

AMAZON'S AND FACEBOOK'S AD PRIVACY PRACTICES IRK AD AGENCIES

Ad Age is committed to providing our marketing, advertising and media industry with the news and information we all need to succeed. Therefore, we are pleased to offer each reader 7 free news articles and blog content per month. You have reached your 8th article. As an avid reader, we invite you to continue with this article, and ensure you receive all of the late-breaking news, features and analysis uninterrupted. Subscribe to Ad Age today at a fair subscription price. The number of deals jumped to 1,351 from 903 last year, while the total value of deals increased more modestly, to \$74.7 billion from \$52.2 million, as the value per deal dropped to \$55.2 million from \$57.8 million. Major deals in 2012 included Dentsu's agreement to buy Aegis Group for \$4.9 billion, Facebook's pact to acquire Instagram for \$1 billion, Salesforce.com's purchase of Buddy Media for \$745 million and WPP's acquisition of AKQA for \$540 million. Advances in marketing technology have produced numerous viable new companies, and potential acquirers have money to burn, according to Tolman Geffs, co-president at Jordan Edmiston. "Innovation, especially in media marketing and services, continues at an amazing pace," Mr. Geffs said. "You wind up with a great number breaking new ground in more efficient digital market and commerce services. On the demand side, both corporate and financial acquirers are sitting on records amounts of cash." The threat of higher taxes in 2013 was another catalyst for getting deals done now, Mr. Geffs said, noting that his firm closed five deals just in the week before Christmas. The Guardian took the story of the "Three Little Pigs" and updated it for a world dealing with terrorism, profiling, corporate malpractice and more. Gritty and dark, the ad gets across the value proposition of a news organization and encapsulates its social-media prowess. stole the show with those green-volt shoes in the stadium and the "Find Your Greatness" campaign on TV. This spot, featuring an overweight American teen, was Nike advertising at its best -- beautifully shot, powerful and surprising. Millions of people were captivated by Felix Baumgartner's record-breaking high-altitude jump, which was sponsored by Red Bull. (Note: He did not jump from space.) Spectators tuned in not once, but twice (thanks to weather delays) to witness, and media outlets from around the world covered the event as if it were a Mars landing. We expected some emotional moments from the Olympics this year, but were a little surprised to be left a weeping mess by an ad from Procter & Gamble. "The hardest job in the world, is the best job in the world" may be grammatically incorrect but we'll overlook that. For Mom. Target doesn't make specific agency of record assignments, she said. The account does not include media planning and buying. Grupo Gallegos, an independent U.S. Hispanic shop, previously handled much of Target's Hispanic work, often on a project basis. LatinWorks referred calls to Target. Target ranks No. 29 among the 50 largest advertisers in Hispanic media, spending \$45.6 million in 2011, according to Ad Age's Hispanic Fact Pack. The pitch, largely handled by Target's procurement team, started with about half a dozen Hispanic shops then narrowed to finalists LatinWorks and Dieste. No consultant was used. LatinWorks faces a potential conflict with another retail client, the TJX Companies' Marshalls. It's unclear whether the agency will be able to handle Hispanic work for both retailers or will have to resign the Marshalls business. If Marshalls were to leave LatinWorks, Dieste's CEO Greg Knipp led the team that won Marshalls in his previous job as managing director of LatinWorks. Dieste previously handled JC Penney, but lost that business in 2008; Grupo Gallegos now handles. Creativity will be counting down 2012's best moves in brand creativity. Coming in at #8 in the print/design category is Coca-Cola. The softdrink giant is famous for spreading happiness by way of its stunts and vending machines, but during the Olympics, the marketer raised the bar on merry-making with a building you could play. Designed by architects Asif Khan and Pernilla Ohrstedt, the structure was part of Coke's "Move to the Beat" campaign, featuring an original anthem by Mark Ronson. The building is made up of more than 200 interlocking billboard size air cushions, each of which play various sounds like heartbeats, arrows striking targets or shoe squeaks. By touching the building, visitors created their own remix of the Ronson track. Music-making also figured into our #8 integrated/interactive creative campaign of the year, Old Spice's "Muscle Music" out of Wieden + Kennedy Portland, featuring an embeddable interactive video that allowed you to create tunes off Terry Crews' abs, delts and six-pack.

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