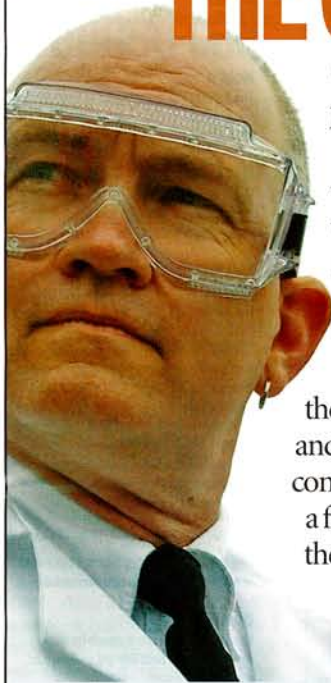


Advertising Age

JANUARY 8, 2007

CRAIN'S INTERNATIONAL NEWSPAPER OF MARKETING | U.S. \$3.99, CANADA \$5.00, U.K. £3.95

AGENCY OF THE YEAR THE CONSUMER



These two guys put some Mentos in some Diet Coke bottles and produced a viral hit any ad agency would've trumpeted all the way to Cannes.

Of course, they weren't the only consumers to make their mark in '06, when the art and science of creating brand content became something of a free-for-all, and control of the creative laboratory truly changed hands.

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A LAWYER AND A JUGGLER: Web whizzes Stephen Voltz (l.) and Fritz Grobe



'Idol' juggernaut passes \$2.5 bil and hits the gas

EXCLUSIVE: Fremantle gives show parallel life online—and as ice cream

By **CLAIRE ATKINSON**
catkinson@crain.com

ARE YOU READY FOR "Idol" chocolate bars, "Idol" ice cream and "Idol" Monopoly games? What about an "Idol" theme-park attraction and a "Sims"-style virtual "Idol" world that will give contestants makeovers before letting them stroll down a red carpet in front of the paparazzi and sing?

All of the above are either done deals or in stages of negotiation and

are part of a push by "American Idol" owner Fremantle Media to wring even more revenue out of what already may be the most lucrative multimedia property of all time.

Conservatively valued at \$2.5 billion as a franchise, the "American Idol" empire already brings in \$500 million a year in TV ad dollars, including a number of \$30 million to \$50 million core sponsorship packages, music sales, live tours—read: more sponsorship revenue as well as ticket sales—and an explosion of products from 40 licensees.

But that's just the beginning. De-

See 'IDOL' on Page 29

Search Davids take aim at goliath Google

Wikia, ChaCha, Ask set sights on \$20.7B market

By **ABBEY KLAASSEN**
aklaassen@crain.com

ALISON AGRE RECALLS the first time she used Google—it was 2001, and she was a college senior. Her older brother asked, "Haven't you used Google yet?" And she was hooked. Today, she's downloaded the Google toolbar onto her computer, and when she's on MySpace, she uses the search bar "powered by Google." When she flips open her laptop and launches a browser, the MSN home page pops up, but she usually bypasses its

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CHESTER: "It's an ad, ad, ad world"

He claims you're 'brandwashing' America. Are you?

By **IRA TEINOWITZ**
iteinowitz@crain.com

A WASHINGTON policy activist is accusing marketers of "brandwashing" America in a book that broadsides the industry for secretly tracking consumers and fostering "no holds barred" philosophies that shred consumers' rights.

"It's an ad, ad, ad world," de-

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MULTICULTURAL AGENCY OF THE YEAR
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AGENCY A-LIST: OUR TOP 10 SHOPS
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AGENCY EXECUTIVE OF THE YEAR
JOHN WREN SEE P. S-8



COMEBACK AGENCY OF THE YEAR
DEUTSCH SEE P. S-10



CAMPAIGNS OF THE YEAR
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GROBE AND VOLTZ PHOTO BY EEPYBIRO.COM

crain

They've got media; they want shops

Private-equity players plan to fix the agency model—then cash out

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Can A&E collect on its 'Sopranos' bet?

After dishing out \$2.5M per episode, the net is counting on huge ratings

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Free to 'pursue other interests,' eh?

Got laid off? Business of Life offers some tips to help you move on

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Agency Executive of the Year

John Wren keeps marketers within the umbrella network, brings in young blood and demonstrates how the large agency holding company should work

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Agency A-List

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Multicultural Agency of the Year

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Comeback of the Year

Old friends Ikea and DirecTV strike up anew with Deutsch under Linda Sawyer and partners as agency regains its new-business prowess

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U.S. Campaign of the Year

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Global Campaign of the Year

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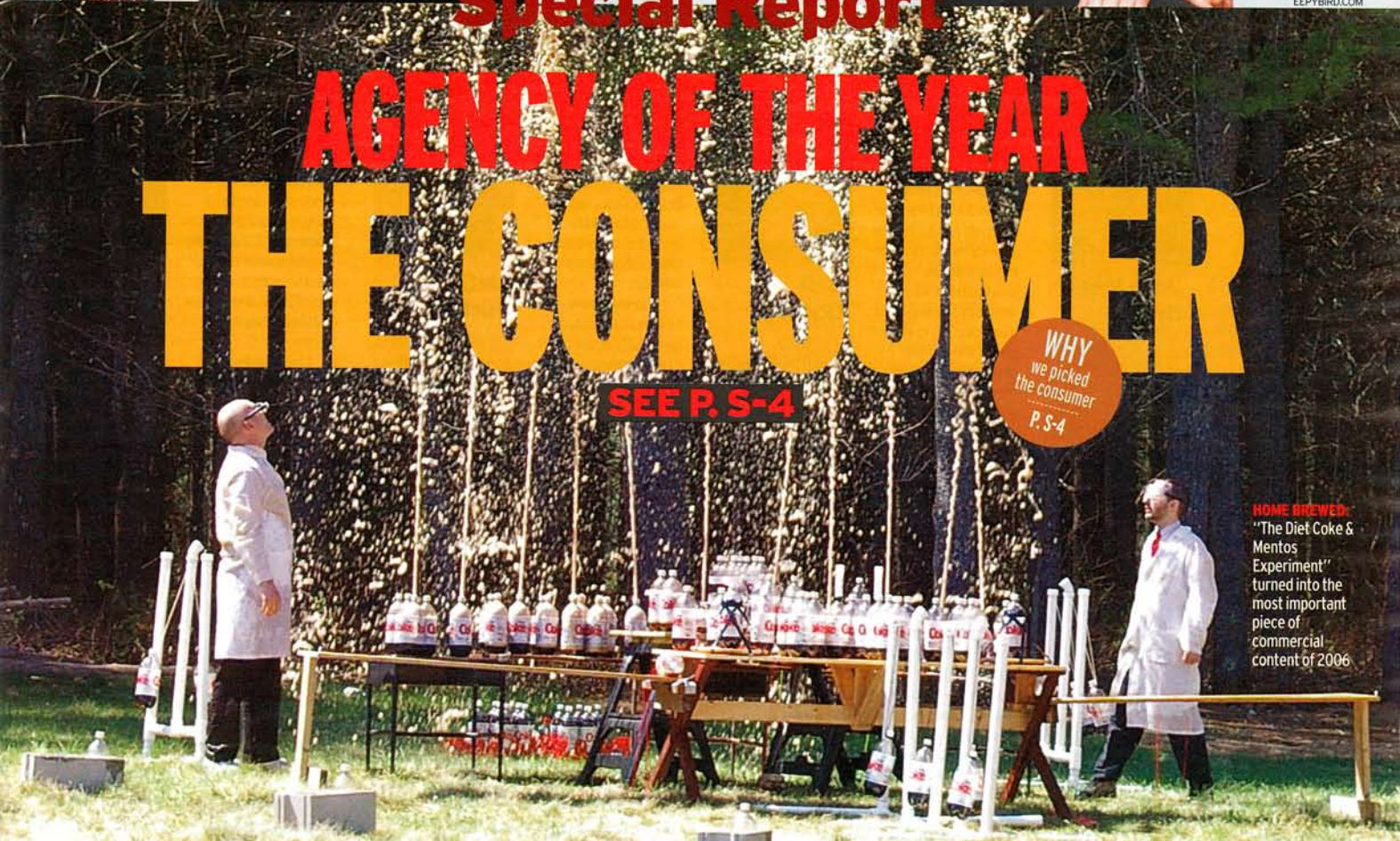
Special Report

AGENCY OF THE YEAR THE CONSUMER

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WHY we picked the consumer P. S-4

HOME BREWED: "The Diet Coke & Mentos Experiment" turned into the most important piece of commercial content of 2006



GLOBAL AGENCY NETWORK OF THE YEAR

EURO RSCG

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Special Report AGENCY OF THE YEAR

No keeping up with Jones' global tear

Euro RSCG re-energized around big ideas, and 2006 bottom line shows it's working

By LISA SANDERS
lsanders@crain.com

DAVID JONES PULLS OUT a piece of paper and draws one horizontal line and one vertical line that cross in the middle to create four quadrants. Then the global CEO of Euro RSCG Worldwide launches into a whirlwind presentation, delivered rat-a-tat-tat.

Agency networks fall largely into two opposing quadrants, Mr. Jones says. In one are what he calls "the large, process-driven places like McCann or Y&R"; in the other are creative networks such as Bartle Bogle Hegarty or Fallon—"ideas shops," he calls them. Marketers today increasingly want ideas that play to a global audience, which has spurred the growth of the world's Bartle Bogle Hegarty's. But neither the process-driven giants nor their smaller, nimbler competitors truly satisfy big marketers' need for both ideas and global reach.

Wrapping up his argument, Mr. Jones states: "The world has moved in our favor: Euro"—which in his four-quadrant diagram sits in the upper right square somewhere between the likes of McCann and BBH—"is both entrepreneurial and global." He smiles. Done. Whew. Less than two minutes.

Mr. Jones' cellphone rings. He answers it in French and tells his wife, Karine, he'll call her back. Switching back to English, he explains a bit apologetically: "I always take her calls because I'm always thinking she'll say that our son Alphonse has fallen and hit his head or something. She always says, 'No!' when I answer, so that way I know it's not an emergency, and it's OK to call her back." Mr. Jones laughs lightly, a tacit acknowledgment of his busy life and the shorthand communication he uses to keep up, then returns to the topic of Euro. "We've been a bit too much of a well-kept secret," he says.

OVERSHADOWED BY HAVAS

It's a polite description for a network overshadowed and, some argue, hobbled in recent years by the activities of management at its parent company, Havas. Under former Chairman-CEO Alain de Pouzilhac, the holding company from 1998-2001 embarked on an expensive and ill-fated acquisition strategy, a big factor in Mr. de Pouzilhac's 2005 ouster.

Euro today generates nearly 70% of Havas' revenue, which hit \$1.3 billion for the first nine months of 2006. Euro was founded in 1991 when Eurocom, parent of a group of communications companies, purchased French advertising group RSCG. Via acquisition, Euro has grown into a company whose 230 offices span 75 countries. For much of its young life, however, the network has been regarded as a motley collection of generally uncollaborative offices.

Until now. Marketers' increased willingness to consider alternatives to global networks, as well as more money and interest in Euro RSCG from Havas' new chairman, financier-industrialist Vincent Bollere, helped Euro in 2006 come into its own around the globe. The highest-profile proof: Euro's June win of



GLOBAL AGENCY NETWORK OF THE YEAR
Euro RSCG

BIG PLANS: Much of Euro RSCG's success, such as the global win of Reckitt Benckiser, comes from (l. to r.), Remi Babinet, David Jones, Mercedes Erra and Stephane Fouks

the consolidated global \$728 million Reckitt Benckiser account, a piece of business that spans more than 60 countries, after a five-month fight against big guys JWT and McCann Erickson Worldwide.

Other new global Euro RSCG clients include ExxonMobil, Alcatel-Lucent, LG and Orange Business Services, as well as additional work from Jaguar and Sanofi Aventis.

For the network, 2006 was its best year since 2000, Mr. Jones says, with some key offices, including New York and Paris, posting double-digit growth.

"We've put some money in the company, given power to a new generation and explained to them that what doesn't impress us is one year but the next 10," says Mr. Bollere, head of the French conglomerate Bollere Group, who, with a 25.4% stake, is Havas' largest shareholder.

Mr. Jones, 40, is a major catalyst of change at Euro. Bright, indefatigable and described by one agency consultant as "like [BBDO Worldwide President-CEO] Andrew Robertson without the impish grin," Mr. Jones, a Brit, arrived in the U.S. from London in September 2004 to run Euro, New York, and ascended to the network's top post in August 2005. Fluent in German and French as well as his native English, Mr. Jones possesses a global sensibility that meshes well with Euro's very un-American culture.

He's been crucial to the wins in recent years (Charles Schwab & Co.'s U.S. account in December 2004 and the global Jaguar business in March 2005) that revived the network up for a knockout 2006.

Reckitt Exec VP-Europe Elio Leoni-Sceci, a longtime supporter of Mr. Jones, first noticed him in 2002 when Euro pitched and won a good portion of Reckitt's global business. Mr. Leoni-Sceci back then plucked Mr. Jones from the pitch team to run the account. "He's a great guy because he cares," says Mr. Leoni-Sceci.

"He's re-energized and reshaped the agency."

Despite the considerable success of the past year, challenges remain. Volvo Car Corp. early last month launched a global review, saying it wants a strong international partner in the U.S., Europe and key markets in Asia. Mr. Jones says Euro, which handles the business in North America and parts of Europe, "absolutely" intends to participate.

Success, in Mr. Jones' mind, boils down to a basic formula. "This is a simple game," he says. "Whoever has the best ideas wins. Whoever has the top talent will have the best ideas."

Throughout 2006, Mr. Jones was on a self-described "ruthless pursuit" of the industry's brightest. He scored in the U.K., bringing Mark Cadman and Russ Lidstone from JWT, London; in Shanghai, he wooed much-awarded creative director Eddy Wong from TBWA; and in New York, Avi Dan jumped onboard as global marketing chief while Jeff Brooks, former Atmosphere BBDO president, joined as CEO of Euro RSCG 4D.

Mr. Jones has also promoted existing staff—including client-services executive Kate Robertson, creative chief Jeff Kling and strategy guru Andrew Benett—into new roles. "About people, [Mr. Jones is] incredibly thoughtful, insightful and determined. He has a great sense of the right people to lead the business in the future," says one recruiter who knows Mr. Jones well.

Euro's strength in creating advertising and ideas beyond 30-second commercials is well-known outside the U.S., particularly in Europe. In France, BETC Euro, Paris, won kudos for the animated, long-form Evian commercial "Waterboy," which evolved from a traditional ad to an album that eventually went gold. The man-

agement change that in 2005 put Mr. Jones at Euro's helm also elevated the trio of French executives responsible for much of the network's European success—Mercedes Erra, now executive co-chairman of Euro RSCG Worldwide; Stephane Fouks, executive co-chairman of the network; and Remi Babinet, chief creative officer for the network.

Euro's ability to tease out insights on how consumers use Reckitt Benckiser brands and recommend strategies on how best to expand sales was a primary reason why Euro became Reckitt's sole network.

INSIGHT TURNS SALES STRATEGY

"We are a very hands-on business. We expect that our partners are involved," says Rakesh Kapoor, exec VP-category development at Reckitt. An insight from a Euro team on how Reckitt's Vanish Oxy-Action stain remover works spurred a sales strategy that both eliminated the need for Reckitt to buy expensive shelf space in favor of direct-response TV and positioned the product as an everyday, rather than niche, product. Today, Oxy-Action is one of Reckitt's biggest brands.

For Jaguar, Euro embarked on an extensive image campaign to reposition the Jag for its next-generation vehicles. Though U.S. sales of Jaguars declined for the first 11 months of 2006, Mike O'Driscoll, president of Aston Martin, Jaguar, Land Rover North America, says Euro is on target with the long-term strategy. "They're not just a company that can deliver good ads," he says. "Whether it's a New Year's evening soiree in South Beach or an event at the Oscars, they've shown themselves capable in every channel."

One of the greatest hurdles Mr. Jones faces is making Euro into a cohesive network that functions as one. It is "a work in progress," says Ms. Robertson, Euro's U.K. chairman and confidante of Mr. Jones. One step to reaching that goal is the creation and use of a common set of tools and strategies developed by Mr. Benett and Marianne Hurstel, co-global chief strategy officers.

One of these, called the Brand Activation process, helps marketers understand how customers experience their brands. The agency throughout the past year has held a series of workshops with Schwab employees, explaining the brand's values, the actions and policies that should be used when communicating to customers, with the goal of ensuring employees act in accordance with the brand's values.

"Our advertising will very accurately portray the experience someone will have if they come to Schwab," says Rebecca Saeger, exec VP-chief marketing officer. "We're trying to convey that what's in our advertising is real."

Mr. Jones openly admits that as he pursues the goal of making Euro the industry's biggest success story over the next five years, along the way "we'll mess up. We're bound to."

Then, as he picks up the phone to return his wife's call, he muses aloud: "When I came to New York in September 2004, I said we'd be a great story, and people openly laughed at me." He smiles, knowing that no one is laughing now.

Why it was selected

- Won lengthy shoot-out for Reckitt Benckiser
- Went on "ruthless pursuit" of top talent
- Posted double-digit growth in such key offices as New York, Paris

Q&A with new giant of adland: Bollore

RENOWNED in Europe as a corporate raider, shareholder activist and head of Bollore Group, a \$79 billion conglomerate with interests including paper, plastic films and freight forwarding, Vincent Bollore has until recently been an unknown outside of an elite crowd of investment bankers and Euro CEOs. But since ousting Havas' CEO and being named the advertising holding company's chairman, Mr. Bollore, 54, is forging a higher profile in the ad and media world. He speaks with *Advertising Age* reporter Lisa Sanders about his plans for building Havas.



BOLLORE: Flexible

In December 2005, referring to your investment in Havas, you said: "I'm not here as a passer-by. ... The past bad news is something I can get rid of. ... we know where we can grow." Euro RSCG contributes the largest portion of revenue to Havas' bottom line. What has Euro done correctly in the past year? What remains to be done?

Euro is a very good company ... The main problem was the acquisition strategy that management decided to do with no competence for that. The basis of Euro was very good, but all the energy and money were focused on acquisition instead of being focused on how to keep and earn new clients. What we've done is change and nominate a new team ... David [Jones], Mercedes [Erra] and Fernando [Rodes] are all around 40 years old, and we've given them a lot of power to develop the company. ... We are still brilliant in France, but we are still improving. In the last 10 months, we've invested in people. Now we also are doing the same thing around the world, with Reckitt [Benckiser], with Pfizer, with others. Now our people are dedicated to clients.

Euro CEO David Jones said you told him, "I'll never ask you for improved quarter-over-quarter profit." Is that true?

Bollore Group [Havas' single largest shareholder] is a very special group because it is still controlled by the [Bollore] family. We don't have the quarterly results. We can have a long-term policy; we prefer to have 15% margins, but we believe that if it is necessary to have low margins and then ... increase our abilities and profits, it is better. We've put some money in the company, given power to a new generation and explained to them that what impresses us is not one year but the next 10.

I understand that part of Euro's promise to Reckitt during the global pitch was that you would meet with management as needed. Are you actively involved in pitching clients and helping serve accounts?

I'm ready to meet every client. We are ready to really fix Havas, to stick to the needs of clients. The industry is really changing now, and it is important to be flexible.

Do you admire any particular competitor? [WPP Group Chief Executive] Martin Sorrell, because he is so tough, so focused on how to succeed. He works night and day. He's a model. I'm much nicer.



Goodby's HP work hammers the personal side of the PC

Celebs, interactive, promos get HP past boardroom snag

By ALICE Z. CUNEO
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OK, IT MIGHT BE a little early to jump to the conclusion that HP stands for HiP, but "The computer is personal again" campaign from Goodby, Silverstein & Partners has made a splash.

So much so that not only is the campaign being credited with giving Hewlett-Packard Co. a slight lead in consumer-PC market share, but it's also said to have propelled the comeback of rapper Jay-Z.

The campaign's strategy centered on making PC stand once again for "personal computer" and not for what it had become—a "personal commodity" sold based on price and discounts, especially by HP rival, and

longtime category leader, Dell.

Spearheading the campaign on the client side are former Apple Computer marketing executives Satjiv Chahil, now senior VP-worldwide marketing for HP's Personal Systems Group, and David Roman, VP-worldwide marketing communications in that group.

TV spots from San Francisco agency Goodby feature only the hands, midsections and computers of celebrities ranging from Jay-Z to the "Flying Tomato," Olympic snowboarder Shaun White, who takes photos of airline passengers sleeping, to Dallas Mavericks owner Mark Cuban, who sentimentally saves all the e-mails he's written, including one inviting his wife on their first date.

Goodby's campaign also included two pro-

U.S. CAMPAIGN OF THE YEAR
HP

grams. An interactive show titled "Change Artists" was targeted at business-to-business customers and centered on CEO interviews. The "Change Artists" effort also included promotions. Leads were up 70%-80% over the previous year, Mr. Roman notes.

The other program appeared on MTV. "Meet or Delete" used a dating-game format to determine whether a couple would get together based on the contents of their computer hard drives. The MTV program is running in 14 nations in nine languages, Mr. Roman says, noting, "It has become a valuable program for them."

The results: In the third quarter of 2006, according to IDC data, HP's market share rose to 27.7%, good enough to beat Dell's 25.1%.

Perhaps more importantly, Goodby's campaign has helped lift the company past the troubles resulting from an investigation into HP's tracking of a boardroom leak. "The impact is a lot less than it would have been," Mr. Roman says.

As for how cool HP is these days, Mr. Roman says: "We're getting cooler, but I wouldn't say we're cool."



'Real Beauty' gets global breakout via evolution

PR bid strengthens self-esteem message of Dove campaign

By LAUREL WENTZ
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UNILEVER CONTINUED the worldwide debate about beauty in 2006 as the 3-year-old "Campaign for Real Beauty" reached more than 50 countries and took some new directions.

The new directions ranged from a Canadian-made viral ad that was one of the most downloaded videos on YouTube to new-product extensions such as Dove Summer Glow self-tanning lotion.

"Our mission is to make women feel beautiful, and widen the definition of beauty and inspire women to take care of themselves," says Fernando Acosta, senior VP-Dove and father of two little girls aged 1 and 8.

Unilever kicked off 2006 with the Dove Self-Esteem Fund, with the goal of educating and inspiring girls who believe in a definition of beauty that doesn't include them. Local country initiatives, such as working with the Girl Scouts in the U.S., are linked in strategy and direction by a global steering group.

The spot "Little Girls," created by the Toronto, New York and Chicago offices of Dove global agency Ogilvy & Mather Worldwide, shows little girls who hate their freckles, want to be blond or fear they're fat. The commercial ends: "Let's change their minds. We've created the Dove Self-Esteem Fund because every girl deserves to feel good about herself."

In the U.S., "Little Girls" ran on the Super Bowl. In Germany, the spot broke in October in a coordinated media buy that scheduled the ad for precisely 8:14 p.m. on every German TV

GLOBAL CAMPAIGN OF THE YEAR
Dove

channel. An Asian version of "Little Girls," running in South Korea and scheduled for the rest of Asia, includes local touches such as a Korean girl who thinks her non-Western eyelids are unattractive.

Although the ads are eye-catching and thought-provoking, public relations is used as the lead medium in all countries, Mr. Acosta says. The campaign's impact is multiplied when celebrities like Oprah Winfrey talk about it in the media.

Mr. Acosta is particularly pleased that the spot "Evolution" got more than 3 million downloads on YouTube. Created by Ogilvy, Vancouver, the ad shows a perfectly ordinary-looking girl who arrives for a photo shoot and is transformed through makeup and Photoshop into a glamorous model. The ad ends with the line "No wonder our perception of beauty is distorted."

"['Real Beauty'] works globally because it is anchored in true understanding and insights," Mr. Acosta says. "We say it very simply, and we touch a chord when we talk about women's hang-ups about beauty."