market declined 2% MCN posted growth of 11%, increasing its TV revenue to \$368 million and online to \$11.6 million. It outperformed the market by 12% and delivered revenue growth across every one of its businesses. MCN achieved this by selling itself through its MCN Homefronts: A Better Advertising Experience, which were tagged as a world first. Properties in Sydney, Melbourne and Brisbane were transformed into the ultimate Foxtel connected home and categories were brought to life through interactivity, displays and staged events. It provided a unique and innovative environment that showcased MCN's capacity for

added value sales ideas. It generated 51 individual client presentations and working sessions, which led to unprecedented commitment from agency partners. Starcom increased its share from 7% to 15%, Ikon went from 15% to 30%, Mitchells grew digital revenue from \$3 million to \$10 million, and UM set a revenue target of \$40 million and grew digital from \$3 million to \$6 million. This was matched by spectacular spending growth across its top clients such as Sportingbet, Mitsubishi and Ford. MCN also capitalised on the \$650 million launch of Fox Footy, developing a sales strategy that delivered a very immersive experience for its advertisers. In game brand integration delivered exposure within uninterrupted live play, client funded content was integrated within AFL magazine shows and multi platforms extended National Australia Bank messaging across multiple devices. For Powerade, MCN facilitated unique

interaction between the brand and amateur sports participants, arranging for elite AFL players to become Powerade Ambassadors and using created content to connect with viewers and discuss the role the brand played in their training routines. It created the Powerade Player Gauge which used live game data to calculate the performances of elite AFL players and allowed viewers to compare their own training performance against their AFL heroes. The campaign helped Fox Sports revenue and audiences grow and boosted Powerade sales by 4.2%. Other important initiatives MCN has carried out include its investment in Multiview, Australia's largest audience measurement panel, its focus on training and development for its staff as well as its determination on retention and keeping employee turnover rates low.

MARKETING TEAM OF THE YEAR

WINNER

Client: Meat & Livestock Australia

FINALISTS

Client: Universal Sony Pictures
Home Entertainment Australia

Client: Virgin Mobile Australia

“As an inaugural award to recognise a strong and consistent body of work, with impeccable results, vision and collaborative style with their partners, it’s hard to look past the MLA marketing team.”

Judges’ comments

1. THE FIRST INFECTION
Lamb’s ambassador injured live on TV and starts acting un-Australian.

2. THE EPIDEMIC
Media warns of the infectious nature of Lambnesia and highlights the symptoms.

3. THE TREATMENT
National Lambnesia Test prescribes the cure.

The Meat & Livestock Australia marketing team has been producing great work that generates great results for years. It has had success with the ‘Ignite your Beeflex’ campaign, which was focused on increasing summer beef sales by encouraging men to step up to the grill. To do this the team triggered the unstoppable primal instinct of men - the Beeflex - which was achieved by tapping into the male passion of football and creating an all-out attack on the male senses. Meat & Livestock Australia custom-built smoking billboards, scent-emitting bus stops as well as dominating pubs on grand final day through bar coasters and TV spots. It distributed 2.5 million cookbooks and developed

a smartphone application to provide ongoing inspiration. The results were staggering: sales of beef increased by 40% year-on-year, Facebook ‘likes’ increased by 3,000% and it was rated the best summer beef campaign ever by butchers. Another powerful campaign by the marketing team was ‘The Lambnesia Epidemic’ which increased sales of lamb on Australia Day. The insight behind it was no Aussie wants to feel un-Australian, especially on the national day, so a nationwide paranoia of a contagious disease was created that allowed un-Australian thoughts to enter one’s brain. The only cure was eating Lamb on Australia Day. ‘The Lambnesia Epidemic’ initiative generated 294,000

Lambnesia tests, helped boost sales by 48% and resulted in 96% of consumers believing lamb is the patriotic food choice on Australia Day. The Meat & Livestock Australia marketing team has also garnered respect around the world. Over the past few years seven of its campaigns have received accolades on a global scale including Cannes Festival of Creativity, Festival of Media, both Asia and global, and the Spikes. The Meat & Livestock team sees their agency partners as part of their marketing team and treats them as such. They are some of the bravest people in the Australian advertising industry - they take risks and believe in creativity that delivers commercial success.