MFA MEDIA FEDERATION AWARDS

2012 MEDIA FEDERATION AWARDS

WINNERS
AND FINALISTS

DATA

STRATEGY

TECH

COLLABORATE

IDEAS

INSIGHTS

www.mediafederation.org.au

INTRODUCTION

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media federation of australia

Welcome to the 2012 Media Federation Awards.

The purpose of the MFA Awards is to find, celebrate and showcase the finest work Australia's media industry has produced. Work that commands the powerful energies of creativity and science to deliver significant returns on clients' investments.

It is, after all, this unique mix of art and science, with technology and data as the new enabler of both, that powers the growing influence the media industry has on the Australian communication landscape.

Despite tough market conditions and weak consumer confidence, the 2012 MFA Awards has maintained strong support with 283 entries from various agencies and media owners.

Of particular note is the support from a growing number of agencies of non-traditional backgrounds and the calibre of emerging talent we are seeing in the ngen program highlighting a bright future for the industry.

Congratulations to all our finalists, winners and their clients. It's not easy to develop an entry and it takes guts to put it out there to be judged by senior industry executives. I hope you have grown from the experience and I thank you for your commitment.

I would also like to thank all our sponsors for their support in 2012, it is a true sign of collaboration and commitment from the media and the industry bodies in the way they support the awards. We look forward to continuing our partnership with you into the future.

Last but certainly not least I would like to extend my personal thanks to the MFA Award Committee for an amazing contribution of time, smarts and passion that has helped us evolve what remains Australia's preeminent award program.

Best Wishes,
Brett Dawson
Chairman
Media Federation Awards

AdNews

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Email adnews@yaffa.com.au

cab CIRCULATIONS AUDIT BOARD

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MFA AWARDS

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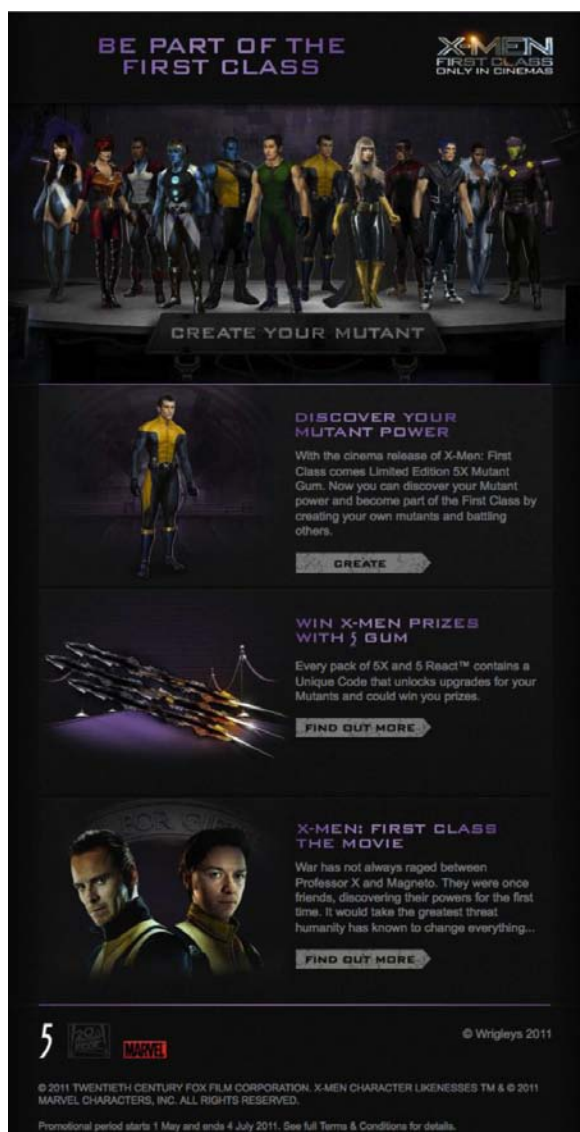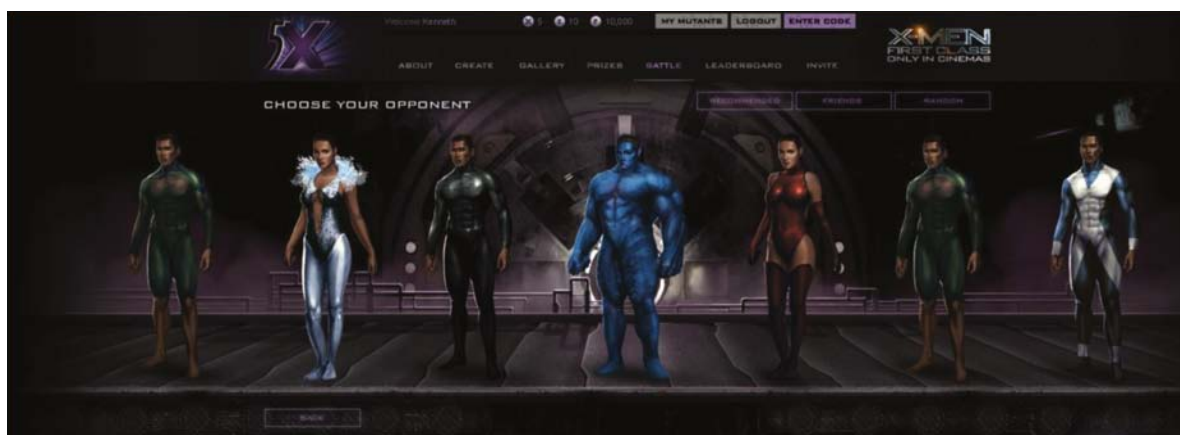
The X Factor
Guy Sebastian

GRAND PRIX

WINNER

AGENCY: OMD

CAMPAIGN: '5X MUTANT GUM'

CLIENT: THE WRIGLEY COMPANY

COLLABORATING PARTNER: SOAP CREATIVE

OBJECTIVES With so many classic gum brands firmly entrenched in the market, Wrigley's 5 had to do something special to increase its market share, which had plateaued at 20% since its launch in 2009. OMD was given the objective of promoting the brand more extensively than the previous TVCs managed while capturing the attention and imagination of consumers. A goal of 25% market share was the target.

CAMPAIGN OMD decided to partner with 20th Century Fox for the launch of the film *X-Men: First Class*. The popular comic book-based series created waves around the world with its fantasy heroes with superpowers that have been turned into big-screen blockbusters. With this in mind, OMD created a new gum flavour, 5X Mutant Gum – a gum that would draw in young fans, dare them to explore their 'mutant sense' and give them the ability to create their own mutant identity. The campaign ran across

cinema, TV, digital broadcasting, high-impact digital formats and used an extensive in-store campaign with Coles, Woolworths and convenience stores as well as digital editorial integration. All this drove fans to visit 5XMutantGum.com, where they could create their own mutant alter-ego and battle it out with like-minded souls to win prizes. Codes were placed inside packs of 5X Mutant Gum that would unlock additional powers for consumers' mutants.

RESULTS In total, 41,621 mutants were created during the campaign. With these mutants, 490,096 battles were fought and the site had 263,109 visits, 4,339,459 page views with an average session time of just under seven minutes. Around 16,000 of the more dedicated fans visited the site for more than 30 minutes, while 20,000 visitors returned over 50 times. The total fan engagement came to 28,795 hours, or 3.29 years, while the Facebook page exploded with 64,000 new 'likes'. 5X increased 5's

total Australian gum market share by a quarter to 26.5% – its best ever market share anywhere in the world – and made it the number two-selling gum in June 2011, with only Extra Spearmint ahead of it.

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AUTOMOTIVE

ONE WAY OUT.

TOYOTA

toyota.com.au

Oh what a feeling!

WINNER

AGENCY: TMS

CAMPAIGN: 'FJ CRUISER. UNKNOWN CAR! SHRINKING CATEGORY! INCREASING PETROL PRICES! TSUNAMI!'

CLIENT: TOYOTA

COLLABORATING PARTNERS: SAATCHI & SAATCHI, SMG RED

FINALISTS

AGENCY: MEDIACOM

CAMPAIGN: 'AUDI Q3 NAVIGATING A NEW MEDIA LANDSCAPE'

CLIENT: AUDI

COLLABORATING PARTNERS: RAPP, MASS MEDIA

AGENCY: MINDSHARE

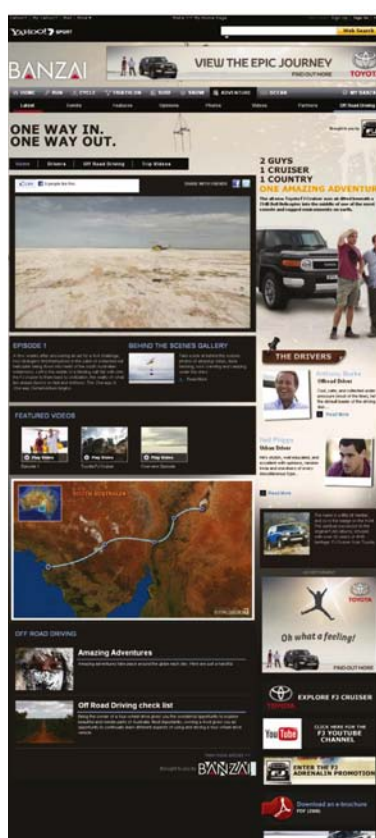**CAMPAIGN:** 'EVOQUE PRE LAUNCH'

CLIENT: RANGE ROVER

AGENCY: TMS

CAMPAIGN: 'BIG LIFE. BIGGER RESULTS'

CLIENT: TOYOTA

COLLABORATING PARTNERS: MCM, MTV, NINE ENTERTAINMENT CO.

ONE WAY IN.

TOYOTA

> **SOLID AND INSIGHTFUL THINKING THAT FOLLOWED ALL THE WAY THROUGH. THEY DIDN'T TALK ABOUT 4WD-ING, THEY JUST WENT AND DID IT. A REALLY BALLSY MOVE.**
>
> *JUDGES' COMMENTS*

OBJECTIVES The FJ Cruiser was launched in the aftermath of the Japanese tsunami late in March of 2011. The car – a retro-style SUV modelled on the first ever Toyota in Australia – had a lot of heritage with the brand but awareness was low. Toyota wanted awareness to grow by 10%, cement the FJ Cruiser's 4WD-ing credentials and achieve a higher conversion rate from awareness to desirability than the rival Jeep Cherokee. TMS achieved all of this by capturing the hearts of younger buyers that recognised in the FJ Cruiser a fellow spirit.
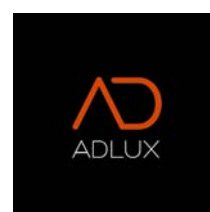
CAMPAIGN The campaign was targeted at Toyota and 4WD loyalists and at the urban professional segment, with the aim to the break the perception that the car was a 'toy' 4WD rather than a 'real' one. TMS tapped the themes that 'Retro is Cool' and 'A Legend Returns', appealing to the target audience's need to express their independence, their sense of control and their need for competition. The FJ Cruiser legend was born in the Australian outback 50 years ago and the idea was to create a legendary tale that went back to its birthplace and put the vehicle through a real 4WD experience. So a challenge was created where the FJ Cruiser and two strangers were helicoptered into the wilderness of South Australia. With the car's website a central hub, two-minute videos were released of the challenge across five weeks, culminating in a 30-minute documentary. Creative in the form of 60 and 30-second edits were used on different Toyota sites and digital platforms, while other content was distributed within selected 4WD and men's magazines, along with smartphone and tablet extensions. The feature-length documentary debuted on Foxtel's On Demand and Green Button service, allowing the target audience to download it direct to their IQ box to watch it in their own time.

RESULTS Traffic to the FJ Cruiser website grew five times the projected result, while the documentary was watched by more than 120,000 people. Despite stock shortages, sales targets were exceeded by 171% and awareness grew by 18%. The FJ Cruiser's 4WD-ing credentials were cemented by winning *4X4 Australia* magazine's '4X4 Of The Year' title.

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BEVERAGES

> " LEVEL OF CONSUMER PARTICIPATION CLEARLY DROVE THE STRATEGY. COKE'S TARGET AUDIENCE COULD GET INVOLVED PASSIVELY FROM SEEING THEIR NAMES ON A BOTTLE TO ACTIVELY GETTING A BOTTLE WITH THEIR PERSONALISED NAME AT A KIOSK IN WESTFIELD. RESULTS WERE EXCEPTIONAL, ESPECIALLY GIVEN COKE IS A MAJORITY-SHARE BRAND. "
>
> *JUDGES' COMMENTS*

OBJECTIVES Teens, young adults and household shoppers were buying Coca-Cola less frequently, so the campaign needed to increase consumption, get people talking about Coca-Cola again and also increase consumer engagement with Coca-Cola and reclaim its role as an essential ingredient in connecting with others.

CAMPAIGN Ikon's thought was that the campaign needed to act as an invitation to 'Share a Coke' with someone you know, or want to know, giving people the tools to connect and share. One hundred and fifty of the most popular Australian names for the demographic aged 12 to 35 were printed on Coke bottles and Australians were invited to 'Share a Coke', hoping to once more become a part of people coming together with the best conversation starter of all: a first name. Prior to the actual campaign media launch, Coke bottles with names began appearing

in fridges across Australia, fuelling curiosity. The campaign launched across the biggest weekend in sport, the AFL and NRL grand finals, and the TVCs featured authentic photos of real people who shared that name, crowd-sourced through Coke's Facebook community. The invitation to 'Share a Coke' was broadcast through out-of-home, radio, digital display and search, encouraging consumers to share one in the real world and virtually. Buzz was fuelled by distributing personalised cans to local celebrities and radio jocks who invited their network of fans to connect and 'Share a Coke', while 150 name songs were broadcast on-air nationally, providing additional inspiration for people to connect. The iconic Coca-Cola sign in Sydney's Kings Cross was turned into an interactive sign which projected thousands of names requested by consumers via SMS.

RESULTS The campaign resulted in an increase of 5% on baseline sales, 230,000 new households bought

into it and two of every five purchases were driven by the campaign. Volume increased by 4% and transactions by 3% year-on-year, while young adult consumption increased significantly during the campaign. Coke became the most talked-about Facebook page locally and 23rd globally, with the Facebook page growing 39% to 650,000 fans and traffic increasing 870%. There were 412,792 stories created in Facebook users' news feeds, 121 million Coke branded earned impressions, 374,946 entries to the 'Win $50k to Share With a Mate' competition and it ended up with a PR reach of $13,898,593 and an earned media value of $497,374.

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WINNER

AGENCY: STARCOM

CAMPAIGN: 'SHANNONS SUPERCAR SHOWDOWN'

CLIENT: SHANNONS INSURANCE

COLLABORATING PARTNER: THE MEDIA MIX

HIGHLY COMMENDED

AGENCY: SLINGSHOT MEDIA VENTURES

CAMPAIGN: 'MEDICINE BRAND CHOICES'

CLIENT: NPS MEDICINEWISE

COLLABORATING PARTNERS: NPS [MARKETING & CORPORATE AFFAIRS], RODD MARTIN (CREATIVE STRATEGY), SMG RED [CONTENT DISTRIBUTION PARTNER], FOLK [ACCOUNT SERVICE & PRODUCTION]

FINALISTS

AGENCY: STARCOM

CAMPAIGN: 'SUNCORP FLOOD'

CLIENT: SUNCORP

> " THE AGENCY CREATED THE *SHANNONS SUPERCAR SHOWDOWN* TV SERIES, DRIVING BUSINESS GROWTH OF 15%. THIS MOVED SHANNONS FROM AN ADVERTISER TO A CONTENT PRODUCER, A STRATEGIC LEAP IN THE TRADITIONALLY CONSERVATIVE INSURANCE SECTOR. "
>
> *JUDGES' COMMENTS*

OBJECTIVES The challenge for Starcom was to grow a highly successful niche car insurance brand, Shannons, without losing its authenticity or core customers. To make Shannons a mass brand without selling out or spending more money, Starcom was tasked with delivering 10% sales growth, plus a database target of 5,000 potential customers, by attracting a broader and younger audience than the older group it had previously been aligned with.

CAMPAIGN Shannons is not just an insurance company, it is a 'motor sports enabler' supporting more than 800 grassroots motoring events every year, so Starcom set its sights on replicating Shannons' success in enabling grassroots racing but on a massive scale. It targeted the Bathurst 1000 and aimed to become the lead story of the event through creating the next V8 superstar. To do this, an 11-part TV series called *Shannons Supercar*

Showdown was created, involving a global search for the next V8 star to compete in the Bathurst 1000. Starcom arranged to partner with Kelly Racing, providing access to their cars, drivers and crew as cameras entered the inner sanctum of a race team for a full season and allowed fans to follow the drama as the contestants competed for a place in the Shannons Racing Team. The series was broadcast on Seven and became the basis for Shannons' integrated marketing platform, including digital, content, social media, CRM, celebrity ambassadorship and event marketing. Additional video content from the series gave people new reasons to visit the Shannons website, join the Shannons club and talk positively about the brand on Facebook. At Bathurst, the Shannons Racing Team was unveiled with fully branded cars, pits, track signage and crew. The series winner was partnered in the race with Seven Network presenter Grant Denyer, ensuring it gained significant coverage before and after the race and throughout the official Bathurst telecast.

RESULTS Shannons Racing and the contest winner became the lead media story over the Bathurst week. Media coverage across national TV, newspapers, radio and online news portals totalled $2.3 million in earned media for Shannons. One YouTube clip featuring the contest winner attracted an impressive 356,000 Australian views in two days. The Seven Network doubled its commitment, repeating each episode, plus significant editorial coverage with the race. The database target reached 34,309, of which 26,624 were new to Shannons. Despite consistent pricing and products and a reduced budget, Shannons business was up 15%. A second TV series is already in production.

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The Advertising Standards Bureau congratulates all award winners and nominees, and thanks media agencies for their support of the advertising self–regulation system.

FOOD & GROCERY

WINNER

AGENCY: MEC
CAMPAIGN: 'VITA-WEAT – TOP THAT'
CLIENT: CAMPBELL ARNOTT'S

FINALISTS

AGENCY: MINDSHARE
CAMPAIGN: 'U BY KOTEX CHANNEL U'
CLIENT: KIMBERLY-CLARK
COLLABORATING PARTNER: SHIFT

AGENCY: MINDSHARE
CAMPAIGN: 'DOVE PINK REAL BEAUTY'
CLIENT: UNILEVER
COLLABORATING PARTNER: HOLLER

AGENCY: UM
CAMPAIGN: 'AWAKEN YOUR BEEFLEX'
CLIENT: MEAT & LIVESTOCK AUSTRALIA
COLLABORATING PARTNERS: BMF,
HAUSMANN COMMUNICATIONS

> " SCORING IN THIS CATEGORY WAS EXTREMELY TIGHT, HOWEVER THE JUDGES ALL AGREED THAT THE VITA-WEAT CAMPAIGN WAS A TRUE CATEGORY-BREAKER. IT CONTEMPORISED A TIRED AND STALE CATEGORY WHICH WAS CONSUMER INSIGHT-DRIVEN WITH CLEAR ROLES OF A VARIETY OF NON-TRADITIONAL FOOD CATEGORY MEDIA CHANNELS. "
>
> *JUDGES' COMMENTS*

OBJECTIVES Vita-Weat had been a dominant brand with no new news since 1981. Campbell Arnott's wanted to get the target audience to reappraise the brand and have value growth of 15% by the end of the 2012 financial year. It wanted to get the audience to switch from bread and other competitors, with a 10% volume switch from outside its category, and it wanted to inspire participation to get Vita-Weat into popular culture with 10,000 Facebook fans.

CAMPAIGN MEC used the insight that people had developed a new relationship with food – largely driven by the media – and that food had become a form of self-expression. With all food now being critiqued, the sector had become very competitive, so MEC set out to make Vita-Weat a canvas for this new-found creativity in food, specifically for lunches. MEC created 'Top That', soliciting food-lovers to compete against each other by creating mouth-watering toppings for Vita-Weat, which in turn sparked other foodies to get involved. Facebook was the heart of the idea and it became a live photo gallery of fans attempting to outdo each other. TV, magazines and word-of-mouth were used as support channels, with TV and word-of-mouth providing easy-to-follow live demonstrations. From a magazine point of view, food editors battled it out with their Vita-Weat topping recipes.

RESULTS Due to the campaign, Vita-Weat grew by just under one third value share – a massive 30.5%. The initiative also grew the category with 22.7% of the volume delivered from outside crisp breads. It achieved 70% persuasion among female multigrain bread buyers, which was above the target of 55% and well above the FMCG benchmark of 43%. Vita-Weat scored the highest recognition of all Arnott's savoury brands with 47% and it has gone from zero to having 16,856 fans on Facebook.

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award winners

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AWARDS
2012

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MEDIA / ENTERTAINMENT / TRAVEL & LEISURE

WINNER

AGENCY: NAKED COMMUNICATIONS

CAMPAIGN: 'STEAL BANKSY'

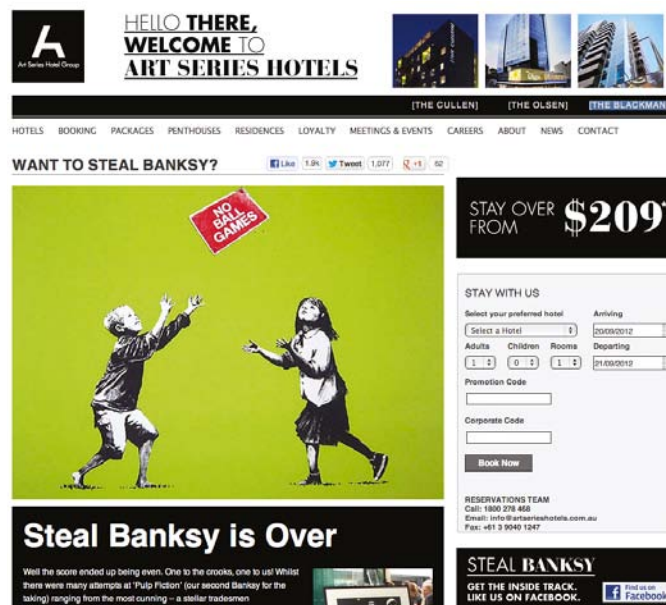**CLIENT:** ART SERIES HOTELS

FINALIST

AGENCY: STARCOM

CAMPAIGN: 'MILLION KILO CHALLENGE'

CLIENT: CHANNEL TEN

COLLABORATING PARTNER: ABUNDANT MEDIA

> **"** A REALLY GREAT IDEA THAT WAS CLEARLY EXECUTED, PARTICULARLY THROUGH THE OWNED AND EARNED. NOT ONLY AN EXCELLENT DEMONSTRATION OF RESULTS BUT AN IDEA THAT GOT PEOPLE ENGAGED. **"**
>
> *JUDGES' COMMENTS*

OBJECTIVES Melbourne's Art Series Hotels are dedicated to three Australian contemporary artists, and The Olsen, The Cullen and The Blackman house collections of work by their respective namesakes. Art Series Hotels was forecasting a lull over over Christmas, so it wanted to boost occupancy and sell 1,000 beds. This required a major focus on the leisure market, targeting an audience of sophisticated, art-loving, short-stay leisure travellers for stays at the hotels.

CAMPAIGN Melbourne is an incredibly competitive hotel market so there needed to be a trigger, not just a rational hook or emotional pull, to get people to act. So Naked issued a challenge to get guests to do the unthinkable – undertake their own art heist. It created 'Stay the Night. Steal the Art', a challenge for guests to stay a night in the hotel, find the hidden Banksy painting and get it out the door without being caught. The

whereabouts of the art was kept hidden, though clues were seeded through in-hotel material, such as in-house TV and room cards, as well as through social media channels and hotel employees. Local and international media were engaged, with coverage helping to build interest and buzz. Social media was vital in fuelling conversation and driving people to the StealBanksy.com.au website. This site contained additional information for visitors, who could then book their stay at the hotel.

RESULTS The campaign proved to be a massive media hit, with Twitter an invaluable tool in engaging and starting conversations. International media coverage was impressive, and overall $2.1 million in PR value was generated. The campaign resulted in 1,500 rooms being booked in a month and a 112% increase in visits to the website.
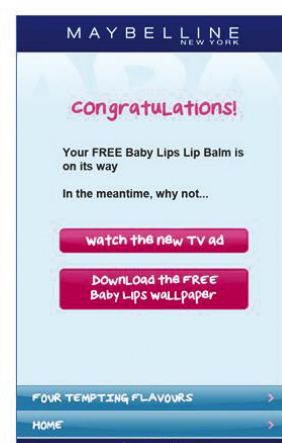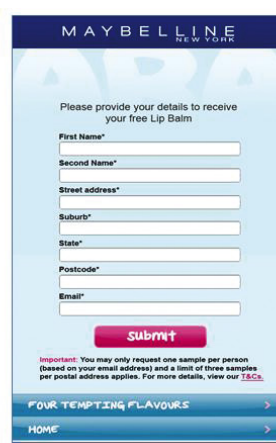
CLOTHING / COSMETICS & RETAIL

WINNER

AGENCY: UM

CAMPAIGN: 'MAYBELLINE – BABY LIPS'

CLIENT: L'OREAL

COLLABORATING PARTNERS: MCCANN, NINEMSN

FINALISTS

AGENCY: MINDSHARE

CAMPAIGN: 'DOVE PINK REAL BEAUTY'

CLIENT: UNILEVER

COLLABORATING PARTNER: HOLLER

AGENCY: RAZOR

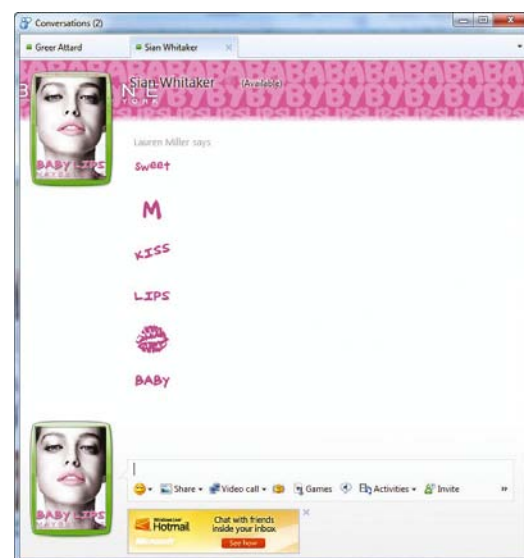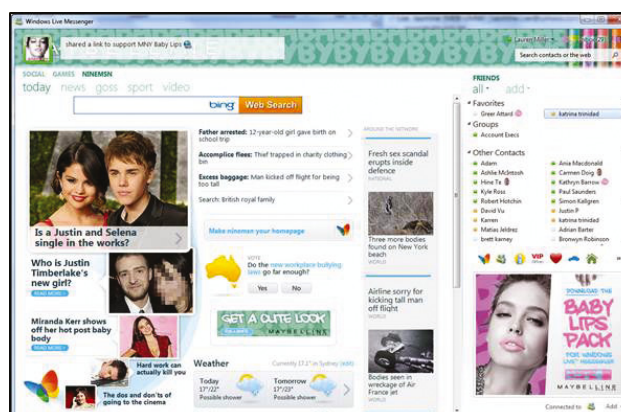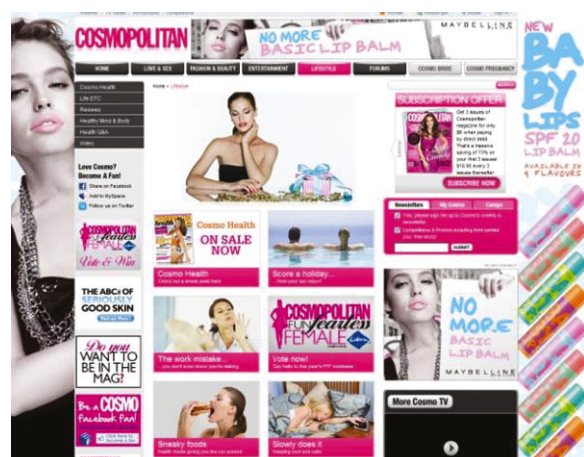**CAMPAIGN:** 'NIKE SHE RUNS'

CLIENT: NIKE

COLLABORATING PARTNERS: US SYDNEY, LIMELIGHT, IE

> **STRONG INSIGHT. ARTICULATION DROVE A BRAVE SOLUTION IN AN UNDER-UTILISED MEDIUM WITHIN A CLUTTERED AND UNDIFFERENTIATED CATEGORY. THE INTEGRATION OF ALL CAMPAIGN ELEMENTS SHOWED A THOROUGH UNDERSTANDING OF THE LIFESTYLE OF FEMALE TEENAGERS.**

JUDGES' COMMENTS

OBJECTIVES Maybelline, while an established brand in the cosmetics category, didn't have a product offering in the lip balm segment. Identifying a gap in the market for a fun, on-trend lip balm, Maybelline launched its first product into this segment, Baby Lips, targeting girls aged 13 to 17. The aim was to achieve 14.3% share of the lip balm market in 2011. From a communications perspective, UM needed to create a distinct personality for the brand around fun in order to clearly differentiate it from more established competitors.

CAMPAIGN UM went with the insight that for teenagers, lip balm is more than just a practical way to moisturise your lips – it's a fashion accessory. Just like any fashion brand, teens will only try a new lip balm if it gets their friends' seal of approval. Maybelline needed to encourage teenage girls to sample the product and share it with their friends. Digital

was the drive media as this is where most of the sharing was already taking place. Nominal support was given to TV and magazines and the campaign partnered with instant messaging platform Ninemsn Messenger. In conjunction with Ninemsn, UM used its social, mobile and display assets to deliver a mobile sampling campaign. Consumers opted to receive a sample via SMS and were also invited to watch the TVC or download the Baby Lips wallpaper to continue interacting with the brand. Rich media creative was displayed on sites such as *Cosmo*, *Cleo* and *NW* to communicate the Baby Lips brand personality of 'fun'.

RESULTS During the five-week digital phase of the campaign, Baby Lips achieved a 14.8% share and in its most successful week overtook both Chapstick and Blistex to become the number two brand in the category with a 15.4% share. A secondary benefit of the Baby Lips launch was that the whole category grew by

19.2%. In terms of engagement and recruiting a younger audience, it hit a total number of Messenger installations of over 53,000 and 26% of all Messenger users in the target audience downloaded and installed the Baby Lips Expression Packs. The mobile sampling campaign achieved the target of 30,000 samples, there were more than 45,000 unique browsers to the mobile site and 28,882 samples were requested in just four days.

BEST USE OF A SMALL BUDGET
(UP TO $300,000)

ONE DOWN, ONE TO GO

> " A FANTASTIC, ENGAGING IDEA THAT TRULY RESONATED WITH THE AUDIENCE. A SIMPLE, CLEVER AND BRAVE CAMPAIGN THAT TOOK A CREATIVE LEAP. THERE WAS A CLEAR LINK BETWEEN THE OBJECTIVES AND RESULTS. IT'S A STEAL! "
>
> *JUDGES' COMMENTS*

OBJECTIVES The five-star, boutique luxury Art Series Hotels in Melbourne are inspired by three Australian contemporary artists. These hotels, which are targeted at business and leisure travellers, house collections of work by their namesake artists. The mission for Naked Communications was to boost occupancy over the quiet December and January period, disregarding the New Year rush. Art Series Hotels wanted 1,000 beds sold over the period but Naked only had an $80,000 marketing budget to play with.

CAMPAIGN Melbourne has hundreds of quality hotels so Naked needed a trigger to get people to act right away. Melbourne has a history of art theft, people staying in hotels like to steal mementos, so Naked came up with the idea of 'Stay the night. Steal the art'. The plan was to hang a $15,000 piece of art by Banksy, an artist synonymous with theft, and challenge hotel guests to steal the piece. All guests had to do was stay a night in the hotel, find the art and get it out the door without being caught. The art was moved between the three hotels, while clues as to its whereabouts were given out by staff and via social media. All movements of the painting were tracked via a GPS tracker installed on its back, which enabled the agency to see if and when it had been stolen. PR was central to the strategy, with Twitter used to fuel buzz and engage media directly. Activity such as targeted radio, online and press advertising drove consumers to the StealBanksy.com.au website.

RESULTS Bed sales were tracked via a promotional code, and customers had no extra reasons to visit Melbourne, such as cheaper rooms and big events in the city. The results of the campaign exceeded expectations, with Art Series Hotels chief executive Will Deague describing it as "by far the most successful campaign" they had ever done. The innovative competition generated attention across the globe, including coverage on CNN, *New York Post*, *LA Times* and *The Huffington Post*. In total, $2.1 million in PR value was generated along with 125,000 views of the teaser web video, a 112% increase in website visits while 1,500 rooms were booked in four weeks.

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Seven Billion Stories and counting...

BEST STRATEGIC LAUNCH CAMPAIGN

WINNER

AGENCY: OMD

CAMPAIGN: '5X MUTANT GUM'

CLIENT: THE WRIGLEY COMPANY

COLLABORATING PARTNER: SOAP CREATIVE

FINALISTS

AGENCY: IKON COMMUNICATIONS

CAMPAIGN: 'SHARE A COKE'

CLIENT: COCA-COLA SOUTH PACIFIC

COLLABORATING PARTNERS: OGILVY, NAKED COMMUNICATIONS, WUNDERMAN, URBAN, ONE GREEN BEAN

AGENCY: MINDSHARE

CAMPAIGN: 'DOVE PINK REAL BEAUTY'

CLIENT: UNILEVER

COLLABORATING PARTNER: HOLLER

OBJECTIVES 5's share of the Australian gum market had remained stuck at 20% and Wrigley wanted to increase this share by 5%. It briefed OMD to increase consumer engagement with the brand, to build 5's fan base and make the brand more entertaining and appealing to its traditional young target audience.

CAMPAIGN 5's capacity to engage its target market was limited and its online presence was poor. OMD wanted to bring 5's world to life via a progressive channel idea and engage the concept of the 'explorer' – someone seeking the new and different. The agency also wanted to create an experience for 5 that stimulated the senses, so it decided to tap into the growing world of video gaming and online words and partnered with 20th Century Fox for the *X-Men: First Class* movie. This was done in conjunction with creating a new 5 flavour, 5X Mutant Gum, which would tie in perfectly with the new film. This meant linking up the fantasy worlds of 5 and X-Men to create the world of 5X, where explorers could create a digital alter ego and discover their 'mutant powers'. OMD used branded TV content plus digital channels to tell the deeper 5X story. Cinema advertising, on-pack promotions and a large in-store campaign drove the target audience to the website 5XMutantGum.com. There, users could design their mutant alter ego, battle other mutants and have the opportunity win prizes through codes from each product.

RESULTS The 5XMutantGum.com website had a total of 263,109 visits and 4,339,459 page views, with an average session time of six minutes and 34 seconds. In total, 16,000 visits were longer than 30 minutes, 20,000 visitors returned over 50 times, 40,000 visitors viewed over 20 pages and the total fan engagement came to 28,795 hours, or 3.29 years.

5X increased 5's total Australian gum market share by 25%. 5X was the number two-selling gum in Australia in June 2011, beaten only by the mass-market Extra Spearmint.

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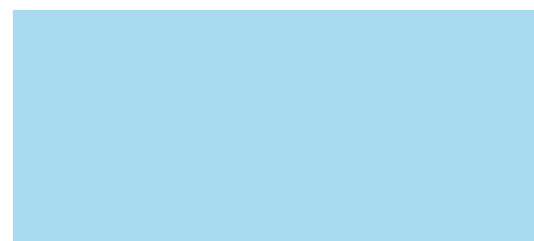
BEST INTEGRATED MEDIA CAMPAIGN

WINNER

AGENCY: RAZOR

CAMPAIGN: 'NIKE SHE RUNS'

CLIENT: NIKE

COLLABORATING PARTNERS: US SYDNEY, LIMELIGHT, IE

FINALISTS

AGENCY: IKON COMMUNICATIONS

CAMPAIGN: 'SHARE A COKE'

CLIENT: COCA-COLA SOUTH PACIFIC

COLLABORATING PARTNERS: OGILVY, NAKED COMMUNICATIONS, WUNDERMAN, URBAN, ONE GREEN BEAN

AGENCY: OMD
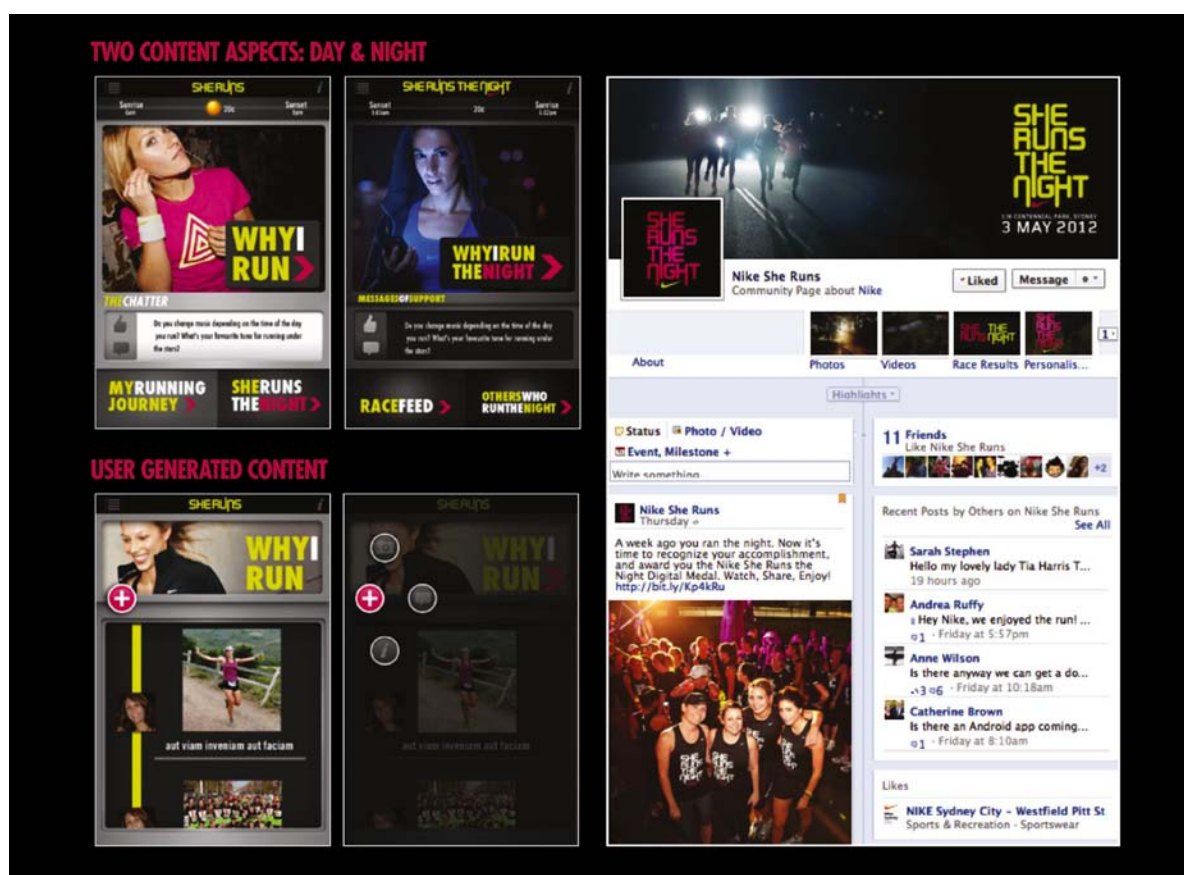
CAMPAIGN: '5X MUTANT GUM'

CLIENT: THE WRIGLEY COMPANY

COLLABORATING PARTNER: SOAP CREATIVE

AGENCY: STARCOM

CAMPAIGN: 'SHANNONS SUPERCAR SHOWDOWN'

CLIENT: SHANNONS INSURANCE

COLLABORATING PARTNER: THE MEDIA MIX

> ❝ CREATING AN ONGOING BRAND PARTICIPATION PROGRAM THAT PEOPLE WERE WILLING TO PAY FOR IS A PHENOMENAL RESULT FOR NIKE. THE COMMUNITY-CENTRIC INTEGRATION STRATEGY WAS FIRST-CLASS AND A GREAT DEMONSTRATION OF THE POWER OF PEOPLE AUTHENTICITY. ❞

JUDGES' COMMENTS

OBJECTIVES Research showed that Nike was the top consideration for female runners but Asics was seen as the running specialist and the brand most likely to be recommended to others. Razor set about changing this perception and its media task was to find a way to connect with female runners and get them talking about Nike in running. The strategy was to use female runners as the primary channel to promote and grow the community channel imperatives.

CAMPAIGN Razor needed to create physical running communities for authenticity, while digital communities were needed to match young female social behaviours. Mobile interactivity was essential given high usage by runners and advertising was placed in female worlds, not running worlds. The conversation was ignited through Nike's social media channels to create a 13-kilometre night race for female runners, which would be the anchor to build the community around. Young runners were solicited to be the voice of the brand and Carly, a young runner, was appointed as the community manager to bring a youthful voice to the Nike She Runs Facebook page. Her posts brought authenticity to the community and led to some of the highest engagement across her Facebook posts. Women were encouraged to share their running experiences with both Nike and their fellow fans. A smartphone app was designed to provide inspiration and motivation and it had live, shareable content generated by Nike and runners. Ambassadors across multiple channels were recruited who each had content made about their story, which was then used to recruit other women. Razor sought out where runners congregated and discussed running and fitness, then placed ambassadors in those environments with QR code-activated videos in Fitness First gyms, posters on well-known running routes and a partnership with *Cosmopolitan* magazine which included an editorial feature on night running, advertising, website integration and a running workshop. The approach was replicated within universities, recruiting more ambassadors, while the Nike database was used for eDMs.

RESULTS The campaign exceeded all expectations and KPIs. Razor built up a community of 54,762 female runners, 98% of the digital community positively engaged with Nike and roughly 90% of the runners surveyed via Facebook intended to run the race again next year. Nike hit its sales targets easily and sold out of key shoe styles.

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BEST MEDIA INNOVATION

WINNER

AGENCY: NAKED COMMUNICATIONS

CAMPAIGN: 'STEAL BANKSY'

CLIENT: ART SERIES HOTELS

HIGHLY COMMENDED

AGENCY: OMD

CAMPAIGN: '5X MUTANT GUM'

CLIENT: THE WRIGLEY COMPANY

COLLABORATING PARTNER: SOAP CREATIVE

FINALIST

AGENCY: OMD MELBOURNE

CAMPAIGN: 'YELLOW PAGES – RENOVISION'

CLIENT: SENSIS

COLLABORATING PARTNER: CLEMENGER PROXIMITY

ONE DOWN, ONE TO GO

> " THE ENTRY CLEARLY DELIVERED ON THE CRITICAL 'I WISH I'D THOUGHT OF THAT!' CRITERIA. IT DEMONSTRATED THE STRENGTH OF A TRULY INNOVATIVE IDEA THAT DELIVERED ENORMOUS VALUE AND STRONG BUSINESS RESULTS AGAINST EARNED, PAID AND OWNED CHANNELS. IMPORTANTLY, IT WAS DRIVEN OUT OF SOME VERY CLEAR AND BUSINESS-CRITICAL INSIGHTS. "
>
> *JUDGES' COMMENTS*

OBJECTIVES The Art Series Hotels in Melbourne are inspired by and dedicated to three Australian contemporary artists – The Cullen, The Olsen and The Blackman house collections of work by their namesakes. Targeting both leisure and corporate clients, Art Series Hotels was forecasting a drop in occupancy over Christmas. The goal for the campaign was to boost occupancy in the lead-up to Christmas and into January, selling 1,000 beds between December to early January outside of exclusion periods.

CAMPAIGN Naked Communications issued a challenge – 'Stay the night. Steal the art' – and to make it resonate hung a piece of art by Banksy, an artist synonymous with theft. All guests had to do was stay a night in the hotel, find the art and get it out the door without being caught. The art was moved between the three hotels, with clues given out and its whereabouts promoted through social media. This was supported with highly targeted press, radio, SEM and online advertising, while guests were reminded via in-room cards and in-house TV. The idea was launched with a widespread media call and reach out to key journalists via Twitter to fuel conversation. All media activity external to Facebook drove people to StealBanksy.com.au, which re-directed to a micro-site within the existing hotel domain. This site housed all campaign information and a direct-booking engine.

RESULTS The campaign was highly successful, with the PR launch and paid media providing initial visibility and the @stealbanksy Twitter handle proving pivotal. Conversations were started with journalists, online publications, celebrities and museums that resulted in the #stealbanksy hashtag being the number one trending topic in Sydney and Melbourne. The campaign generated $2.1 million in PR value, 125,000 views of the teaser web video, a 112% increase in website visits, 1,500 rooms booked in four weeks and a massive boost in staff morale.

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**Out-of-Home.
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Demonstration of Results.**

OUTDOOR
MEDIA
ASSOCIATION

BEST DEMONSTRATION OF RESULTS

WINNER

AGENCY: OMD

CAMPAIGN: '5X MUTANT GUM'

CLIENT: THE WRIGLEY COMPANY

COLLABORATING PARTNER: SOAP CREATIVE

FINALISTS

AGENCY: MEDIACOM

CAMPAIGN: 'ALIENWARE AREA 52'

CLIENT: DELL ALIENWARE

COLLABORATING PARTNER: BOFFSWANA

AGENCY: SLINGSHOT MEDIA VENTURES

CAMPAIGN: 'MEDICINE BRAND CHOICES'

CLIENT: NPS MEDICINEWISE

COLLABORATING PARTNERS: NPS (MARKETING & CORPORATE AFFAIRS), RODD MARTIN (CREATIVE STRATEGY), SMG RED (CONTENT DISTRIBUTION PARTNER), FOLK (ACCOUNT SERVICE & PRODUCTION)

" THE CAMPAIGN DEMONSTRATED CLEVER USE OF INSIGHT THAT LED TO NEW PRODUCT DEVELOPMENT AND IT CATERED FOR VARYING LEVELS OF PARTICIPATION WHICH WAS DEMONSTRATED IN GLOBAL MARKET SHARE LEADERSHIP AND THE OUTSTANDING RESULTS. OVERALL THIS IS A CAMPAIGN THE INDUSTRY CAN BE PROUD OF. "

JUDGES' COMMENTS

OBJECTIVES 5's share of the Australian gum market had plateaued at 20% since its launch and Wrigley's objective was to increase this share to 25%. OMD was tasked with creating a more immersive and engaging brand to involve consumers more deeply in the world of 5. This engagement would then translate to a larger, more loyal brand fan base and ultimately increase 5's market share.

CAMPAIGN 5's fantasy world had only ever been dramatised through TVCs, and this was limiting the brand's capacity to engage its target market. OMD partnered with 20th Century Fox for the *X-Men: First Class* movie in order to harness the 'explorer' alter ego of its young fan base. The X-Men characters are archetypal explorers whose mutant alter egos possess extraordinary powers – the agency's idea was to create a new 5 flavour, 5X Mutant Gum, which would draw in

fans and stimulate their 'mutant sense'. It involved colliding the fantasy worlds of 5 and X-Men to create the world of 5X, where explorers could create a digital alter ego and discover their mutant powers. Cinema, TV, digital broadcasting and high-impact digital formats were used to raise mass awareness of 5X Mutant Gum, while branded TV content plus digital editorial integration within key movie and gaming communities told the deeper 5X story. An extensive in-store campaign in Coles, Woolworths and convenience stores highlighted the prizes to be won by participating in the campaign and X-Men-related searches on Google and YouTube were targeted. These channels, plus an on-pack call-to-action, drove explorers to 5XMutantGum.com to create their mutant alter ego and battle opponents to win prizes. Every 5X pack also contained a unique code which unlocked exclusive powers at the website, driving repeat purchase as players became thirsty for powers no other mutant had.

RESULTS As part of the campaign, 41,621 mutants were created, 490,096 battles were fought, the site had 263,109 visits and 4,339,459 page views with an average session time of six minutes 34 seconds. In total, 16,000 visits were longer than 30 minutes, 20,000 visitors returned over 50 times, 40,000 visits viewed over 20 pages and the total fan engagement came to 28,795 hours, or 3.29 years, resulting in 64,000 new Facebook fans. In terms of sales, 5X was the number two-selling gum in Australia in June 2011, beaten only by the mass-market Extra Spearmint. 5X increased 5's total Australian gum market share by 25%.

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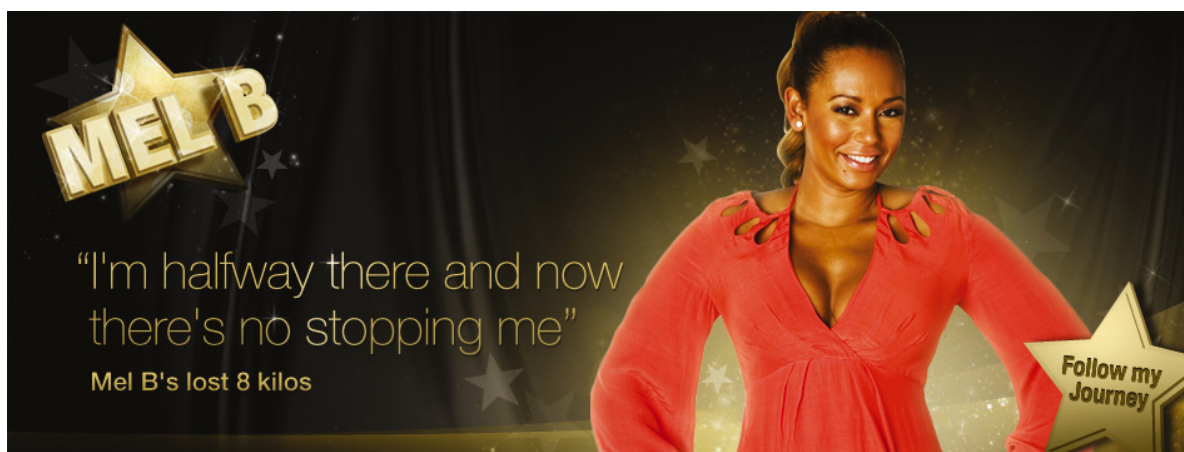
> **WELL THOUGHT OUT, WELL DISCIPLINED USE OF RESEARCH TO DRIVE A BETTER OUTCOME. IT GENUINELY SOLVED THE BUSINESS PROBLEM. GOOD, SOLID WORK – THAT WORKED!**
>
> *JUDGES' COMMENTS*

OBJECTIVES Conversion is a not an issue for Jenny Craig, rather it is getting people to take the first step that is imperative. Therefore the key business metric was lead generation – getting as many leads as possible at the lowest possible cost – and Jenny Craig had concerns that its investment was not working as effectively as it could. Mindshare needed to conduct research that would allow it to isolate the individual variables that impacted a 'call' to Jenny Craig and then look to optimise these in order to decrease the cost per lead and increase the number of calls.

CAMPAIGN Mindshare created a tiered approach to identify the drivers of cost per lead, analysis of the consumer path-to-call and the correlation between the calls and the creative messaging. The agency first analysed the cost per lead according to the actual media booked and calls into the call centre

itself. The key findings were that secondary channels were out-performing primary channels, a group of 10 pay TV channels were more effective in generating leads versus all the rest, some creative was working harder than others and that peak airtime was expensive for generating leads. It became apparent that the current data stream didn't account for the multiple 'screens' now used when watching TV and the fact that Jenny Craig only had a phone number to call suggested it was significantly limiting its lead opportunities. An SMS function was added as a fast and effective way for consumers to appear as a lead. Mindshare also researched the impact of Jenny Craig's ambassadors on consumers across different stages of the weight-loss journey. It found that the audience responded better to the 'goal' phase of the journey, as they watched for the ambassador's success, and this key piece of intelligence meant Mindshare could inform the weight of creative execution resulting in savings to be made through less need for frequency of messaging.

RESULTS The campaign achieved expectations on all targets, with cost per lead dropping 65%, down from 585 in 2010 to 202 in 2011. It increased leads 6% in 2011 compared with 2010 and, as Mindshare could see where the responses were coming from, this information was used to negotiate with the networks and costs for Jenny Craig were reduced 28% year-on-year.

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IT & CONSUMER DURABLES

WINNER

AGENCY: MINDSHARE

CAMPAIGN: 'LG OPTIMUS BLACK'

CLIENT: LG

COLLABORATING PARTNER: PEDESTRIAN.TV

FINALISTS

AGENCY: MEDIACOM

CAMPAIGN: 'ALIENWARE AREA 52'

CLIENT: DELL ALIENWARE

COLLABORATING PARTNER: BOFFSWANA

AGENCY: MINDSHARE

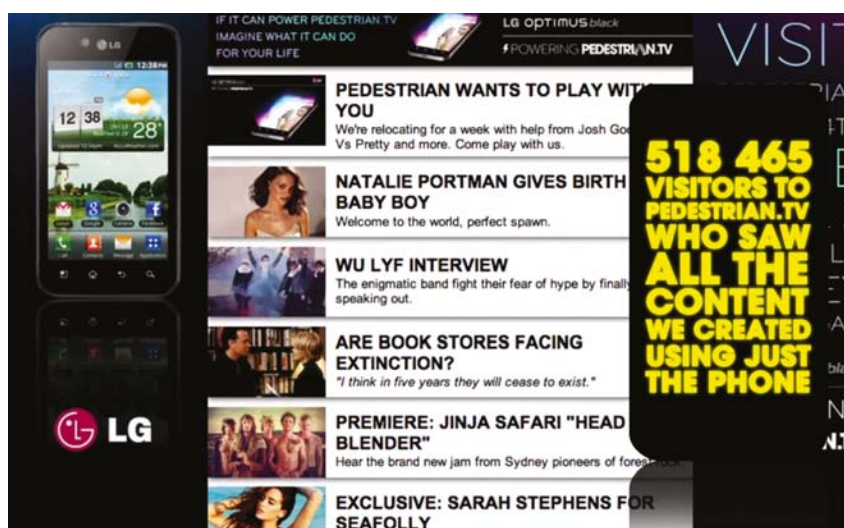**CAMPAIGN:** 'LG LIFE'S GOOD PROJECT'

CLIENT: LG

COLLABORATING PARTNERS: GEORGE PATTERSON Y&R, PUBLICIS DIGITAL, LG ONE

AGENCY: SLINGSHOT MEDIA VENTURES

CAMPAIGN: 'GREENER OFFICE INSPIRATION'

CLIENT: 3M

COLLABORATING PARTNERS: MCN (MEDIA PARTNER), CAPTIV8 (PRODUCTION)

> **" 'LG OPTIMUS BLACK' WAS BRAVE IN THE CATEGORY. IT WAS A BIG AND TOUGH CHALLENGE WITH EXCELLENT RESULTS THAT BROKE NEW GROUND. "**
>
> *JUDGES' COMMENTS*

OBJECTIVES LG launched the new Optimus Black smartphone in June 2011 but those looking to buy a smartphone weren't even considering LG. The challenge for Mindshare was to get a smartphone, made by someone better known for fridges and TVs, on the same list as an iPhone. An increase in sales was needed, but before this could be achieved the audience needed to be disrupted to get them to experience the phone in action.

CAMPAIGN LG had to reach the influencers of the actual influencers, so Mindshare partnered with *Pedestrian.tv* and challenged the popular youth culture site to run its entire business for one week using only the Optimus Black phone. To create hype around this idea, Mindshare began by engaging the *Pedestrian.tv* audience with a social media-led callout asking for ideas on what they'd create using just the phone. Four highly

networked winners were then given a phone and commissioned by *Pedestrian.tv* to create their masterpieces. The week of the takeover itself saw *Pedestrian.tv* relocate its office to a public activation space in the brand new Westfield City building, ensuring the new headquarters was seen by over 10,000 people each day. All content created during this week was captured using just the LG Optimus black and every article, interview, video and photo gallery featured on the site was tagged with a message alerting the user to this fact. The week culminated with the official launch party for 300 high-profile guests to see the phone for themselves and take it into the social pages of key mainstream titles.

RESULTS In terms of numbers, 60,000 people saw the phone in action live at Westfield Sydney, 518,465 total visitors to the *Pedestrian.tv* saw the content, 75% shared content with their friends and the campaign earned an additional 1.2 million

impressions on Facebook alone. Roughly 86% of those surveyed were likely to consider the Optimus Black after being exposed to the *Pedestrian.tv* activity and 79% of them said they were likely to purchase an LG smartphone in the future versus 71% for an Apple iPhone. Traffic to the mobile phones section on LG's Australian website tripled over the campaign period and sales of the Optimus Black increased by over 280% during the takeover period.

PARTNERSHIP AWARD

WINNER

COMPANY: FREMANTLEMEDIA ENTERPRISES

CAMPAIGN: 'IT'S A KNOCKOUT'

CLIENT: OMD FUSE

COLLABORATING PARTNER: MCDONALD'S, OMD FUSE, NETWORK TEN, SPRING AUSTRALIA

FINALISTS

COMPANY: POWERED BY NINE

CAMPAIGN: 'AUSTRALIA DAY LAMB: CREATING CHOPULAR CULTURE'

CLIENT: UM

COLLABORATING PARTNER: BMF, UM, HAUSMANN COMMUNICATIONS

COMPANY: SMG RED

CAMPAIGN: 'PRICELINE MAKES AUSTRALIAN WOMEN FEEL BEAUTIFUL'

CLIENT: MEDIA MERCHANTS

COLLABORATING PARTNERS: MEDIA MERCHANTS, RES PUBLICA

COMPANY: SMG RED

CAMPAIGN: 'SCHWARZKOPF UNDER THE COVERS WITH MARIE CLAIRE'

CLIENT: SCHWARZKOPF & HENKEL

COLLABORATING PARTNERS: OMD, OMD FUSE, SEVEN NETWORK

> **A TRUE PARTNERSHIP WITH A TIGHTLY ALIGNED BRANDED-CONTENT PROPERTY EXECUTED WITH IMAGINATION ACROSS MULTIPLE ASSETS. EXTENDING BEYOND THE SCREEN, INTO SOCIAL AND INSIDE THE CLIENT ORGANISATION ITSELF, THIS CAMPAIGN IS AN EXCELLENT EXAMPLE OF MEDIA PARTNERSHIP.**
>
> *JUDGES' COMMENTS*

OBJECTIVES To celebrate its 40th birthday in Australia, McDonald's wanted to reconnect with Aussie families and remind them that McDonald's was far more than just convenient, functional and good value – it wanted to reignite childhood memories when a trip to McDonald's meant a whole heap of fun. The product strategy was to bring back a number of old-time menu favourites but what it needed was a big media idea that would amplify the 'Back by Popular Demand' message and 'Real Summer Fun' values.

CAMPAIGN The plan was for McDonald's to brand-fund the comeback of one of Australia's biggest and most loved game shows from the '80s, *It's a Knockout*. Working together, FremantleMedia Enterprises, McDonald's and OMD were able to integrate into the show's comeback key elements that positively embraced and promoted the McDonald's brand, from their core values and family fun restaurant experience, through to the individual stores and team members nationally. On-air, the 'Real Summer Fun' and 'Back by Popular Demand' messages were woven into the fabric of the program, with relevant mentions by hosts HG Nelson and Brad McEwan in each episode. The set was designed to include McDonald's signage placed within a colourful family playground theme. McDonald's also received logo and verbal association within in-program action replays and scoreboard updates. Popular McDonald's characters were on set during the whole shoot offering all teams encouragement throughout the series, even joining in the fun and featuring in a number of McDonald's games. Outside of the program, McDonald's further leveraged the *It's a Knockout* brand with an exclusive partnership with Network Ten on the official show website and YouTube channel. McDonald's continued to promote its partnership with the show throughout the series with a heavy social media campaign and it also looped in the DMG Radio network with a promotion giving away 'Real Summer Fun' family holidays.

RESULTS With over a million people tuning in on episode one and #Itsaknockout becoming a worldwide trending Twitter topic during the premiere, *It's a Knockout* captured the attention of the nation and brought to life the magic of McDonald's. As a result of the campaign, survey respondents showed a 30% uplift in 'McDonald's is becoming more popular', a 24% uplift in 'McDonald's is a part of my summer', a 7% uplift in 'McDonald's is a brand for me' and a 33% uplift in 'likelihood to recommend McDonald's'.

PRO-BONO / CAUSE MARKETING INCENTIVE

WINNER

AGENCY: MEDIACOM

CAMPAIGN: 'BRINGING A SMILE TO SERIOUSLY ILL CHILDREN FOR OVER 10 YEARS'

CLIENT: STARLIGHT CHILDREN'S FOUNDATION

COLLABORATING PARTNERS: THE SOUND CAMPAIGN, 9MM

FINALIST

AGENCY: MINDSHARE

CAMPAIGN: 'ONE WATER'

CLIENT: ONE WATER

> **THIS ENTRY SHOWED THE VALUE OF CONSISTENT SUPPORT FOR THE STARLIGHT CHILDREN'S FOUNDATION. THE FUNDRAISER ITSELF IS AN ANTICIPATED EVENT BUT THE SUPPORT CLEARLY GOES WAY BEYOND THIS TO DELIVER SIGNIFICANT RESULTS FOR THE CHARITY.**
>
> *JUDGES' COMMENTS*

OBJECTIVES In Australia there are approximately 60,000 not-for-profit (NFP) charities, all battling for a portion of the $1 billion in donations Australians give each year. For the majority of NFP charities, 43% of their funding comes from the government. Starlight Children's Foundation, however, receives no government funding and relies solely on donations from Australians and the support of corporate businesses. The main issue with corporates is that they often dip in and out, so the aim was to develop more consistent support of Starlight.

CAMPAIGN For the past three years, MediaCom's Sydney office has closed its doors for Starlight's annual fundraising event, Starlight Day. During this day, every one of MediaCom's 200-plus employees, equating to 1,600 hours, takes over the streets of Sydney CBD to raise as much money as possible by selling Starlight merchandise. Through the agency's in-house expertise it has been able to aid Starlight by creating and producing two campaigns for no production budget and leveraging its media owner relationships to secure free media space amounting to $1.16 million in value. The first campaign was 'Serving Up Smiles' which, running through September and October 2011, was Starlight's main national fundraising campaign. Fronted by Neil Perry and shot in his Sydney restaurant, the campaign channelled the Australian public's love of good food and good company. The second was 'Christmas Campaign', which had the aim to inject the true spirit of Christmas into the festive season. Both campaigns went beyond just creative, with MediaCom staff and their families starring in the TVCs, the agency chief executive opening his house for the shoot and even office dog Quentin making an appearance.

RESULTS Throughout the partnership with Starlight, a total of $120,000 has been raised and $165,000 worth of campaigns produced, with $3 million in media value secured and $825,000 in PR value generated. In 2011, MediaCom staff donated over 225 days to supporting Starlight. Its target for Starlight Day was to raise over $18,000, but it had made over $13,000 by lunchtime and raised an additional $9,500 in the final hour. In total, $22,000 was raised.

NGEN AWARD

WINNER

ENTRANT: KARLEE FANCOURT
AGENCY: OMD
CAMPAIGN: 'DOORS FOR A CAUSE'
CLIENT: YOUNGCARE

FINALISTS

ENTRANT: REBECCA HO
AGENCY: IKON COMMUNICATIONS
CAMPAIGN: 'YOUREALM'

ENTRANT: JEZ CLARK & SALLY HICKSON
AGENCY: OMD FUSE
CAMPAIGN: 'THE BE YOUNG AND CARE RACE!'

ENTRANT: MARK TZINTZIS & CAMILLA WALLACE
AGENCY: OMD MELBOURNE
CAMPAIGN: 'BRING A DOSE OF REALITY TO TELEVISION'

ENTRANT: ROBERT BELLAMY
AGENCY: UM
CAMPAIGN: '30 HOUR FRIEND FAMINE'

ENTRANT: PAUL DEN & KRISTINE BALLENSKY
AGENCY: UM
CAMPAIGN: 'FRIENDLESS SUMMER'

OBJECTIVES Youngcare was established in 2005 in order to help the more than 7,500 young Australians with full-time care needs who currently live in aged care facilities due to a lack of other alternatives. The key problem for Youngcare is awareness, as most people don't know much about the issue the organisation represents. In order to assist the launch of Youngcare in Sydney and Melbourne, the campaign needed to drive awareness of both the organisation and the issue itself. It also needed to inspire the target audience of people aged 18 to 44 to get involved.

CAMPAIGN The campaign sought to use the door as a symbol of freedom by turning every door in the city into a creative piece. Youngcare would launch a call-to-action inspiring young Sydneysiders and Melburnians to decorate their doors. This would be the hook for people to find out more about Youngcare and the issue it represents. Social media platforms would play an integral role in the execution of the campaign. Integration with the Nine Network would see teams made up of the station's most popular celebrities completing tasks and posting video and images for the cause. Corporate sponsors and partners with consumer outlets, such as Suncorp bank branches, would be recruited along with major retailers who would decorate their doors with the call to action. Key publishers would target Sydney and Melbourne readers through eDMS and added-value editorial. Celebrity ambassadors would also be used to decorate their doors and post images to social media.

> **A TOTALLY INNOVATIVE IDEA THAT HAD A GOOD HOOK. IT IS EASY TO IMPLEMENT AND ENABLED STAKEHOLDERS TO BE INVOLVED FROM DIFFERENT TOUCHPOINTS.**

JUDGES' COMMENTS

IN SUPPORT OF

youngcare

HALL OF FAME

JOHN SINTRAS John Sintras' impressive advertising career began as a trainee with Leo Burnett Sydney in 1982. He progressed in seniority at the agency until being appointed media director and then general manager. In mid-1999, Sintras made a big splash when he returned to the media business to launch the Starcom brand in Australia, and in January 2001 he became chief operating officer of the 'new' Starcom. He was appointed to his current role of Australian chief executive in June 2007, after an immense 25 years with the group.

In his current role, Sintras oversees an organisation of more than 190 communications specialists across offices in Sydney, Melbourne, Adelaide, Brisbane and Perth. He works with many of Australia's leading companies including Suncorp Group (Suncorp, GIO, AAMI, APIA, Shannons), Optus, Virgin Mobile, MARS/MasterFoods, Lion Foods, Network Ten, Subaru, Metcash, Warner Music, Government of South Australia, Samsung, Blackberry and UBS.

To add to his large list of duties, Sintras also leads Starcom MediaVest Group's Global Product Committee, which is responsible for inspiring over 7,000 global employees and assessing and driving the continued development of the agency's global product. John is also a member of SMG's Global Management Group, which drives operational and global client priorities, product, research tools and best practices.

Sintras is a regular judge at local, regional and global awards festivals including Cannes and Festival of Media. He's a Graduate of the Australian Institute of Company Directors, has featured annually in the *AdNews* Power 50 review (a listing of Australia's most influential marketing and media leaders) since its inception, contributed to Andrew Denton's *Gruen Transfer* book and sits on several industry/charity bodies, including the Media Federation of Australia.

> **SINTRAS HAS APPEARED ON THE POWER 50 LIST EVERY YEAR SINCE ITS INCEPTION IN 2005, A RECOGNITION OF HIS BROAD INDUSTRY POWER AND HIS POSITION AT THE HELM OF STARCOM MEDIAVEST, THE FOURTH LARGEST AGENCY IN AUSTRALIA IN TERMS OF BILLINGS. HE ALSO SITS WITHIN STARCOM'S GLOBAL MANAGEMENT GROUP AND IS CHAIRMAN OF THE GROUP'S GLOBAL PRODUCT COMMITTEE – A CLEAR INDICATION OF HEAD OFFICE'S FAITH IN THE MEDIA BOSS.**
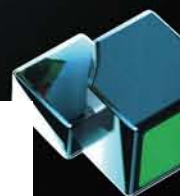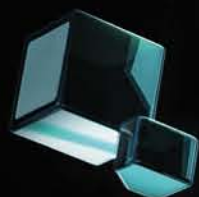
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