

# THE YEAR IN CREATIVITY 2019



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# INTRODUCTION

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## THE YEAR IN CREATIVITY, 2019

These days, each year feels like 10, and so it was with 2019. But as ever, the best creativity has a galvanizing effect—bringing energy, and sometimes even hope, to what's often an exhausting and gloomy time.

The changes in the ad business over the past decade-plus have themselves been wearying. The proliferation of channels, the fragmenting of audiences, the rise of ad avoidance, the sudden overwhelming primacy of data—it's all left creatives frequently bewildered at what felt like their own shrinking relevance. But 2019, in some ways, brought a return to old thinking—with new tools.

Big ideas, craft and storytelling are back, but they're arriving in ever more inventive forms. And in a world still seemingly in freefall, creatives rediscovered humor, playfulness, even joy—retreating somewhat from the earnestness of the previous few years. Some of the best work this year was weird, mischievous and just plain fun. A good way to take creativity seriously is not to take it too seriously at all.

The daunting challenge of creativity unbound also felt more like a blessing than a curse this year. Freed from the confines of typical ad units, some of the best ideas were let loose in the world, where they were embraced instead of avoided. And the often baffling convergence of creative worlds—music, entertainment, sports, gaming—gave rise to wonderful collaborations across industries, rich in concept and execution.

Not coincidentally, clients are starting to realize anew the value of long-term brand building over short-term performance. Hand in hand with that, they're more inclined to find real purpose within their DNA instead of paying lip service to causes. Unignorable ideas feel more rooted in something real. Actions, not words, are ascendant. And some intractable problems—in business and culture—feel slightly more within our grasp.

To close out 2019, we asked 100 top creative leaders to give us their thoughts on the state of creativity—to tell us their favorite work of the year, trends they find exciting, and predictions for next year. Their optimism practically leaps off the page. I'd like to thank them all for sharing their perspectives, and for leading the way with work that's beautiful, thought-provoking, brand building and helps makes sense of an ever more confusing world.



**Tim Nudd**

Editor in Chief, Muse by Clio  
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**Menno Kluin**  
Chief Creative Officer

360i



## **PROUD OF**

I'm proud of the breadth of work we've produced this year that demonstrates our ability to do large-scale traditional work with high production value while continuing to bring conceptual thinking and craft to digital and social work. The shoot we did for sports streaming service DAZN is a perfect example of this. We worked with director Tom Kuntz and actor/comedian Tracy Morgan to (literally) blow up the fight game with a combination of humor and eye-catching explosions. We also developed a lot of Game of Thrones work for HBO this year that brought our craft capabilities to a whole other level. Our epic Oreo Game of Thrones collaboration was the perfect mix of craft and culture.

However, my favorite project of 2019 is our collaboration with New Orleans Tourism and Spotify, where we launched the first-of-its-kind "Offline Playlist." It was an idea that had its roots in digital and found its way to the real world. It started with a simple Spotify playlist, featuring a dozen or so big-time NOLA musicians. We then surprised followers of that playlist with an invitation to see the artists perform live in the iconic Preservation Hall. This live concert culminated not only in fantastic content but in a once-in-a-lifetime experience for fans. The live event is currently being developed into a full-length documentary to launch in 2020. Just an extraordinary project from start to finish.

## **JEALOUS OF**

As an art director, I always wanted to create a campaign that comes close to the visual language of graphic designer Robert Brownjohn. London agency Uncommon recently created something that does just that, and I'm completely jealous of it. They created a simple and almost old-fashioned print campaign that transforms family conversations into TV listings styled as though they have been ripped out of a magazine. The print campaign immediately captures your attention. It's tastefully done and just refreshing to see people are still excelling at that level of craft and concept. A good ad is a good ad, and this is a great example of a good ad.

Continued...

## **EXCITED BY**

Brand-led thinking is back in full force, and it couldn't be at a better time. Reckless adrenaline chasing has led to brand erosion over the years and disengaged consumers. The realization that art and heart plays an important role in brand building is exciting to marketers and creatives because it's also not all about crunching the numbers.

## **LOOKING FORWARD TO**

- Even small campaigns will have countless assets and become iterative.
- Conceptual influencer ideas and the continued explosion of influencer as a category.
- First creative usage of social commerce at scale.



## Kat Gordon

Founder and CEO

## THE 3% MOVEMENT



### PROUD OF

This year we rebranded 3%’s Manbassadors program to better capture who it’s for and what it stands for. New name, new identity and powerful new positioning created in partnership with VMLY&R. To really bring it alive, we asked top male leaders in the ad world, including Jimmy Smith and Rob Schwartz, to record the new positioning and unveiled it at the kick-off of our fall conference. This project stands out because at a historical moment when everyone is telling men what not to do, 3% is inviting men to step forward into 21st century allyship in ways that aren’t based in compliance or fear but in curiosity and truth. Capturing this in two minutes was a tall order, and I’m deeply proud of where we landed.

### JEALOUS OF

When Gillette’s “The Best Men Can Be” ad launched, I tweeted the following: “IRONY: A product men use when looking in the mirror is causing reflection.” I meant it as the highest compliment ... and still do. Just months after the Kavanaugh hearings and the Weinstein indictments, when the term “toxic masculinity” was shutting down conversation, Gillette invited men and women into a national discourse. Not only did they have the intrepidity to take a stand, they were willing to admit they’d been part of the problem historically. This is brave work that wouldn’t have seen the light of day under lesser leadership. YouTube thumbs-down ratings will tell you it was a failure, and headlines conflict on the effect on sales, but if you ask for a project I admired this past year, I’m hard-pressed to think of anything else that had such impact.

### EXCITED BY

I’m fascinated by the trend of social surfaces, largely driven by Jordan Seiler. Essentially it’s the intersection of urban artists, visual activists and street culture, where people take over surfaces like outdoor ad spaces with messages of intervention. It might seem odd for an adwoman to embrace a trend that obliterates outdoor ads, but when everyday people—especially those who are civically awake and artistically inclined—express themselves in city spaces, it’s impossible to look away.

Continued...

## **LOOKING FORWARD TO**

I gave a keynote at Amazon this fall called “Why Culture Is the New Creativity.” I talked about how everyone assumes the future will be shaped by technology, A.I. or space travel, but that I believe exponential gains toward innovation will happen in very personal and individual ways. The future belongs to belonging. Creative companies are finally grasping that making individuals feel psychologically safe is the key to unlocking their truest essence and gifts. When people don’t need to ever cover, code-switch or camouflage—well, look out. That’s a moment I want to watch from a front-row seat.



## Justine Armour

Executive Creative Director

## 72ANDSUNNY NEW YORK



### **PROUD OF**

This year we launched the Cheerios “Right on Tracks” album and Halo Top “Ice Cream for Adults,” and feeling the love and industry recognition from award shows has been great for us at 72NY. But I think I’m most proud of how our Smirnoff team repositioned the global brand with “Infamous Since 1864.” It’s the first time in 25 years that a Diageo brand has had a truly global campaign. The work is subversive and fun and beautifully executed by our team and partners, and I’ve become even more convinced that great work forges tight client relationships. If you’re a craft nerd, there’s so much to appreciate in this campaign, from the sound to the casting to the styling and the drinks—everything—and there are more surprises to come. I’m extra proud of our CDs, Dean and Hugo, who brought it all to life with meticulous attention to detail.

### **JEALOUS OF**

Tons of beautiful, big-budget campaigns put us all to shame this year, but I was deeply jealous at a cellular level when Droga5 London made “The Seas Between Us,” an absolutely mental feature-length arthouse film (in German!) for a microwavable burger. It’s about a son coming to terms with the shadow cast by his father’s legacy. The father is a hamburger. The production probably cost about \$5, and honestly, I didn’t watch the entire film because I don’t speak German and have a 10-second attention span, but that’s not the point. The point is that David Kolbusz is over there doing the same job as me, with such playfulness and stupid joy, and it made me simultaneously so genuinely ecstatic that we can make things like this, and also ashamed of myself for being so boring. Work like this makes us all better, and hopefully more fun.

### **EXCITED BY**

The industry has been in a mad rush to get diverse voices into the business and into the work, and I’m so proud that at 72andSunny NY we now have a creative department staffed with over 50 percent female creatives. But what’s truly exciting is the day-to-day experience of working with a LOT of creative women at every level. I’ve seen the tone of the work change and expand, agency culture has become more open, supportive and happy, and there are young female creatives with bold voices who don’t feel inhibited by any sense of being the token girl. It’s a new world in agency land, and I absolutely love it.

Continued...

## **LOOKING FORWARD TO**

I think we've all read the stat that consumers are now exposed to something like ten thousand ads a day. It's bonkers, and making work unignorable in that context is a challenge for us all. But when you have a whole team—not just the creative department—looking at the work, asking whether this is really going to make anyone take notice, feel something or do something, the TEN THOUSAND ADS pressure test filters out a lot of quiet, lazy, confusing or ignorable ideas. I hope every agency team is having these conversations, and if so, I'm excited that the noise is going to make us all better and more interesting.





**Keith Cartwright**  
Executive Creative Director

## 72ANDSUNNY LOS ANGELES



### **PROUD OF**

Seems like ages ago, but I'm still very proud of what we pulled off for the Super Bowl. After winning the business on Dec. 5, we went straight into production the first week of January, and less than a month later won the USA Today Ad Meter poll. We worked with the NFL to achieve a pretty epic piece of creative with an unprecedented and record number of NFL talent in one spot.

### **JEALOUS OF**

It's hard not to be jealous of The New York Times' work. They created a platform that could last for ages, but that also couldn't be more timely. Truth is in short supply these days. The repositioning of one of the oldest newspapers in the country to be a purveyor of truth is brilliant.

### **EXCITED BY**

I love to hear that clients are doubling down again on creativity. The fact of the matter is, it's genuinely our product and always will be. Anyone who says anything to the contrary doesn't get our business. It's the thing that lights me up every day. It's truly the only real value we bring, and I believe the only thing that delivers lasting results. If you're asking for someone's time and attention, you have to provide them with something that is creative enough to hold it.

### **LOOKING FORWARD TO**

I hope that 2020 proves to be the year that reminds our industry why we do what we do.



## Hannes Ciatti

Founder and Chief Creative Officer

# ALTO



### **PROUD OF**

I'm very proud of the "EXPENSIFY TH!\$" campaign: Grammy-winning rap mogul 2 Chainz starred in the first expensable music video, featuring receipts worth \$500,000, including an ice-sculpted Lamborghini, gold toilets and actor Adam Scott. The team created a legitimate music video song that was not only a lot of fun but within days of its release became the No. 1 trending hip-hop track and No. 3 video in the U.S. on Vevo, racking up over 12 million views.

### **JEALOUS OF**

"Dream Crazier" and the embracing of Colin Kaepernick. Nike, the only big U.S. brand to do so, should be an inspiration for our industry and other brands to create brave work. Droga5 and The New York Times' "The Truth Is Worth It" for its craft. The second iteration of this campaign is even more beautifully crafted and its unique storytelling is inherent to the Times.

### **EXCITED BY**

Brands and entertainment is a space that excites me more than ever. This year the work gave me tremendous hope that the future will be better for audiences who have been bored to death by decades of salesy creative. There are examples of this throughout the past decades, but this year felt like a tipping point with more brands than ever contributing to entertainment, much of it extremely high quality. I'm inspired across the board, from feature films to music videos to Broadway plays—everybody is experimenting, it seems, and brands are investing.

Childish Gambino's "This Is America," for addressing an important issue through entertainment. It has gone down in history as one of the great music videos by tackling an important crisis in the U.S. The same can be said about Johnson & Johnson's 5B—a great story of compassion and bravery—and the Skittles Broadway musical.

Continued...

## **LOOKING FORWARD TO**

In an era of media saturation and disposable content, creativity counts, and craft and taste matter, and I think we'll see a return to these values in narrative storytelling and production across the board. People don't hate ads. They hate floods of useless information and disruptive messaging with no entertainment value. Entertaining creativity will still be the thing that allows brands to stand out, connect with their audiences and grow.

I think we'll continue to see people increasingly attracted to brands that stand for something and are good for people or good for the planet. In 2020, we'll see brands get more creative in how they tell the story of what they stand for and why.



## Nadja Lossgott

Executive Creative Director

AMV BBDO



### **PROUD OF**

I'm going to cheat and mention two. The first is one Nick and I weren't personally involved with: "Viva La Vulva." But who wouldn't be proud to work at the agency that made that? The other is Guinness Clear. Together with Tim Riley, we repackaged boring old tap water and launched it as an exciting, glossy new product, "Guinness Clear," for their responsible drinking drive for the Six Nations Rugby tournament—which is like rugby's Super Bowl. Both examples are purposeful, but both feel celebratory and creative rather than earnest, which can be the danger with the trend of purpose work.

### **JEALOUS OF**

I love the power of The New York Times campaign "The Truth Is Worth It." The craft is out of this world: beautifully written, beautifully edited, and totally gripping. The simplicity is a wonderful contrast to the complexity of the story it is telling. The temptation to tell these stories in longer formats must've been strong, but resisting it feels like it opened a whole new creative path. But of course, it also does its job. In the soupy sea of half-truths and fake news we've all been drowning in, this campaign emerges and cements The New York Times as the truth teller, finder and expert. Everything about it is great.

### **EXCITED BY / LOOKING FORWARD TO**

As an art director, I am excited by the visual world and how much more important it's becoming in the fight for attention in media space.

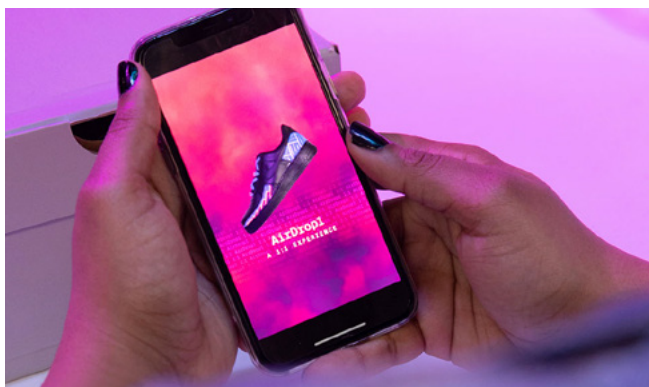
We now live in a world where brand messaging is scatter-gunned across every possible outlet and we need to find more coherence, surprising design language and a visual tone of voice. Competition and short attention spans are a constant struggle, and in a bid to stand out, we need to be even more creative. In the slot machine of constant scrolling, you are continually looking to be rewarded with your next endorphins. And those endorphins arrive with memorable images and designs, either moving or still. Crazy or pleasing. Without them and without stand-out creativity, as a brand you run the risk of becoming the literal wallpaper that surrounds you.



## Carren O'Keefe

Executive Creative Director

## ANALOGFOLK



### **PROUD OF**

We did an activation called AirDrop1 for Nike at the Super Bowl in Atlanta. It was the first shoe drop using AirDrop, giving consumers a 1:1 experience to customize AirForce1s. Obviously I'm proud of the innovative way AirDrop was used. But what I'm most proud of is how the technology democratized the experience. Typically, participation in brand experiences like these require that you have a lot of influence or a lot of money. AirDrop truly leveled the playing field. If you loved Nike and you were there, you could get the exclusive experience. We talk a lot about diversity in our industry. But we should also be talking about accessibility and how technology can enable it.

### **JEALOUS OF**

From concept to execution, the Teeter-Totter Wall is a project that makes me say, "I wish I did that." Ronald Rael, an architecture professor at the University of California Berkeley, and Virginia San Fratello, an associate professor of design at San Jose State University, installed seesaws at the border so kids in the U.S. and Mexico could play together. The idea is so simple yet so powerful. And the way they were able to execute it was brilliant. It was a very serious statement on a very serious topic, but it felt lighthearted and hopeful. Even the execution of the bright pink seesaws in contrast to the metallic border-wall beams created a powerful visual statement. It was simply amazing.

### **EXCITED BY**

The rise of vulnerability. It's no longer a symbol of weakness, but a sign of strength. This cultural trend has led to some interesting and important creative work. Nike launched an initiative called Nike by You. Influencers designed shoes based on a personal story or inspiration in their life and limited-edition pairs were sold. A shoe designed by Liz Beecroft, a psychotherapist and sneakerhead, focused on mental health and overshadowed the activation itself. The design put a spotlight on the taboo topic and demonstrated how a brand like Nike is giving voice to vulnerable stories and causes. The traction it got shows how much people want more of this type of thing.

Continued...

## **LOOKING FORWARD TO**

How many times have we gotten direction from brands recently for our creative to be “real, raw and authentic”? But the reality is, we’ve all had enough of reality for a while. I predict a lot of work will start moving away from the “real and raw” and more toward bright, cheerful, surreal creative across the spectrum of content to experiences. I predict we’ll see a rise in creative that’s meant to make us feel good and take us out of every day for a little while—like the Museum of Ice Cream.





## Aryan Aminzadeh

Creative Director

# BARRETTSF



### **PROUD OF**

Sentimental work is hard to do well, so making a heartfelt holiday campaign for Cost Plus World Market was definitely out of my comfort zone. So was trying to get in the Christmas spirit while concepting in February. But I'm really proud of how it turned out. It didn't hurt that I worked with a great team, we were on the same page as our clients, and our director was a dream. I hope to get the chance to make more people cry in the near future.

### **JEALOUS OF**

Droga5's "The Truth Is Worth It" campaign for The New York Times was pretty much perfect. From the use of real recordings to the execution of the type, every element came together in a way that I'm very jealous of. Granted, it's absolutely batshit that facts and truth have somehow become subjective, but the power of this campaign was not.

### **EXCITED BY**

More and more brands are taking a stand for something. A lot of times it can feel opportunistic and trendy in a gross way. But when it's done well, when it's relevant and substantive and even risky, it can be really exciting. Then it's not just about which customers you're trying to gain, but who you're willing to lose. Nike signing Kaepernick was a great example of that.

### **LOOKING FORWARD TO**

We have no idea what creativity might look like in 2020. That's what it makes it so fun.



## Suthisak Sucharittanonta

Creative Chairman

**BBDO BANGKOK**



### **PROUD OF**

One of the projects we worked on this year that I'm proud of is our 7:1 Furniture Collection for HomePro, which at its core is a home solution for the visually impaired. Most furniture uses similar color shades throughout its design scheme, which results in very low color contrast in each piece—making it more difficult to see. For HomePro's 7:1 collection, we designed the furniture with high color contrast—giving much more defined edges and other elements. I like it because it's a simple but sustainable solution for our clients, whose mission is to provide professional home solutions to ensure everyone can have a better quality home life.

### **JEALOUS OF**

Recently, I like Twitter's B2B ad campaign from Spain. Three darkly comic commercials unfold like creepy little horror stories. The pace is super slow, no dialogue, and everything is communicated visually. In doing so, they cleverly show the behavior of the Twitter users in comparison with other media in a subtle, yet not so subtle, way.

### **EXCITED BY**

A.I. is extremely exciting, and it will be interesting to see how it continues to impact advertising and society as a whole. There are undeniable benefits of A.I., automation, machine learning, etc. in the advertising process, but not every company is ready to use it or understand how to use it. It will be exciting to see how we as creatives take these advancements in A.I. and use them in the creation of next generation ads and campaigns.

### **LOOKING FORWARD TO**

Video will continue to be king, with increased personalization and targeting. VR and AR will find a more substantial foothold, while influencer communication will lose some relevance. Regardless of the landscape, the beautiful thing about creativity is that it is fluid, it adapts and defines its environment, and in 2020 I am sure we will see some incredible and inspiring examples of creativity at its best.



## Denise Rossetto

Chief Creative Officer

**BBDO TORONTO**



### **PROUD OF**

The Regent Park School of Music (RPSM), a nonprofit that provides subsidized musical education to kids of all ages throughout Toronto, needed to raise money. We engaged Grammy-winning producer Frank Dukes and the RPSM students to record an album of music called Parksapces. But this is not just a regular album. It's specifically created to be sampled by professional artists. Every time an artist samples music from Parksapces, licensing fees, royalties and residuals will be paid out to the school for the life of the song. I love that we created a sustainable donation idea not for the kids—but by the kids. What we never expected was Taylor Swift sampling one of the songs for her latest album. The PR from this was way more than a little inner-city music school could ever have dreamed of.

### **JEALOUS OF**

I love Guinness Clear from AMV BBDO. One of those ideas that's so obvious after you see it that you want to kick yourself for not coming up with it yourself. I love that they treated the consumer like they are smart and in on it. People get this stuff. They love when you challenge their perceptions. Because no one does that in marketing. The execution, of course, is perfect too. That's because the agency didn't try to be overly clever with it. Parodies only work when you don't try too hard. You did the creative part when you came up with the brilliant concept. Now all you have to do is shoot a straight-up beer ad—without the beer. Hilarity and effectiveness ensue.

### **EXCITED BY**

I think there is starting to be an appreciation for true branding again. Companies like Adidas, Gap, Old Navy and Trip Advisor are realizing that while short-term marketing objectives are important, building long-term brand affinity is critical. Granted, sometimes a consumer may see an ad for a really sweet deal on an Away suitcase on IG and immediately click and buy it (not that I personally just did that last Tuesday). But way more often, brand affinity is a slow burn that's built up long before you even know you need a suitcase. No matter how much a brand targets me, if I don't love the brand, I'm not interested and more often really put off by that brand. Of course there's a need, and room, for both. But I think the pendulum has swung too far one way. I still believe consumers make decisions based on emotional factors above all else. I'm excited to see brands starting to feel the same way again.

Continued...

## **LOOKING FORWARD TO**

I don't like making predictions in general. But I'll tell you what I'm hoping for. What about more humor? I could use a good laugh. Could humor be a cause? Should there be a campaign to bring it back? I love the quote, "Laughter is the shortest distance between two people." And in this world, a lot less distance would be nice.



**Greg Hahn**  
Vice Chairman, Creative



## **PROUD OF**

“Back to School Essentials” for Sandy Hook Promise. We wanted to show that there is nothing normal about the new normal. It’s sad to say, but people have become immune to the shock of hearing there’s been another school shooting. And when it happens, the tragedy and horror get quickly buried in debate. I feel that this project was able to rise above the rhetoric and hit on a visceral level. Within a week after launching, visits to Sandy Hook Promise’s home page—where people can learn the warning signs—increased by 400 percent. The video was able to steer the conversation from arguments about guns back to the ways to stop the tragedy. It was discussed on every major national and cable news network. Eleven of the Democratic presidential candidates shared the video on Twitter.

## **JEALOUS OF**

The Tampon Book by Scholz & Friends. I love that it used the government’s own twisted logic, or lack thereof, against itself. This project is the perfect mix of creative, strategy, PR and design.

## **EXCITED BY**

A trend I’m excited by is the aforementioned melding of PR and advertising. I’m excited that more clients are seeing the value of fame, and understanding the economic multiplier that comes from big, bold ideas that enter culture and roam in the zeitgeist. The sheer clutter of messages demands ideas that stand out. Otherwise, clients are wasting their money. Safe is the new risky.

## **LOOKING FORWARD TO**

It’s an election year, so I think until the day of the election there’ll be a lot of angst, tension, purpose signaling and brands trying to figure out where they fit into the conversation. Basically, like the last three years, but now available in Super Concentrate Formula. I think after the election, depending on the results, the tone could either shift to open expression of joy and relief, or I’ll be observing it all from Canada.



## Joakim Borgstrom

Worldwide Chief Creative Officer

BBH



### **PROUD OF**

I'm proud of the team in London who delivered the Samsung Space Selfie campaign. It's an idea that is simple to say, but incredibly complex to pull off. It required real bravery and dedication from all involved, but the result was simple. Beautiful. Rewarding. Unbelievably impressive. It gave tens of thousands of people around the world the chance to experience something they may never have thought possible—seeing themselves in space. It didn't cost them a penny, and it was a brand that made it happen. I now have an amazing selfie of myself swimming in space. Amazing.

### **JEALOUS OF**

Wendy's, "Keeping Fortnite Fresh." I love fresh ideas that start with a small observation. The opportunity was a new game mode on Fortnite called Food Fight, in which Team Burger was pitted against Team Pizza. When Wendy's found out that Team Burger stored its meat in freezers, it wasn't happy. Wendy's doesn't do frozen meat. So, the brand got involved in the game. But instead of killing other players, Wendy's decided to kill all the freezers where the burgers were stored. All this was announced on Twitter and streamed on Twitch. Fresh ideas like this don't cost a fortune to produce. It's about finding a fresh way to be relevant, finding the opportunity to use existing tools and channels, and a fresh way to connect with an audience who maybe doesn't care or pay attention to what your brand is doing. This project was fresh, in every aspect.

### **EXCITED BY**

Deepfake. It's mental. Technology is changing our industry from every angle. We have so many tools available now for the creative process, whether we use them for concepting, producing, exploration or to be part of an end campaign. I love how we can now use A.I., machine learning, voice assistants, and all sorts of data to make things magical. The most fascinating and creepy thing I've stumbled upon lately is the movement of deepfake artists making incredible fake face videos. I love and hate it in equal terms. Advertising is a powerful tool, and pointed in the wrong direction it can do so much damage. But used in the right way, we can create or recreate moments in history. We can bring back people from the past that we love and miss. I think it's the most exciting time in the history of advertising. Anything is possible.

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## **LOOKING FORWARD TO**

Gaming is where the world should be looking for creative inspiration. The gaming industry is blowing up. As a result, so many new opportunities are opening up. Creative opportunities. Advertising opportunities for brands. Branding opportunities. New media opportunities. New platforms. All this newness requires new ways of thinking. When you transport yourself into the world of gaming, you transport yourself into a world of limitless possibilities. And that's what creativity is all about—doing things you never thought possible.



## Gerard Caputo

Chief Creative Officer

BBH NEW YORK



### **PROUD OF**

This always is a tough question because anyone close to the work will find things to be proud of, whether it's the idea, the way it came to life or the effort of the team involved. With that, I'm going to call out our "Half-Assed Gift Collection" for Flaviar. It's an idea that runs counter to the thoughtfulness of the holiday season, with gifts that seem very unthoughtful initially, yet contain a secret code for a Flaviar subscription. What makes me most proud was how every discipline across the agency collaborated to make it happen, from designing and manufacturing the products, to writing and producing the promo films, as well as creating a pop-up experience where we sold the gifts in the Bryant Park holiday market. There was so much energy and care put into this project, but just seeing the live reactions of confused holiday shoppers was a gift in itself.

### **JEALOUS OF**

I admired a lot of work this past year. However, Aviation Gin's ability to insert themselves into the cultural conversation around the infamous Peloton ad was genius. As a creative, I always admire when a brand has a strong, relevant point of view and acts nimbly in the way Aviation just did here. Sure, the online film was funny and featured the product, but what I loved most was how it empowered the actress from the Peloton spot to own the moment as well. At the time of writing this, just 17 hours later, the film has almost 3 million views on Ryan Reynolds' Instagram and almost 300,000 likes on Twitter and rising. That's some serious cultural jujutsu there.

### **EXCITED BY**

More and more and more voices. The power of voice is one of the most potent forces in the world. My favorite moment as a creative leader is recognizing the unique creative voice of someone in the work. It's my job to protect that voice, help cultivate it and get it out into the world. I believe if agencies work harder to embrace a variety of different voices in their creative communities, it will naturally require a wider range of people and disciplines to contribute to the creative product. This is always very exciting for me.

Continued...

## **LOOKING FORWARD TO**

I'm looking forward to (and hopeful for) the desire of brand building to continue to rise. Companies are under more pressure than ever to drive quick results, and the stress of that can lead to very short-term thinking, which is understandable. With a strong brand, they are more equipped to act nimbly in cultural moments and simultaneously build success over time. I believe a great agency's value is rooted in the ability to create great brands, and now we have more opportunities to apply our creativity in more ways, in more channels and at greater speed. Hopefully, this could be something for everyone to look forward to.



## Stéphane Xiberras

President and Chief Creative Officer

**BETC PARIS**



### **PROUD OF**

I like the campaign we did for Canal+'s collaboration with Netflix. I was really happy to have found a new tone for a brand I've worked with for such a long time. The campaign is a bit mad in its ambition, but I've always been a gambler at heart and thankfully it came out well!

### **JEALOUS OF**

No surprise, I would have been proud to be behind the New York Times campaign "The Truth Is Worth It." It's so intelligent, well written, well directed. Truly remarkable.

### **EXCITED BY**

I think there's an open field of possibilities when it comes to esports and gaming, and I think we could do a lot more and a lot better. I've already noted a lot of interesting stuff coming out the past few years, but I really think we've just seen the beginning.

### **LOOKING FORWARD TO**

Without being pessimist, 2020 will be just like every year before—a majority of mediocre and inefficient ideas. Then, in the middle of the ocean of merde, a few gems that make it all worthwhile!



## Fernando Machado

Global Chief Marketing Officer

## BURGER KING



### **PROUD OF**

I am really proud of the launch of the Popeyes Chicken Sandwich. We knew we had a killer product, but the love from our fans for the sandwich was unlike anything I've seen in my marketing career. Popeyes is an amazing brand with a strong heritage around Louisiana. We are working hard to come up with some really cool stuff which will keep the brand growing and paying back all the love we are receiving.

### **JEALOUS OF**

I love the work done by The New York Times. I honestly don't get jealous about it. I am happy to see David Rubin, chief marketing officer of The New York Times, and Droga5 killing it with campaigns that are relevant, provocative and extremely creative. From the courage to the crafting, these folks are redefining their business and getting amazing results. We need more of that. I am not jealous, I am proud of seeing the success of some friends and to see such a brilliant example of how powerful creativity can be.

### **EXCITED BY**

I am excited to see more and more brands building concrete plans to deliver against the UN Sustainable Development Goals. I am tired of seeing brands doing stunts or campaigns to create awareness of issues. Surely putting a spotlight on a problem helps. But taking concrete, real action against real problems is what will move the world forward.

### **LOOKING FORWARD TO**

I hope our entire industry makes a real effort to become more diverse and that we shift the focus from communication that raises awareness of relevant topics to concrete actions that will move us into the right direction.



**Hailey Simon**  
Senior Art Director



## **PROUD OF**

I was proud to be a part of “The Joy of Giving” for the Colorado Lottery. Scratch tickets make a great last-minute holiday gift, but they don’t come across as particularly thoughtful. So, we turned that weakness into a strength with this campaign. Instead of pushing a lavish dream of riches, we created a heartwarming piece that, at its core, was really a product demonstration designed to remind Coloradans that it really is better to give than to receive.

## **JEALOUS OF**

Healthcare advertising can be difficult to navigate. Often hospitals just want to show the healthy success stories they have facilitated. So when it’s done in a way that stands out from the familiar formula, it can really be powerful. The SickKids spot using the song “Hurt” by Nine Inch Nails broke through healthcare advertising clutter. These arresting images of suffering patients impacted both myself and the category.

## **EXCITED BY**

As brands continue to move to project-based work, it’s creating greater creative cross-pollination. This gradual shift means that, as creatives, we’ll be working on more and more differing clients. Brands will become less stale without the same perspectives competing against the same brief year over year.

## **LOOKING FORWARD TO**

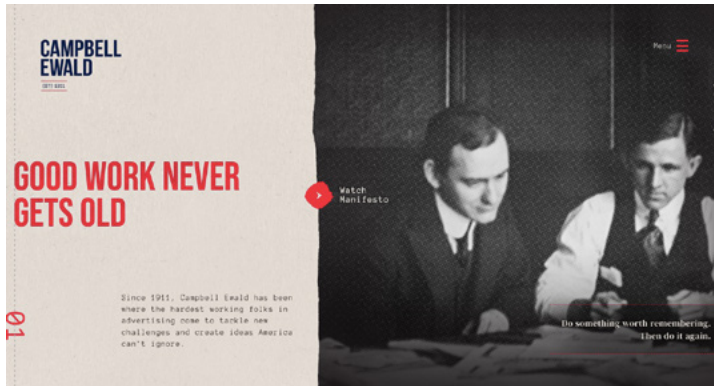
Good creativity in 2020, and moving forward, will do more than spread awareness and make a sale, but will move towards progressing society as a whole. In a time when people are bombarded with more ads and messages than any other, campaigns will have to make real change in the world and cut through the clutter to earn respect of consumers. To make something someone would want to watch, seeks out on his or her own, and forwards on to others.





**Jo Shoesmith**  
Chief Creative Officer

**CAMPBELL EWALD**



## **PROUD OF**

I'm really proud of our rebrand this year. As an agency more than 100 years old, it's quite a challenge to comprehensively reflect who we are and where we are going. But this new design is one in which we own our age in this moment sharing "We got old by thinking new."

## **JEALOUS OF**

"Eva Stories," based on The Diary of Eva Heyman, really haunted me. This brave young woman left behind a relatively unknown diary telling about her life during the Holocaust. Rather than leave it as a written format, the creators used Instagram to reach younger audiences with shorter videos to reflect her life and the world crumbling all around her.

## **EXCITED BY**

As the reliance on short-term metrics continues penetrate our industry, it signals an opportunity for emotionally driven creative to stand out even more, assuming you can make the case for it to be made in the first place. I think there will always be a certain amount of unexplainable magic to creativity. But as we learn more about the human brain and how different stimuli impact responses, we can see the signs of this type of creative work being more effective long term. It's exciting that the science is catching up to what our guts have always told us.

## **LOOKING FORWARD TO**

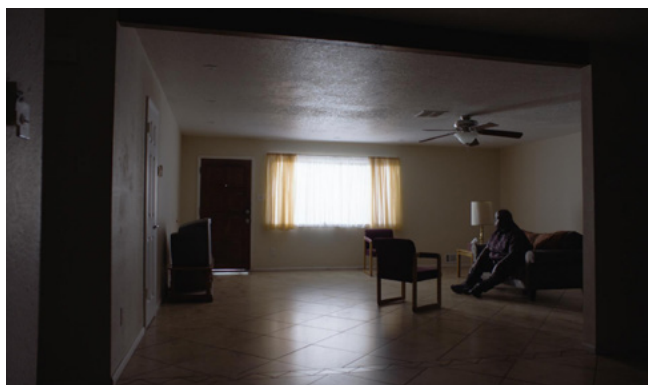
Consumer B.S. radars continue to get sharper and in turn will keep creative and brands on point and honest with people. It also means there is so much opportunity for us to reach different audiences and leapfrog "mass market" approaches of old.



## Chris Breen

Chief Creative Officer

## CHEMISTRY



### PROUD OF

Netflix x Samsung, “Waiting with Huell.” Netflix asked us to create exclusive content for their partnership with Samsung. We ended up creating 62 hours of video content leading into the world premiere of the Breaking Bad movie El Camino on Netflix. The idea centered around Huell, a relatively minor character in the series. While Huell wasn’t the star of El Camino, he was still getting a lot of play on social media. He had achieved cult status among fans who wanted to know what happened to him. So, we took this nugget and ran with it. We set out to answer the question, what happened to Huell? Last time fans saw him, he was waiting in a safehouse for DEA agents to return. The idea allowed fans to sit and wait with their beloved Huell as his world and the movie premiere synced up in real time. The entire thing was livestreamed on Samsung TVs across the globe and shared in bite-size nuggets in social for millions of fans to watch and talk about. As a result, more people watched El Camino on opening weekend than the No. 1 box-office film, Joker.

### JEALOUS OF

Wall Street Journal, “Read Yourself Better.” I love the new Wall Street Journal work by The&Partnership. It focuses on the end user, or as the campaign likes to point out, the reader. There is a difference. The work challenges you to become a participant in forming your opinions. In some ways the campaign is the antithesis of the New York Times campaign from Droga5. What is interesting about the WSJ campaign is that it challenges the reader in a bigger way than perhaps the Times campaign did. That campaign was truly fantastic, but it really set out to make the Times the hero and shed light on the importance of truth. The WSJ campaign doesn’t make the news or the work that goes into it the hero. It basically says you are the hero, but only if you choose to be accountable and read.

### EXCITED BY

Digital and social not sucking. Not sure if it actually qualifies as a trend, but the marketing pendulum seems to be swinging back to brand over product. With digital and social so omnipresent, everything has been commoditized. You name it, you can find it somewhere else cheaper or better or get it faster, and you are constantly being reminded about it. Your purchases follow you like cheap perfume. The brands that are winning are elevating their story out of

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the muck of product. When I was a kid, I remember the back of the Miami Herald being covered from top to bottom in car ads. On some level, the whole world turned into the back of a 1980s Miami Herald. Not pretty, and impossible for consumers to care about your brand. Social and digital moving past simply selling products and features to help brands connect in authentic ways has me pumped.

## **LOOKING FORWARD TO**

The ideas are coming! The ideas are coming! I don't think we'll see a massive shift. We've become so risk adverse. Less risk. Less reward. All of the data and analytics are only a good thing if they enable your decision making. I think we are getting close to a tipping point with how agencies on the whole use data. When that happens, I feel like we'll hit the sort of Golden Age of Creativity in the digital and social era. Of course, it's not going to happen in one fell swoop. It's going to happen one awesome piece of content at a time. As an industry, we were making ads the same way they made them in 1972. That had to change, and it has. P.S.: Robots scare me.



**Dan Wright**  
Executive Creative Director

**COLENSO BBDO**



## **PROUD OF**

In November we launched a project called “Play” for our client Spark—New Zealand’s biggest telco. It’s an initiative to help parents find the right balance of on-screen play and outside play for their kids. It starts with a new product—a connected ball that tracks active playtime and trades it for screen time. The ball pairs with an app so parents can feel a little more in control. And the ball can track play independently, so the kids can feel a little more in control. It even tracks kicks, throws and passes and gives kids badges as their skills improve. Spark are at the forefront of bringing new tech to New Zealanders’ homes. So it makes sense that they’re also at the forefront of innovating ways for kiwi families to navigate the challenges technology brings.

## **JEALOUS OF**

So many. But I really loved “Go Back to Africa,” from Black & Abroad. It’s pretty perfect. The perfect blend of right and wrong. The perfect symmetry of a social-led insight becoming a truly social campaign. And a perfect example of the creative clarity a genuinely purpose-led business gives you. Then there’s the effortlessly but meticulously integrated data smarts in every single part of it—from hijacking hateful comments, to crowdsourcing campaign imagery, to on-the-fly personalized promo edits. But I think a big reason it stays with me is that any one of us could have done it. We should have done it. There was no multimillion-dollar production, no eye-watering media spend, no cutting-edge innovation. Just brains, attention to detail, diligence. Oh, and there’s courage. But it’s funny how that creative clarity of living your purpose makes that seem less of a thing.

## **EXCITED BY**

The commercialization of purpose. It sounds terrible when you put it like that. What about “purpose for sale”? No, that’s worse. But the reality is good. It’s the shift from brands doing purpose-led stuff off to the side, to integrating it into their day-to-day business. This year at Cannes we saw this on the rise with work like “ThisAbles” from Ikea, Microsoft’s Xbox Adaptive Controller, “Go Back to Africa” and Docomo. Inviting purpose into the heart of the business is essential. And that means it’s OK to make money from it. Not to exploit people’s belief in your purpose for profit, but to build a profitable business fulfilling your purpose. I could say it’s a fine line. But it’s not. You either prove your purpose through your products, or it’s a side hustle. I’m excited to see more brands going for option one.

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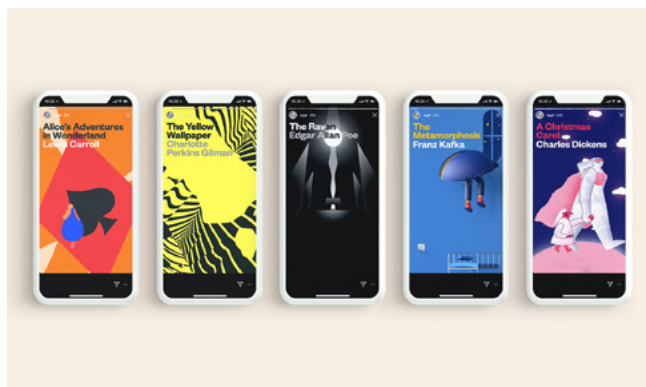
## **LOOKING FORWARD TO**

I'm excited to see creativity continue its march into the inner workings of business. Alright, "march" might be too strong a word, but it's progress. And it's great. Consultancies have opened the doors and done a terrific job of selling the power of creativity to drive business success. The walls are lower, we have our springy shoes on, and the opportunity is huge. So my hope is that we will see more creatively led business ideas, more purpose in more product, and the beginning of the end of comms-only brands.



**Peter Ignazi**  
Global Chief Creative Officer

**COSSETTE**



## **PROUD OF**

nabs Canada is unique in that it helps us—people in advertising and marketing—when we are experiencing hardships. But their awareness in our community is very low. Mental health is one of the key issues nabs deals with. We used Canada's biggest advertising award show to reach our target audience and bring a truth to life: that even though someone may look successful, or indeed be successful, they can still be desperately in need of help. We worked with the host, the Advertising & Design Club of Canada, to create a fake award, hired an actor and wrote him a script based on real stories from nabs. Everything was staged except the reaction of the ad people in the room. It was risky. But so is silence.

## **JEALOUS OF**

I have kids. They're not at social media age yet, thank God. But they will be soon. "Insta Novels" from the New York Public Library is something I love. Sure, I don't know if any kid is going to read Jude the Obscure on instagram. But it's the kind of innovative thinking that makes this world exciting. We have a problem, how are we going to solve it? By telling kids to come in to read a book? Like we've been doing since forever? No, let's bring the book to them. It's creativity at its most wonderful and beautiful.

## **EXCITED BY**

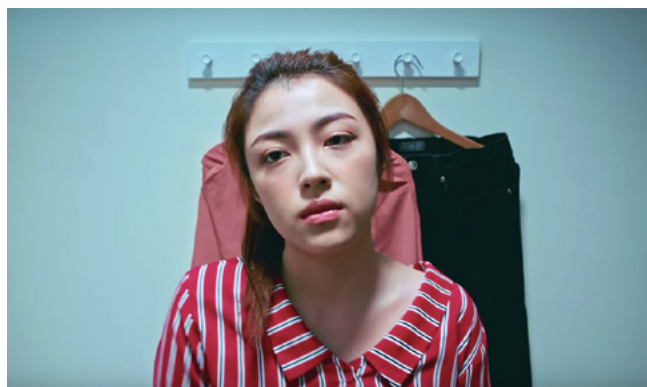
I'm excited by data being put back in its place. Data is wonderful for getting to stronger, more insightful insights, targeting better and reaching that target better, and, as I've found more and more, an amazing tool for selling ideas in a way that goes way deeper than "Trust us, it'll work!" But data in and of itself is not the answer. For years now, charlatans have been touting as such. The answer has not changed since cave drawing: It's creativity and the power of ideas. People in this industry are finally coming out of their "Data is everything" reverie and getting back to the truth. Ideas first. We'll, of course, forget this the next time someone tells us what the next version of "digital first" or "mobile first" or "data first" is. But it's nice to dream we won't.

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## **LOOKING FORWARD TO**

I judged Clio Film this year. I've judged a number of shows in my time. But this one was different. Something strange was happening to me and my fellow jurors. I noticed them laughing. I noticed me laughing. I'd get up excitedly and run over to see what they were watching. They were laughing at crazy things like Reese's Puffs cereal "What do you really want?" Ryan Reynolds and the blow job guy from Fyre Festival for Aviation Gin. Some insane Voiz cracker spot that's worth every one of its 160 seconds. Is humor coming back? Please tell me humor's coming back!



## **PROUD OF**

I'm really proud of the Hotels.com collaboration we did with Poo-Pourri this fall called #FirstPooWithBoo. We found that when couples take their first overnight trip together, they experience a lot of stress in sharing a bathroom with their significant other. So we teamed up the two brands to make these first trips a lot less stinky and stressy. It struck the right notes of insight and humor while relating to a specific audience. Sometimes brand partnerships feel really forced and random, but this was such a natural yet unexpected connection that it worked. Also, poop jokes are never not funny.

## **JEALOUS OF**

I was frequently jealous in 2019. For one, I really loved the China Airlines spot #WhatTravelBringsYou. I admired how surprisingly honest it was. It's so hard to convince clients to go in a direction that might be considered "negative," but in this spot, you're not left feeling sad but rather inspired in a way. Also, Fleabag is such a masterpiece, it deserves to be mentioned anytime the subject is creative jealousy, even if it's not advertising. And lastly, the Peloton ad ... hahahaha, just kidding.

## **EXCITED BY**

The death of the influencer. Remember who we were before the people we admired in social media were suddenly trying to sell us detox tea? I don't. But I look forward to rediscovering it ... now that I'm fully detoxed.

## **LOOKING FORWARD TO**

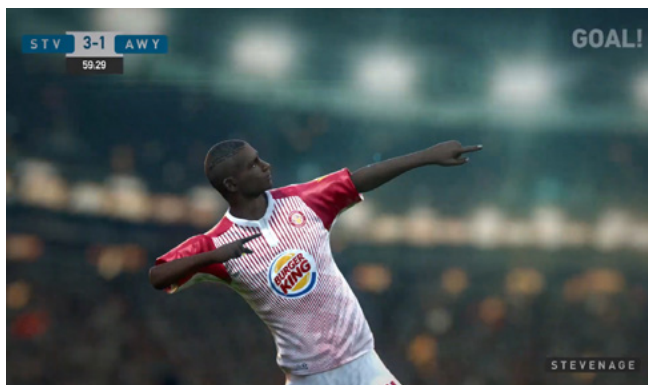
I was hoping for male pregnancy, but that seems doubtful now. That said, I do think we are going to see a lot of meaningful work. It's an election year, so the opportunity to make people think is tough to resist. So we'll definitely see a push toward mindfulness in different ways. I also think the idea of a campaign in the traditional sense is fading out. Modern brands understand that there's greater opportunity in a strategic comms planning approach that allows them to target specific segments of their audience and be flexible with their message. So while the brand personality and big idea is consistent, it doesn't mean everything has to be the same message for the same people in all the same typical places in order to be considered a "campaign."



## Pancho Cassis

Global Chief Creative Officer

## DAVID



### **PROUD OF**

Having the balls to leave LOLA and start my own company is definitively the project I'm most proud of. Not only in 2019, possibly in my whole career. I was very comfortable, with a very strong team and a cool set of clients, but the future held something different for me. That's how I ended up at David, with not one but four outstanding teams and a set of dream clients.

Talking about work, the Stevenage campaign for Burger King is the most rewarding project we did this year. It became a hit among gamers around the world, and it all started with the surprising sponsorship of one of the smallest soccer teams in England. A bold gaming hack that took a lot of planning from us and vision from the client.

### **JEALOUS OF**

More than a project, I admire the relationship and the trust Nike has with Wieden + Kennedy. Yes, Kaepernick is awesome, by far the best marketing move of the year, but on top of all of that, there's a partnership that has gone through good and bad. It's the best way to stay on top and do masterpieces like that—find your perfect match and be true partners, with lots of patience and understanding.

### **EXCITED BY**

Technology and gaming. I think we underestimate the power of the gaming community and the relevance brands can have in their lives. On the other side, we tend to deify anything related to new technology and IoT. So, I'm excited to see how big brands will play in the gaming world and also how they will incorporate new technologies such as voice control or tactile tech into their communication.

### **LOOKING FORWARD TO**

I'm super excited to see big brands doing great work with small shops. Right now, the trend is growing, and more and more clients are asking for a personal non-BS partner, working as one team on top of their businesses. All of this should lead us to a place where we not only do ads, but we deliver creative solutions to business problems. From product design to commercials, I believe the future of the industry is to do much more than just advertising.



## Ben Purcell

Executive Creative Director

## DAVID&GOLIATH



### **PROUD OF**

These days everyone is searching for the latest in VR and AR, so for the launch of Jurassic World: The Ride at Universal Studios Hollywood, we wanted to make it feel like actual reality. We worked with a production company and used CAD files from the film to build a flock of 15-foot Pteranodon drones. We built a sound library to add to the realism. Then launched them over one of the most iconic areas in Southern California—the Hollywood Sign. The message spread socially. In addition, we created a short cinema film. In that content, we find an astronaut, a cowboy, a stuntman on fire and an assortment of actors running for their lives on the backlot. Eventually we discover that they are fleeing from a 60-foot T-Rex running loose at the park. It just got real.

### **JEALOUS OF**

When I discovered the Sandy Hook Promise “Back-to-School Essentials” ad, it stopped me. As the father of three kids, the subject of gun violence in school is common. And so is the work. It’s always a startling statistic. And a somber track. For many, it gets ignored. Kids see it and think that wouldn’t happen to my school. But this piece sneaks up on you. The upbeat music with kids playing to camera feels like another retailer commercial. Then as sneakers are used to escape and socks are used as tourniquets, it shifts. To end up in a believable place with a girl standing on the toilet, texting her mom is powerful. And it works. I applaud the bravery. I shared it with my own kids. Seeing their own stunned reactions let me know, it may just stick.

### **EXCITED BY**

More and more brands are starting to seeing the value of being purpose-driven. Years ago, at his famous TED Talk, Simon Sinek stated that people don’t buy what you do, they buy why you do it. While some brands adopted this mentality, many have waited to see if it makes business sense. It’s exciting to see many more brands making it part of their mission. And doing it in an authentic manner. It’s inspiring to work on. This approach leads to work with more of an emotional connection. And makes advertising feel bigger than advertising. Brands like Patagonia and Nike may have carved the way, but it’s good to see others actually doing it. And meaning it. When I saw what Lego was doing it in their creation of Braille Bricks to make learning more fun for the visually impaired, I found myself liking the brand even more.

Continued...

## **LOOKING FORWARD TO**

Experience continues to grow in importance. Consumer experience. Human experience. Nailing this is vital to a company's growth and relevance. You can't talk at potential viewers and visitors. You must engage with them in a way that lets them know that you get them. Like, for instance, the collaboration between Coca-Cola and Stranger Things, in which they created an '80s pop-up arcade in London with a hidden passage to the Upside Down world. More than ever, you need to give consumers a chance to interact and have a personal experience. Be authentic and invite them to take part. If you don't, they'll dismiss you and tell their thousands of friends. If you do, they'll become your biggest advocate. And amplify your message for you.



## Derek Barnes

Co-Chief Creative Officer

# DDB NEW YORK



### **PROUD OF**

Lots of great things came out of 2019 for DDB New York, but becoming the first agency of record ever for an amazing company like Kroger makes us especially proud. Their brand values, their passion for great creative, their bravery in pursuing it and their collaborative spirit make the process a joy. They also make the work better. We're thrilled and honored to be their partners and look forward to huge things for the Kroger brand in the year ahead.

### **JEALOUS OF**

Maybe the impending holiday season has me in a traditional mood, but lately I've found myself more than a little jealous of the Argos department store "Book of Dreams" TV commercial. A) Because those big budget, mega-spot TV briefs are increasingly rare. And B) because the creative people responsible totally nailed this one. Whether it's the :60 or the 2.5-minute version, every second is perfectly executed. So many smart choices in telling a charming story that also happens to be a retail one. Big, showstopper films like this can backfire if they feel unoriginal or simply bloated. This one justifies itself with every viewing. Such a great reminder that no matter how much our industry changes or what medium we create in, craft is truly paramount.

### **EXCITED BY**

We're lucky to have a fantastic roster of clients at DDB, and I would say—across the board—those clients are not only increasingly receptive to great creative, they're pushing for it. They're challenging old assumptions, old internal processes that may have gotten in the way of making famous work, and are now hungry for ideas that previously might've made someone nervous. "Where's our Cannes idea?" is no longer just a question agency creatives are asking each other. More clients seem to be raising their expectations and ambitions for breakthrough creative work, and that's a wonderful thing.

### **LOOKING FORWARD TO**

2020 will no doubt continue to push the evolution of what agencies are capable of offering their clients. As new challenges to their businesses emerge, we'll see new, diverse asks coming our way. I can't go too much into specifics, but as we wind down 2019, we've already got a few projects in the works for clients that break exciting new ground for DDB. I think more and more, we're going to be asked for creative solutions that aren't ads.





**Merlee Jayme**  
Chairmom and Chief Creative Officer

## DENTSU JAYME SYFU



### **PROUD OF**

On May 13, election day in the Philippines, we came up with a vending machine that celebrated teens and young adults who were first-time voters. After they cast their ballots, semi-permanent, indelible ink was applied to their forefingers, supposedly to prevent electoral fraud such as double voting. On their way to the exit, they passed by the Coke “Ink Up, Drink Up” vending machine. Facing the screen, they had to hold their finger high like a number 1—for the “first time.” Capturing the ink on the finger, the machine dispensed free Coke bottles. The screen doubled as a camera and automatically took their images and shared them in social media. This activation recognized the youth’s activism and involvement with renewed optimism with a brand that stood for “refreshing today and giving hope for tomorrow.”

### **JEALOUS OF**

The New York Times campaign. It’s a copywriter’s dream project. It’s relevant during times like these when fake news is part of our everyday news. This campaign lets us into the journalists’ world of bravery, relentlessness and perseverance. It shows us how they go to great lengths to help all of us understand the world we live in. In all the films, the truth indeed, is always worth it.

### **EXCITED BY**

More than trends, what I found exciting was the fact that more and more creative thinkers are leaving their “comfort zones” and diving into their “courage zones” to push accessibility. They made ideas accessible to other brands for a higher purpose. Some examples were the Dove/Girlgaze project #ShowUs and Volvo’s E.V.A. Initiative. Dove shared their own stock photos of real women with other brands, while Volvo collected data learnings on the effects of car crashes on female bodies, then made this accessible on their website for other car makers. The focus on the disabled was also part of accessibility, from Ikea’s ThisAbles to the Microsoft’s Xbox Adaptive Controller.

### **LOOKING FORWARD TO**

The expansion of technology to create more immersive experiences for consumers that solves real life problems is my inspiration as we move toward 2020.



## Pum Lefebure

Chief Creative Officer

## DESIGN ARMY



### **PROUD OF**

There were a lot of great projects in 2019, but the Hong Kong Ballet 40th anniversary campaign has to be my top pick. Given the opportunity to reinvent ballet by transforming the classic and traditional into something new and relevant was very rewarding. The visually driven campaign is undeniable. We love creating brand campaigns that can't be ignored. We were able to bring a beautiful message to the streets of Hong Kong with the campaign; fast forward to today, and it's especially impactful for Hong Kong, where there's only negativity in the news.

### **JEALOUS OF**

Can't say I am jealous but rather I admire the creativity of 17-year-old Billie Eilish. Her music really moves me and millions of others across many generations. I find her creativity has a lot of depth—it's soulful, fresh and unapologetic. She's completely authentic from a branding standpoint, which is hard to do in the micromanaged music business. I loved the music video "You Should See Me in a Crown" by artist Takashi Murakami.

### **EXCITED BY**

Escapism! I think that 2020 will bring clarity to everyone that the "weirdness era" is coming, and you will have to be ready for anything. It's also a big election year ... everything is up in the air! People respond to "awkward beauty," complex colors like electric pastels, and fantastical visual language that lets them dream and escape.

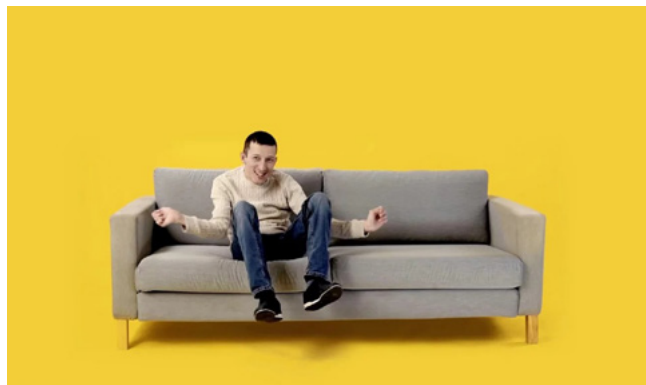
In addition, some other things that will be HUGE in 2020 ... Meal plans based on your DNA. Self-driving cars (or scooters) will be everywhere. Water stations with CBD, vitamin C and collagen infusions with a splash of seltzer and caffeine. Adapting to be an early adopter. TikTok, download it now!

### **LOOKING FORWARD TO**

I'm excited by the idea of A.I. integration in our daily creative process. It's really going to help us design by taking care of the "busy work" so we can have more time to focus on the concept and the thinking. Recently, I was at an Adobe Influencer briefing and the A.I. integrated software (Adobe Sensei) was so amazing at machine learning and generating prototypes that would take a creatives hours to design. Some creatives worry that A.I. will replace their role as designers. I personally disagree and think that A.I. is great. Like, why do the laundry by hand (busy work) when you have a washing machine?



**Brett Craig**  
Chief Creative Officer



## **PROUD OF**

I'm proud of the Squirt work, created by Jessica Kemmerling, Caroline Gallalee, Carmen Love and Doris Chung. I love that this film reintroduced Squirt in such a modern way and felt like something that bubbled up out of culture, rather than feeling like it's been created by a corporation. It's got this super silly yet brash and confident vibe all at the same time. The music and the animation and overall execution are all spot on.

## **JEALOUS OF**

Too often brands clamor for purpose and end up feeling disingenuous when they jump on the latest cultural or political bandwagon. But one example that really got it right was the "ThisAbles" work for Ikea. To me, this idea is the perfect intersection of a great concept, great timing and aligns with the brand's actual purpose. Ikea has always been about good furniture that's accessible to all. So, to make their furniture even more accessible for people with disabilities, they created hacks/embellishments to their products that made it easier to use. And then, they made it available through 3-D printing, anywhere in the world, which was so smart. I love every part of this idea.

## **EXCITED BY**

The idea of making more things. Because we need to be faster and more nimble, we are forced to not only think of the idea but also create it ourselves. That wasn't always the case. The creatives coming up right now have the tools and the know-how to make stuff. They direct. They edit. Many know how to build, create and feed an audience on social because they've been doing it since they were kids. We have people at Deutsch who create complicated tech, and they just build it themselves. We are increasingly becoming people who make ideas rather than hire people to make our ideas for us. And that prospect is energizing.

## **LOOKING FORWARD TO**

Seeing how brands behave in the most politically contentious election year in my lifetime. On second thought, maybe I'm not looking forward to that. Will we see brands enter the fray on various issues? I suspect some might. On the other hand, some brands might realize the polarization inside the country is so vast that staying away from politics is only way to navigate it. We shall see.



## Dan Kelleher

Chief Creative Officer

## DEUTSCH NEW YORK



### PROUD OF

To demonstrate Busch's commitment to NASCAR and its diehard fans, we put the heart-pounding, 200-mph-speeding thrill of NASCAR into their beer cans—literally. We took Kevin Harvick's #4 Busch racecar, ripped it apart, and then used the sheet metal and carbon fiber to create 40 collectors' edition cans of Busch beer. Afterward, the cans were signed by Kevin, numbered, and each was documented to show which part of the car it came from. Then fans got their chance to win them at the Daytona 500. During the race, we hosted live NASCAR trivia questions on broadcast, which fans raced to answer on Twitter using #Car2Can. The fans who answered correctly the fastest won their own piece of NASCAR history—the first and only beer made from a racecar. If you love Busch beer and NASCAR, that's about as cool as it gets.

### JEALOUS OF

The New York Times' "The Truth Is Worth It" campaign is some of the most impactful and beautiful work that I've seen in a long time. The idea behind the campaign is smart and simple—The New York Times goes above and beyond in its dedication to bringing important news and truths to light. It was then executed with incredible skill and care. The films in particular genuinely make you feel something. They are powerful, emotional true stories that immediately grab you and never let you go—even long after you are done watching.

### EXCITED BY

Augmented reality and virtual reality experiences have come a long way from the days of Cardboard and Glass. Although VR has yet to escape the hardcore gaming community, manufacturers continue to improve fidelity. Experiencing something on the HTC Vive Pro with a serious GPU will instantly prove it's a fully immersive and transformative medium in a way that that other formats are not.

Continued...



## **LOOKING FORWARD TO**

Personalization in advertising has had a profound effect on our ability to talk to consumers. We know people are much more willing to interact with a brand offering a personalized experience. Gone are the days of just serving up a one-size-fits-all piece of content to millions of people. Where the future gets really interesting is data + machine learning's ability not just to segment the population into micro groups but to help us create millions of unique pieces of advertising for each and every person. 2020 looks to be much more personal and impactful than ever before.



## David Kolbusz

Chief Creative Officer

## DROGA5 LONDON



### **PROUD OF**

I'm proud of the team of people we've built and the output they've generated. This sounds like a cheat, and I might as well have said "everything," but I do mean exactly what I say. We've spent three years hiring a collection of polymaths who have managed to create a broad scope of work, from the charming and populist (Amazon and Barclaycard TV) to the heady and strange (a feature film for Rustlers, the Yorgos Lanthimos-directed *Nimic* for Mini). We've put on gallery shows, built identities for neighborhoods in London, breathed new life into a reviled British mascot, and created a fashion academy. It's been an exhausting but satisfying year.

### **JEALOUS OF**

There's a lot of great work out there, but the stuff that connects with me the most are usually the strange little aberrations of marketing that seem to find their way into the world in spite of the fact that you can't understand how or why anyone would approve and/or pay for them. This year it's a Strings & Things spot by Rothco in Dublin. It's an ad for a children's cheese snack that has the Pixar factor. Made for kids but stealthily delightful for adults. It's the product of so many great decisions, all of which could've resulted in something horrible but in the end it really works.

### **EXCITED BY**

I'm excited to see what our blessed union with Accenture Interactive yields. The industry was nervous on our behalf about the sale, but AI have proved great partners to us thus far. The Kimberly-Clark win is our first proof of concept and will hopefully silence some of the doubters, demonstrating how we can deliver creativity at scale.

### **LOOKING FORWARD TO**

I don't want to jinx it, but I'm encouraged by the fact that there seem to be fewer cynical attempts by brands trying to manipulate consumers though championing on-trend causes for their own financial gain. I pray that the worthiness-fatigue continues and we get back to doing what we as an industry do best—entertaining and engaging people.





## Tim Gordon & Felix Richter

Co-Chief Creative Officers

**DROGA5  
NEW YORK**



### **PROUD OF**

We are proud of so much this year; the agency has delivered breathtaking work across a huge array of clients. We really pride ourselves on not having a house style at Droga5. Everything, regardless of tone, should be wonderfully crafted and incredibly influential. Put on the spot, two things come to mind—the impact, beauty and resonance of The New York Times’s “The Truth Is Worth It” and the intricacy and expansiveness of HBO’s “For the Throne.”

### **JEALOUS OF**

Balenciaga’s Instagram is art and funny and impossible to figure out. The Last Ever Issue is so smart and simple.

### **EXCITED BY**

Creative doubling down on craft because it’s good for business. Brands embracing their true identity and living up to it. CMOs being brave. Having fun with what we do and all the new mediums.

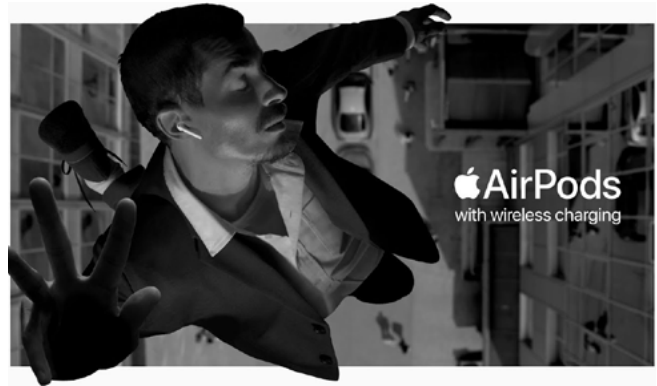
### **LOOKING FORWARD TO**

There will be no shortage of campaigns using deepfake technology. It could be something to look forward to ... or not. Brands using experiences to create relationships with their consumers, not just yelling at them to buy something. Care. People caring even more about what they put out in the world.



**Susan Treacy**  
Executive Creative Director

## ENERGY BBDO



### **PROUD OF**

Early this year, we launched a campaign called “The Music Behind the Recipes” with Kerrygold butter and cheese that used my favorite app, Spotify, in an inventive way. We partnered with celebrity chefs to create recipes using Kerrygold and then created playlists to accompany each recipe that, in essence, became a musical soundtrack for the cooking experience, matching the rhythm and vibe of each step. I love how our team picked up on the behavior of home cooks listening to their music in the kitchen, just like people who love to clean listen to music while they scrub. I’m proud, but not surprised, that the work helped Kerrygold’s business significantly despite having a smaller media budget.

### **JEALOUS OF**

Even though integrated cases and activations get so much attention in award shows these days, I still find myself in awe of amazing films. The Apple “Bounce” film truly gave me chills when I first watched it. The attention to production detail shines through, shot after shot. The fact that they pulled off the effects mostly in-camera makes the wide-eyed magic of the film appealing both practically and rationally. I appreciate that the creative bar for a film today is to break through on people’s phones with content that is amazing enough for them to want to share on social or show the person sitting next to them. For me, “Bounce” is the epitome of that benchmark.

### **EXCITED BY**

Like it or not, culture is forcing us to become more honest and forcing brands to remain authentic. I’m excited that people tolerate less BS in advertising, calling out brands for attempts at deception. Creatively, RX Bar broke through by just listing ingredients and having minimalist, blunt work. Chobani uses food as a force for good in all of its integrated branding efforts. In Chipotle’s “Beyond the Foil” docu-style ads, directed by Errol Morris, we hear him just talking to employees while they chop veggies or prep guac, demonstrating that they actually cook and prepare their food. I’m also happy to see that it’s now becoming common to see honest, real casting efforts in advertising, with brands featuring icons like Lizzo and regular women of all shapes and sizes.

Continued...

## **LOOKING FORWARD TO**

I love how when I walk out the door in the morning, my phone automatically knows that I want to open the train app and Spotify—technology has become intuitive. Similarly, digital work done right is much less of an intrusion and more of an intuitive help. While it is clear that data can be a force for corruption, in advertising data continues to enable us to do more customized and targeted work at the right moments. When we use data to help people, we can predict behaviors and focus on what's relevant and appealing to consumers. Data will continue to enable great opportunities for brands to creatively connect with people and enable us to better measure success by tying creativity to sales.



**Will Gelner**

Chief Creative Officer

**ENGINE**



## **PROUD OF**

HBO “Sopranos Nicknames.” One tweet. Zero dollars. 300 million impressions. That’s a return any mob boss can respect.

## **JEALOUS OF**

I’m a fan of ideas that transcend advertising and become part of culture at large. If there’s one brand that has been doing that all year, it’s Burger King. After the runaway hit “Whopper Detour” in 2018, they continued killing it in 2019 with “Burn This Ad,” “Clown-Free Birthdays,” “The Meltdown” and more. The brand is blowing up our newsfeeds and the Golden Arches in the process.

## **EXCITED BY**

I’m excited by the return of brands. We’ve been living in the age of disruption for years—new business models, new products, new subscription services. So much so that I feel we’re reaching a point of fatigue. My former boss, John Hegarty, has a new company with a fantastic point of view: “Don’t start a business. Start a brand.” I love this because it’s absolutely true. There are so many new, disruptive products and services showing up every day, and as soon as one unique product shows up, another similar one follows, and then another. Having a strong brand with a unique voice and distinctive point of view becomes more important than ever.

## **LOOKING FORWARD TO**

In the coming year, I think the conversation will make a hard pivot from an obsession with data and tech stacks to the importance of creativity at the core. The brands and agencies that show they can unite big, culture-changing, creative ideas with smart, commerce-driven solutions will win.



## Con Williamson

Chief Creative Officer

EP+CO



### **PROUD OF**

Our UnThink Everything Challenge. This was an in-house “idea” competition that challenged folks from every department to collaborate across disciplines to create their own brand. A free-for-all, best-idea-wins challenge to create and Unthink something that gets people talking. Earlier this year we whittled all the employee proposals down and had them pitch their ideas for the chance to have it physically brought to life by EP+Co. Our winner will be kicking-off their awesome project, Gun Metal Forge, with a holiday pop-up shop in December ... more to come on that!

### **JEALOUS OF**

McCann’s “Changing the Game” for Microsoft. They made a thing, based on a real-world problem, and told an amazing story all at once. So good. Rob and his crew over there keep on getting it right.

### **EXCITED BY**

Everyone is afraid of what Accenture is up to ... I love it. When consultancies start merging with the creatives and makers, amazing things could happen.

### **LOOKING FORWARD TO**

The continued shakeup of the old way of doing things. As brands continue to fight for relevance, the necessity for more unexpected creative solutions is higher than ever. So, while I don’t know exactly what creativity is going to look like in 2020, it’s certainly not going to look like anything we’ve seen before ... and to me, that is nothing but opportunity.





## Talia Arnold

Head of Media Strategy and Planning

EXVERUS



### PROUD OF

In our work with Premier Protein, we learned that protein shakes serve different needs to different people. All consumers have “triggers” to get them to drink shakes, and each trigger reflects a very different set of needs. So, with Google’s brand-new Director Mix technology, we developed personalized combinations of video, sound, images and text to make the same hero video unique and relevant every time. In all, there were 200 unique permutations, each personalized to the viewer and her selected content. For example, we matched keywords like “weight watchers” with custom-tailored copy “Super Delicious and 2 points!”, while searchers looking for iced coffee recipes got ads that said, “A shake you can use as a creamer.” The results were incredible. The campaign lifted all five metrics measured by Google—awareness, recall, consideration, favorability and intent.

### JEALOUS OF

Maybe it’s the little divorced Jewish lady in me, but Amazon’s Emmy campaign for The Marvelous Mrs. Maisel was a perfect example of a brand marketing campaign this year. It provided real, tangible value to consumers. Through a partnership with Postmates, I was able to order a deli-style lunch like Mrs. Maisel might have eaten in 1950s New York and had it delivered to my office in a Mrs. Maisel-branded lunch box—for free. It earned buzz and massive social-ability and earned media as a result of Maisel Day, in which Los Angeles businesses offered goods and services at 1950s prices (30-cent gas!). The intersection of fiction and reality stretched our imaginations and brought Mrs. Maisel into our daily lives—which served as a marketing reminder to drive viewership of the show, and ultimately score Emmy votes. The show secured a record eight Emmy wins.

### EXCITED BY

I’m really excited about the integration of technologies and breaking down barriers/walled gardens. As one example, we’re seeing the increased ability and usability to sync up Amazon Alexa with a direct call to action to order products through a TV or online video commercial. In general, the trend of voice commands and brands developing sonic identities is one that continues to play out as radio and audio somehow remain strong as the No. 1 highest-reaching advertising medium. While our eyes are becoming more and more distracted and better able to visually “tune out”

Continued...



commercial messages, the opportunity for infiltrating consumer minds with powerful messages, music and sound remains clear. I'm excited to see which brands really take advantage of this new world.

## **LOOKING FORWARD TO**

I'm looking forward to the mainstream commercialization of esports, watching this move from a test/niche opportunity to realizing its full potential as a marketing channel for almost all brands. As much as we see the fictional world moving into the physical, as with the Mrs. Maisel campaign, I predict we'll find the physical world moving into the virtual. With AR technology, virtual "try ons" and brand integrations, we will see esports and virtual experiences increasingly take on characteristics of the real world, including the brands that we live among every day.



## Katie Keating & Erica Fite

Chief Creative Officers

FANCY



### **PROUD OF**

We are so proud of the work we did with Civic Nation and Creative Alliance for “It’s on Us,” the Obama-Biden White House initiative to combat sexual assault, particularly on college campuses. The three heartfelt videos we made were told in the real and raw words of the students themselves through letters to survivors and focused on three areas—sexual assault awareness, survivor support and bystander education. They were distributed to 250+ college campuses and used to educate and encourage discussion among the students. As an agency, we are dedicated to elevating what matters to women and making college safer for everyone definitely does.

### **JEALOUS OF**

We loved the Spotify U.K. campaign “Listen Like You Used To” by Who Wot Why. Partly because we dig an all-type ad with fun design and we don’t get to see too many of those these days, but mostly because it targeted Gen X so perfectly. And no one targets Gen X, never mind perfectly. Wish it ran in NYC!

### **EXCITED BY**

So we might be alone here, but we’re kind of into the transition to project work. As a creative agency, it gives us an opportunity to work on a lot of different brands and aspects of their businesses. It’s a way to date before marriage (a way better method for deciding if there’s chemistry than a drawn-out, expensive—for everyone—pitch process). It gives us a chance to try new things and introduce clients to new ways of thinking in a pretty risk-free way.

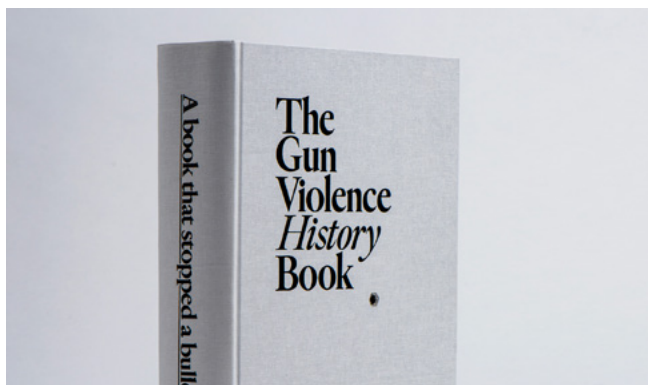
### **LOOKING FORWARD TO**

Well, it’s taken a while but brands are starting to notice women over 40. As they strive to develop real relationships with these women (who btw want relationships with brands), they are going to realize they will be more successful if they are engaging more mid-life women in the creation and production of their advertising. We’re looking forward to more brands seeking out dynamic teams with a broad range of ages and experiences and seeing work that more accurately reflects the world.



**Susan Credle**  
Global Chief Creative Officer

**FCB**



## **PROUD OF**

On our best days, FCB comes up with provocative ideas that inspire diverse audiences to participate and that build lasting equity for a brand. We put enormous emphasis on work that leverages creativity as an economic multiplier for the business, and we hold ourselves to high standards—both in terms of how we think and how we judge ourselves. Those are easy words to say and hard words to live by. But as I look across the company and across the year, I'm certain they're true. The proudest thing we have created is a culture that I believe will continue to drive work that matters.

## **JEALOUS OF**

I wish I had been a part of creating “The Truth Is Worth It” for The New York Times. I sit on the Board of Advisors of The Hussman School of Journalism and Media at UNC. A few years ago, I was having breakfast with Sam Fulwood, a fellow board member and award-winning journalist. He made the point that journalism is completely vulnerable if people don't value it—meaning, pay for it. Great journalism is not cheap, and at times it feels as though some journalism is nothing more than reheated press releases. The “Truth” campaign reminds us that we need to pay for independent, high-quality reporting. It's driven great business for the NYT and is a critical message for our world.

## **EXCITED BY**

I am excited by (and in awe of) the concept of new power. I highly recommend Jeremy Heimans and Henry Timms' book, *New Power: How Anyone Can Persuade, Mobilize and Succeed in Our Chaotic, Connected Age* (which fittingly was recommended to me by Kat Gordon's son, Ben, a senior in high school). The new power is shaking up protected groups and long-established hierarchies. Diversity and inclusion will make us all better, and new power is going to get us to those goals much more quickly.

Continued...

## **LOOKING FORWARD TO**

The Yiddish proverb says, “We plan; God laughs.” Predicting the future seems like a setup, guaranteed only to prove us wrong in a few years. That being said, I am encouraged by the news in August that over 200 CEOs believe shareholder value is no longer their main objective—I suspect because they are realizing it is not sustainable. When a company claims to be purpose-driven, it is soon exposed as a superficial piece of salesmanship if the only scorecard they use is the bottom line. Investing in employees, caring about customer satisfaction, treating our partners with respect, enriching our communities—these are the qualities of healthy companies. They are also the foundations on which the most creative businesses are built, the ones that solve the problems that matter most.



**Nancy Crimi-Lamanna**  
Chief Creative Officer

**FCB TORONTO**



## **PROUD OF**

I'm most proud of the work we're doing this year with Google and the Canadian Down Syndrome Society. The future is voice-first, but for people living with Down syndrome, Google's voice assistant currently misunderstands about one in every three words they speak, making it virtually unusable for the community. Project Understood is ensuring the future of voice technology includes people with Down Syndrome and eventually everyone with atypical speech by helping Google's voice-recognition technology better understand them. To that end, the project aims to collect enough voice data from people with Down syndrome to improve its speech recognition model. Each sample contributes to a database to teach Google's voice technology. Project Understood has the capacity to create a more independent future for those living with Down syndrome, impacting change on a number of fronts from education to housing and employment.

## **JEALOUS OF**

As a writer, the campaign I most admire is The New York Times' "The truth Is Worth It." In a time when the truth is being trivialized, marginalized and is frequently under attack, this work shows the importance of fighting for it. Not only does it challenge people to value the truth, but it walks them through the monumental effort required to get it, highlighting the importance of investigative, well-researched reporting. Not only is it a brilliant idea anchored in the brand values of the publication, but it is also brilliantly executed.

## **EXCITED BY**

Advertising has changed drastically over the last five or 10 years, with many people ringing its death knell and predicting its demise in apoplectic doom-and-gloom headlines, but I see it differently. For me, there's never been a more exciting or joyous time to be in the business of advertising because those changes have also meant that we can now let creativity out of its historically cramped box and set it loose in the world to connect with people in ways we never thought possible. Over the last few years we've proven that powerful advertising can come in any form—a statue, a musical, a museum piece, a bracelet, a song. I can't wait to see what else advertising can be.

Continued...

## **LOOKING FORWARD TO**

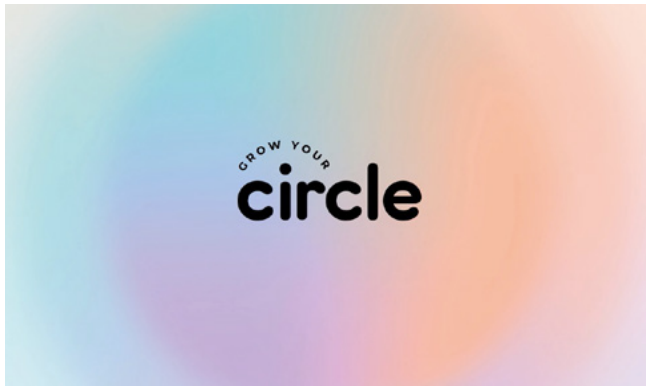
As TV viewing continues to decline and ad blocking and streaming continue to rise, many brands are looking for new ways to stand out. This year saw the advent of agencies and brands cross-pollinating and forming some pretty unique partnerships during TV's biggest moment, the Super Bowl, to gain viewership. Bud Light and HBO came together to place a Game of Thrones dragon and the show's theme song at the end of a commercial in Bud Light's Dilly Dilly universe. And T-Mobile used two of its four Super Bowl ads to highlight its partnerships with Taco Bell and Lyft. In a market environment that's become more and more competitive, with tech companies, consultancies and agencies fighting for the same marketing dollars, I'd like to see a future that includes a more collaborative approach where brands and agencies share the spotlight.





**Cerra Buckholz**  
Creative

**FORSMAN & BODENFORS**  
**NEW YORK**



## **PROUD OF**

I'm really proud to have worked on GrowYourCircle.org, a free/open platform that allows agencies and producers to find underrepresented talent from disciplines across all types of production to help diversify teams on projects. The directory allows people to find talent using a number of search parameters, including government certifications (like women-owned business), race, gender, sexual orientation, ethnicity or those living with a disability, for a wide range of production roles like lighting, music, directing, editing, etc. Working on a project to expand people's networks and give more people opportunities was not only emotionally fulfilling but I hope to see it impact the multibillion-dollar production and advertising industries in a positive way.

## **JEALOUS OF**

KFC's Colonel Sanders DJing at Ultra Music Festival in Miami was f\*cking wild. I still am not sure if that was a fever dream or not. Which, of course, is my sole criterion for judging work.

## **EXCITED BY**

Watching brands try to demonstrate (sometimes very cringe-inducingly) how much they "care" about a cause/movement/issue is starting to feel exhausting. We're seeing pushback from groups on these issues, like the LGBTQ+ community's critique of some brands at Pride this year for being too pandering, inauthentic and even disrespectful. As a result, I've found it incredibly refreshing when brands/products realize they don't have to do everything for everyone, but can be direct and honest about who they are, what their product is for, and how it fits into a person's life. Like the sexual health companies who are discussing sex and menstruation in open, honest ways, instead of trying to tack on a tangentially related societal/economic/cause to their work. Doing so creates a dialogue and treats products as normal, relatable, and even a little funny without trying to throw themselves a parade for doing so.

## **LOOKING FORWARD TO**

While there's a lot of stuff happening that may be polarizing, or even anxiety-inducing, there's one thing that I am really looking forward to in 2020: the Olympics. I love watching how the world celebrates the athletes and their

Continued...

stories—brands included. I think some of the funniest, most heartfelt and relatable pieces of work happen in support of the Summer Olympics. But because much of the world is so on edge right now, I have a feeling we're going to see a lot of coming together, humanity actually having a lot in common, loving your neighbor, guy with one country's flag around his shoulders walking into guy with rival country's flag around his shoulders cheers-ing over pop (sorry, I'm from the Pacific Northwest). Although I really hope brands use this opportunity to have a little fun, too.



**Rich Silverstein &  
Jeff Goodby** Co-Chairmen

**GOODBY SILVERSTEIN  
& PARTNERS**



## **PROUD OF**

Rich Silverstein: To reconnect the public with the power of HP printing, we launched a campaign championing the idea “get real.” The campaign pushes against society’s addiction to digital devices. It questions many of today’s digital norms, like mindless face filters, shooting our food before eating it, sending emojis in lieu of real flowers, retouching our bodies, having conversations in tweets, and being with art but not looking at it. Our “homemade” ad ends with a video of a toddler holding a device, her face staring blankly into its seductive glow. A super appears: “Have we lost touch with what is real?” It ends with one family’s printed pieces attached with magnets to a refrigerator. Another super appears: “Get real.” Finding truth in a brand message is the only meaningful way to connect with the public. And I believe this campaign is doing just that.

## **JEALOUS OF**

Rich Silverstein: I find a lot of inspiration in movies, so I’d have to say *Joker*. I saw it two times in two days. Anyone who calls themselves an art director and hasn’t seen this film is an idiot. From the opening scene to the last, the film is brilliant. And I haven’t even mentioned the amazing spellbinding performance by (my choice for the Academy Award) Joaquin Phoenix. See it!

## **EXCITED BY**

Jeff Goodby: For the first time ever, we used the controversial “deepfake” technology to serve a good cause for the Dalí Museum. Employing artificial intelligence, we brought a life-size Salvador Dalí back to life in three kiosks around the galleries. He offers to take a selfie with you in the final one, and when people see the photo on his phone, they lose their shit.

## **LOOKING FORWARD TO**

Jeff Goodby: I always look forward to the creation of new companies that will actually change the business and make things people celebrate. Who will be the next Dan Wieden, or for that matter, Mark Zuckerberg? Please, be the new and improved Mark Zuckerberg—quick!



**John Patroulis**  
Worldwide Chief Creative Officer

**GREY**



## **PROUD OF**

“First Shave” for Gillette. Sometimes a brand’s purpose is so clear, and an idea so true, it’s best just to get out of the way in execution. This is one of those. Samson’s willingness to share this pivotal life moment with the world in and of itself was pretty moving. Gillette’s commitment to his story was unwavering. And the agency’s multiple-office commitment to bringing it to life was internally electrifying. Gillette’s willingness to sit in the crosshairs of culture all year, turning “The Best a Man Can Get” into a global expression of healthy masculinity, has been a transformative experience for everyone who has touched it. And the fact that they’ve backed it with action, partnership and support has helped it carry a purpose well beyond advertising. “Proud” is a word we often use in relation only to an idea and its expression. I think the bravery, cultural impact and searing honesty of this one is what has helped make it truly stand out for everyone involved.

## **JEALOUS OF**

There are so many: “Billie Jean King Your Shoes” for its audacity, “The Truth Is Worth It” for its craft, “Keeping Fortnite Fresh” for its playfulness, “Ice Cream for Adults” for its tone, “Air Max Graffiti Stores” for its elegance, “Generation Lockdown” for its truthfulness. And the trailer for The Lighthouse for somehow creating a familiar but unknowable world in just its first few frames. There’s more than I can ever list here, and all of them are proof that anyone who still questions the outsized value of exceptional creativity frankly doesn’t know what the hell they’re talking about.

## **EXCITED BY**

A renewed focus on craft. There was a moment there where people seemed to believe our work was disposable, that filling the world with poorly assembled clutter would do the trick because it could be about speed and distribution instead of ideas and execution. But here’s the thing: The internet means everything you make and put into the world actually lasts forever. And as an industry we should strive to make things that contribute, and that are worth lasting forever anyway. Our ideas, brands and audiences deserve it. It’s exciting to see the industry recognizing the importance of that again.

Continued...

## **LOOKING FORWARD TO**

Wildly expensive things made on ridiculously leisurely timelines in an increasingly stable world. There is a slight chance I am wrong here.



**Jay Russell**  
Chief Creative Officer

**GSD&M**



## **PROUD OF**

Popeyes Chicken Sandwich Wars. I can't imagine having anything like this in my career again. The bar has been set depressingly high. It's a once-in-a-career experience.

## **JEALOUS OF**

Between The New York Times' "The Truth Is Worth It" and Washington Post's "Democracy Dies in Darkness," I'm jealous about the power of those campaigns and how they made me, and so many others, think about journalism and truth. Talking about this is more important now than ever, and I'm glad it's a cultural conversation. I even got a "Democracy Dies in Darkness" T-shirt. I was willing to become a walking billboard.

## **EXCITED BY**

Within the industry, I like that clients are going straight to the people who are making the ideas and getting their leadership there. Any of the BS in between is going away and leading to better work. There are vanishing layers. On top of that, roles that have been associated with titles are going away, and disciplines are overlapping in service of great ideas. Creatives are account people, strategists are creatives, etc.

## **LOOKING FORWARD TO**

I predict there will be an onslaught of political advertising like we have never seen. We'll be inundated with the most intense ads—it will be interesting to see. Especially with platforms like Twitter removing political advertising. Creatively, however, the highlight of my year will be seeing my daughter in the children's version of Hamilton.





## **PROUD OF**

“Open Sunday” for Popeyes. We presented that idea at the very first creative presentation for Popeyes—it was a no-brainer. When Popeyes ran out of chicken sandwiches after the launch, we had to find a simple idea for the relaunch. And we felt “Open Sunday” was perfect for it. For a couple of reasons. 1) It was simple. The hype around the Popeyes chicken sandwich was real. So the last thing you wanted to do is to complicate it. 2) It was the perfect date. The return of The Sandwich (how some people would call it) would be on Nov. 3, National Sandwich Day, which was a Sunday. 3) It was just the facts. By just giving out the facts, and saying the sandwich would be available “On a Sunday. Yes, Sunday,” we communicated a lot of things. The brand has never said so much by saying so little.

## **JEALOUS OF**

“Generation Lockdown,” March for Our Lives. It’s so real and raw. There’s nothing more powerful than reality. I’m choosing this particular project not only because of the creative idea but also because of the serious issue behind it. We’re getting to a point that we’re becoming numb to gun violence and just accepting it as a reality of living in the U.S. today. Gun violence is a human rights and public health crisis. And overall, our industry could help a lot more to shape the future of the country. So congrats to McCann New York for this powerful idea. Hopefully it inspired other agencies to help with this issue as well. It surely inspired us.

## **EXCITED BY**

The return to big ideas and brand building. It’s a great sign to see brands like Adidas and Old Navy publicly admitting that they might have spent too much on digital performance and discounts-driven marketing, and are shifting back their efforts to brand advertising. Yes, performance is essential. But the pendulum has swung too much in that direction. Brands need to find the right balance. It’s not either/or, it’s both. There’s nothing more powerful and everlasting than brand building long term. Hopefully, other advertisers will follow suit.

Continued...

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## LOOKING FORWARD TO

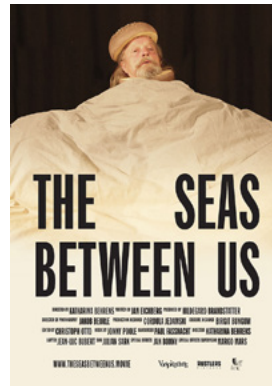
I have no idea what the future will look like. I feel our industry has more pundits and gurus trying to predict the future than people trying to make the present the best it can be. William Goldman (screenwriter, 1931-2018) said: “Nobody knows anything.” He was talking about Hollywood (hence the number of sequels), but it applies to advertising as well. And that’s the beauty of what we do. This continued uncertainty that even tons of data will never take away. So, my prediction for 2020 will be the same as 2021 or 2120: Big ideas will make the difference. What’s a big idea? An idea that’s 100 percent on brand positioning, that has never been done before, perfectly executed, and impossible to ignore or forget. It will be forever hard to find one of them.



**Paul Caiozzo**  
Chief Creative Officer

## INTERESTING DEVELOPMENT

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### **PROUD OF**

Vita Coco’s “Impossible to Hate,” where we found the most negative people in the world and asked them to try new Vita Coco Pressed. It was a simple idea that led to a few nice moments, including the now-infamous “Pee Jar” tweet.

### **JEALOUS OF**

Rustlers, “The Seas Between Us,” by Droga5 London. Getting mainstream media to write articles about a microwavable burger isn’t easy. To do it with such a creative, interesting idea is even harder.

### **EXCITED BY**

Data and machines fueling performance giving way to data and machines fueling creativity. We need to put things in front of consumers that they get more value out of.

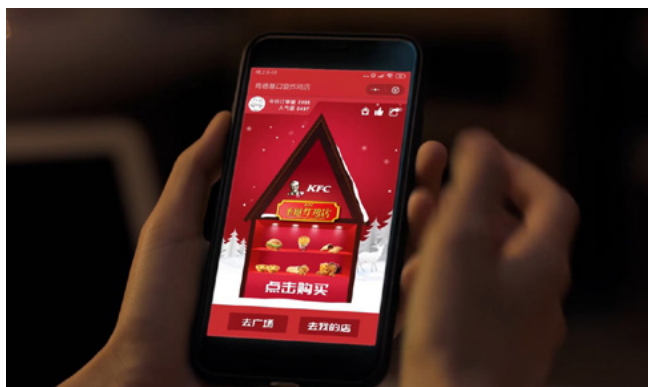
### **LOOKING FORWARD TO**

In this crowded, visual world, branding and design can be more conceptual, more interesting and do some of the work formerly reserved for advertising.



**Ronald Ng**  
Global Chief Creative Officer

**ISOBAR**



## **PROUD OF**

2019 was another exciting creative year for Isobar, with innovative work coming from every region. Mexico, Australia, China and the Netherlands were our big hitters, striking metal at all the top award shows. Pick a favorite project? That's like choosing a favorite child—tough one. But we're really proud of the work from our China office for KFC Pocket Store. It's a pioneering example of creativity in commerce, an uncharted space for game-changing work. Tapping into the new phenomenon of "social commerce" on WeChat, 8 million Chinese have so far become virtual KFC franchisees. Pocket Store owners enjoy discounts and vouchers when they order from their friend's virtual stores, and one person has sold an incredible \$1 million worth of KFC.

## **JEALOUS OF**

You gotta love an idea that makes you cry, laugh, cheer and feel humbled all at once. Microsoft did all that with its "Changing the Game" campaign. And it wasn't just about what they said, but what they did. Before the Super Bowl spot, Microsoft introduced an adaptive controller for gamers of all shapes, sizes and abilities. I hope this makes every corporation jealous, too. We need more brands to behave this way.

## **EXCITED BY/LOOKING FORWARD TO**

It sounds cliché to say A.I. and machine learning, but both will surely open new doors to exciting creative expressions in 2020, enabling customer experiences that truly differentiate and elevate brands. Whether they power innovation in voice, search, retail, social or other platforms, the potential A.I. and machine learning can offer is unlimited. Most importantly, it's not just about what technology can bring us. Every innovation needs to be personal, relevant and delightful—evolving the relationship between technology and humanity for the better. At Isobar, we say it's not just augmenting reality, but augmenting humanity.



**Jaime Robinson**  
Co-Founder & Chief Creative Officer



## **PROUD OF**

We came across this messed-up stat that women are 27 percent less likely to receive CPR from bystanders than men. What?! We discovered it was because people were 1) uncomfortable to touch women's breasts, 2) afraid to hurt women and 3) unaware that women suffer cardiac events. Since the vast majority of students are taught CPR on flat-chested dummies, there's no real experience anyone gets confronting this issue before it becomes a matter of life and death. We saw a way to raise awareness about this bias AND get people used to performing CPR on chests with breasts. We developed a sleeve that could attach to any universal CPR dummy, simulating the presence of breasts, and made the design open source. It's called the WoManikin. Within 72 hours of release, over 80 major news outlets worldwide picked up our story, and it was shared like crazy in social. The device is now being used in CPR training in several countries, and was just featured in a global resuscitation conference in Barcelona. Some high school seniors in Illinois are making them for every CPR school in their metro area. In fact, we're about to develop and mass produce our second prototype, in conjunction with a major NGO. It's really exciting to think this will have an impact on real women, globally.

## **JEALOUS OF**

I liked this year's Met Gala and Vogue's coverage of it. Delightfully irreverent. Playful. Inclusive. Wild. Moment-making. Social-first. I loved the "Whopper Detour" for the same reasons. Same goes for the "Last Ever Issue" by VMLY&R Poland, which I had the pleasure to help award the Grand Prix to in Glass Lions this year. I just came back from Tokyo, where I happened upon a little custom punk-rock kimono store down a side street. Skulls, eagles and lightning bolts embroidered onto premium silk in the traditional kimono style. All of these ideas break rules, and that makes them glorious.

## **EXCITED BY**

The explosion of creativity from ordinary people and undiscovered artists in social. I spend way too much time lurking on Instagram, Facebook, TikTok, YouTube and Twitter, and being amazed by the talent of human beings from all walks of life. We source a lot of talent from Instagram—it's a treasure trove of new, unsigned talent that doesn't look like the same old same old.

Continued...

## **LOOKING FORWARD TO**

Who even knows? The pace of creativity and idea exchange is getting faster by the day. It's a new decade, which feels like a rebirth. Not to mention, we'll have A LOT to react to next year. Fuck the popcorn. Grab a stick of dynamite.





## Jan Jacobs & Leo Premutico

Chief Creative Officers

## JOHANNES LEONARDO



### **PROUD OF**

For us, being called upon by arguably the brand at the heart of the Creative Revolution to be part of their most difficult marketing and communications challenge to date is one of our highlights of 2019. Despite a major shift in the company's operations and product line, three and a half years after the TDI scandal, the wound was still open. We are extremely proud of our agency and the Volkswagen team for the unconventional and brave choices we made with "Hello Light." Like addressing the scandal head-on with the radio audio in the beginning, and opening on 20 seconds of black screen for the audience to empathize with what it must have been like for VW employees. It has helped the organization start the healing process, and within just a few months it has gotten brand consideration back to pre-scandal levels.

### **JEALOUS OF**

"The Look" by Saturday Morning for P&G. For a big brand like P&G to tackle this issue head on is extremely courageous. It is a beautifully crafted piece of work that is built from raw emotions and tough moments.

### **EXCITED BY**

The increasing awareness that chasing the next hot trend isn't the holy grail of advertising. We founded our agency in 2007 on this belief. It's exciting for us and is evidenced to some of our biggest client wins this year. Companies looking for courageous strategy and creativity to inform long-term brand building.

### **LOOKING FORWARD TO**

The pendulum is swinging back again toward what matters: using creativity to help brands overcome consumer indifference.



**Joel Simon**  
CEO & Chief Creative Officer

**JSM MUSIC**



## **PROUD OF**

Picking one project, out of so many amazing ones, is really fucking difficult. If I were to pick one, it would be Microsoft's Super Bowl project "Changing the Game" with m:united and McCann New York. That spot was born from Microsoft's holiday spot, "Reindeer Games," we had previously worked on. It was the continuation of the story of Owen, who is physically challenged with a very rare condition called Escobar syndrome, and how, as a result of Microsoft's Xbox Adaptive Controller, he and all other kids with various physical disabilities could play and compete like everyone else. This wasn't like working on a traditional product spot which touts the amazing unique attributes of the item. This was about a massive brand reaching out to an untraditional, small demographic of forgotten people and improving their lives, giving them confidence and doing what they can to be part of a solution, for everyone, regardless of their physical limitations. There were even online unboxing videos, as the packaging was as unique as the product, the idea and the execution. A truly extraordinary experience to be a part of.

## **JEALOUS OF**

By nature, the last thing I am is a jealous person. I keep myself grounded and at peace in being thankful for what I can do, what I have done and what I could do if given the opportunity. If anything, when I see something that blows me away, it reminds me of why I am in this business and what I aspire to create and be a part of. I was very impressed with The New York Times campaign "The Truth Is Worth it" from Droga5. The news media, as an industry, has come under a tremendous amount of scrutiny in the past few years, so to attempt to cut through all the bullshit and toxic divisiveness and see how journalists attempt to get through to the truth, was extremely brave and deserves recognition and respect. From a craft standpoint, the work is spectacular on all levels from each and every discipline—concept, direction, editorial, sound and, ultimately, execution. It's compelling, thought provoking and extremely powerful.

## **EXCITED BY**

The trend I find most exciting in the industry is how more and more projects creatively go well beyond the traditional broadcast medium. Projects continue to have more assets behind them, such as online videos, long form, experiential, mobile and interactive solutions and executions. Multi-faceted, entertaining, participatory work that

Continued...

engages consumers, making them more of a participant than simply a viewer, is awesome. Ultimately, these projects make it into the mainstream news outlets and get reported on as they weave their way into pop culture.

A project such as FCB's "Whopper Detour" for Burger King was a brilliant, fun idea that saw tremendous success with users going crazy for the app and ultimately bringing it from No. 686 to No. 1 on both iOS and Android within two days of project launch. And although it's been a couple of years since its launch, McCann's "Fearless Girl" for State Street stands permanently right outside my studios in NYC's Financial District and has become as much of a tourist and local destination and attraction as any other physical installation NYC or the country has to offer. That's pretty fucking incredible. It's a very exciting and creatively fertile time to be in this industry, and I look forward to being a part of all of it.

## **LOOKING FORWARD TO**

I predict that brands and agencies in 2020 will continue to create more work that is purpose driven, elucidating the culture and beliefs of their brand, as opposed to just marketing the attributes of individual products or services. Brands that will utilize unique creative ideas and executions to connect with the consumer on, for example, more social, educational and environmental issues will build longstanding loyalty on a more visceral and meaningful level. Examples are from brands like Verizon "First Responders—The Team That Wouldn't Be Here," Carrefour "Black Supermarket," Microsoft "Changing the Game" and Ikea "ThisAbles."

Consumers want to trust with whom they engage and frequent. With all of the viable options out there, in every category, consumers, now more than ever, want to feel that there is a commonality of thought and purpose with the brands they embrace. To achieve that is through hardcore strategy, research in mitigating the risks of potentially alienating a demographic on what purpose your brand supports, and more importantly, how to reach those consumers in the most creative, positive and impactful ways.



**Liz Taylor**  
Global Chief Creative Officer

**LEO BURNETT**



## **PROUD OF**

Since I split 2019 between two jobs, I'm going with one from each. Both use the power of creativity to make sure history doesn't repeat itself.

The Gun Violence History Book by FCB Chicago. America has a tragic history of gun violence. But sadly, we've yet to learn the lessons of the past. The book became a powerful symbol and an education tool within Chicago schools. A way that would hopefully help people and policymakers learn a lesson from history and turn the page on violence in the U.S. Made from over 200 years of gun violence. The book has done what history has been unable to do: Stop a bullet.

Eva Stories by Leo Burnett Israel. A Holocaust story for the social media generation. Based on a diary kept by the real Eva Heyman in 1944, 70 episodes take followers along on her harrowing journey. An innovative, provocative, exquisitely crafted effort to engage screen-hooked post-millennials in Holocaust education and remembrance as the last generation of survivors is dying out.

## **JEALOUS OF**

The New York Times, "The Truth Is Worth It." Best product demo of all time. The importance of investigative reporting and the relentless pursuit of truth brought to life in film, print, experiential, podcasts. So f'ing good, it hurts. In a world of fake news, the timing and execution of this work was flawless.

Adidas, "Billie Jean King Your Shoes." Smart. Fun. Empowering. An icon. Some stencils. Spray paint. Hacking the competition. Voila. Simplicity wins. They could have re-released her shoe, but that's not very BJK'y.

## **EXCITED BY**

All the new ways in which content is consumed. Digital technology has created unlimited ways for how people find, consume and share content. What we do hasn't necessarily changed—we still need to create ideas that capture people's imaginations—but the where and how we do it keeps evolving. I get incredibly geeked out by that.

Continued...

## **LOOKING FORWARD TO**

Being part of an industry that champions diversity. From who we hire to how we are structured to who we cast to the stories we tell. Advertising has yet to hit its stride when it comes to gender and ethnic representation. The only way to reflect the world we are aspiring to shape is to embrace diverse backgrounds and perspectives. Embrace and champion. Not just talk about it.





**Tomás Ostiglia**  
Executive Creative Director

**LOLA MULLENLOWE**



## **PROUD OF**

As the year is ending, we have a lot to be proud of, but there are two campaigns that really stand out—one for Pescanova and the other for Toys R Us (both will be launching for the holidays). They fill me with pride, because they truly reflect the growth of our young team and the sharpening of an agency vision we established at the beginning of the year: Tell stories that emotionally connect with people, and generate business by building brands through the channels we have available today. No small feat when you're talking about a frozen seafood brand and a toy brand on the brink. I am very proud of the people who are with me on this adventure; we work together and never settle. They never give up until they find the best possible solution, and I believe they are way more important than any one project.

## **JEALOUS OF**

"Dream Crazy" from Nike, without a doubt. The whole campaign makes me insanely jealous, but the headline alone—"Believe in something. Even if it means sacrificing everything"—makes it my favorite project. I love it from every angle and I am very envious because it is brave, pure and also a perfectly integrated campaign scaled to immense size. It began with an Instagram post and did not stop growing, integrating all the right platforms and aligning with the storytelling in a fluid dialogue with people, from the haters burning Nike shoes and posting the videos to celebrities manifesting spontaneously in favor of the brand. A true example of Communication with capital letters.

## **EXCITED BY**

I'm excited about brands taking on the challenge of creating more content. I love seeing communicators begin to better understand what stories are behind the brands, which ones really add value when motivating a purchase and generating greater enthusiasm when it comes to taking out your money and spending it on them. Stories from the Airbnb Community, Poetry and Paint for The New Yorker, and Doc Martens Rebel Soles, to name a few examples. I like it when I start seeing really interesting brand content, which is not arbitrary but has everything to do with the brand narrative.

Continued...



## **LOOKING FORWARD TO**

I used to want to predict the future, but now I want to try to influence it in my own small way by using creativity. So, in terms of advertising, I hope that we keep following the trend to revere, build up and respect those who are creators and those who love creativity. That way, the advertising that we do every day will seem a lot less like advertising, and that's a good thing.



## Josh Paialii

Creative Director

## THE MANY



### **PROUD OF**

Working with the amazing team at Netflix Creative Studio was a fun way to spend the early part of 2019. One of the trailer concepts we developed for the series *Love, Death & Robots* was a real highlight. How do you promote an 18-episode anthology of mind-melting fun from the brains of Tim Miller and David Fincher (especially knowing that they're the clients approving the scripts)? You lean into the mind-meltness of it all. Our minute-long anti-trailer threw all of the traditional rules of a series preview out the window. From the editorial explosion of frames, to the aggressively appropriate track, to the WTF-did-I-just-watch moment at the end, it brought the show's promise of complete sensory overload to life in a way that no other show could. Beyond the fan love it immediately received, getting to work with the phenomenally talented editor Gabe Diaz made the experience a memorable one.

### **JEALOUS OF**

Jersey Assurance from American Express was a campaign that really made me jealous. Not just because it resonated with me as a lifelong NBA fan with multiple decades-old jerseys in my closet, but it was one of those simple and fun ideas that made you think: How has no one thought of this yet? The insight was brilliant, especially in an age where kids follow players more than they do teams and players get traded more frequently. Insuring a player's jersey is insuring a new love for that player for maybe years to come. When a creative idea truly becomes a meaningful brand behavior—one that gets a whole new generation of kids who don't even use credit cards yet hyped about American Express—you can't help but tip your hat.

### **EXCITED BY**

It's impossible to ignore the tidal wave of esports and gaming entertainment today, and it seemed not so long ago that branded partnerships in this industry were limited to energy drinks, snack foods, gaming hardware and internet providers. But just in the last few months, major brands like Nike, Adidas, Honda, Lexus, Louis Vuitton, State Farm, Mastercard, the NFL, Anheuser-Busch and so many more have all placed big bets on gaming. And they certainly won't be the last. As brands look to tell entirely new stories to new audiences in all-new channels, I'm excited to see them look to gaming as door blown wide open for content.

Continued...

## **LOOKING FORWARD TO**

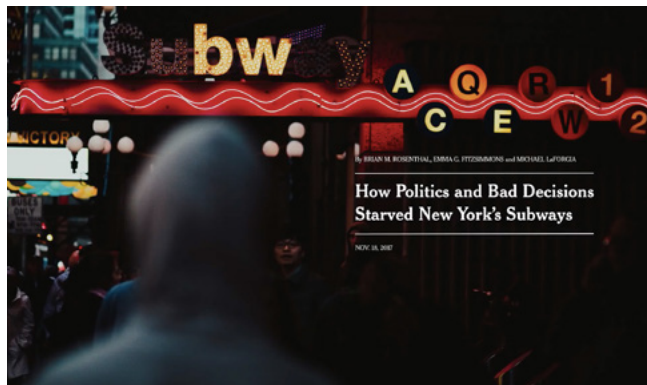
Well, I'd be remiss not to mention that the 2020 election is going to play a major role in the way brands and agencies behave next year. But I predict that brands will have the biggest influence on a local level. Not just taking stands on general policies or even the top of the ticket, but the specific measures affecting individual communities. We've become surgical in the way we can hypertarget audiences. If brands are brave enough to stand for something in 2020, they might just benefit from staying laser-focused. In the spirit of not starting another holiday dinner debate though, I'll give you one more prediction for 2020. TikTok. All the TikTok brand pages your little heart desires.



## Anne Marie Hite

Group Creative Director

## THE MARTIN AGENCY



### **PROUD OF**

We launched our first work for CarMax this year with a campaign that brought humanity and humor to a category normally not associated with such words. Our launch video featured real people with bumper stickers that mean something to them—from being a proud foster parent to thinking sundried tomatoes are a culinary disaster. I'm especially proud that we were able to convince Fred Durst to do a cameo in a spot that showed a mom whose CD player was stuck playing “I did it all for the Nookie.” Fred was quite lovely to work with, BTW.

### **JEALOUS OF**

I love everything about “The Truth Is Worth It” campaign for The New York Times. It's so powerful and beautifully executed. It also gives a nice perspective when we complain about how hard our jobs are!

### **EXCITED BY**

I love that we are using our creativity for good. The Tampon Book that draws attention to the absurdity of the luxury goods tax. The Hidden Flag in Russia for LGBTQ+ pride. The March for Our Lives “Generation Lockdown” video for gun safety. We've come a long way from cornflakes commercials!

### **LOOKING FORWARD TO**

The more scattered we become, the more important it is for brands to have cultural relevance, stickiness and talk value. It's kind of like you either need to be brave or risk being irrelevant. That's a pretty exciting prospect.



## Eric Silver

Chief Creative Officer, North America

# MCCANN



### PROUD OF

Three projects I was proud of this year revolved around simplicity and utility.

The Adaptive Controller for Xbox showcased Microsoft's commitment to building accessible technology that leveled the playing field. The Super Bowl story of Owen and other passionate gamers enjoying games that were previously too daunting felt like a nice marriage of technology meeting humanity.

Generation Lockdown. In the U.S., school shootings have become so common that over 95 percent of public-school children now practice lockdown drills. We asked an 11-year-old girl to share what she learned in school with a group of adults in California. Their reactions said everything. How did we get to this point? And how do we get out of this?

Teddy Repair for Lysol. Laundry sanitizer is probably not the first thing you think of when you think of creative opportunity, which is precisely what excited us about this one. Eighty percent of kids' stuffed animals are covered in harmful bacteria. We created a program to help fix and disinfect stuffed animals. And then, we built a tracker so kids could follow their teddies every step of the way, until they were sent back home. Repaired. And cleaned.

### JEALOUS OF

"Dream Crazy" was pretty darn good, but what I am consistently in awe of is the Nike brand and its custodians. Nike has been so good for so long. We are coming up on three decades of Nike taking a very simple thread, accompanied by three simple words, and consistently finding new ways to redefine it. The marketing has been so on point, we take for granted that the product has almost become superfluous. I don't know if there is another advertiser that has raised the bar so high, so consistently.

At McCann, we are constantly on the lookout for new inventions, activations and ways to intercept culture that have never been done before. Wieden seems quite happy to do it the old-fashioned way, with film, but absolutely amazing film.

Continued...

## **EXCITED BY**

I have been doing this for a while now, and the thing that still most excites me is the industry's ability to charter new ground. The "Advertising Is Dead" headline is so lazy and boring. Think about it. A decade or so ago, would we have predicted that direct, data and healthcare were going to be the most creatively bountiful categories? And it wasn't so long ago that a prediction of fast food and insurance being the most entertaining marketing would have surely been beyond our grasp.

I personally get most excited about doing work in categories where our initial, visceral reaction might be to shy away from it. Historically, the trap many creatives fall into is to run to seemingly comfortable terrain, such as sports or beer. It is precisely that comfort that is going to make surprising work very challenging.

There are still a lot of great thinkers in our industry. Predictions from pundits are likely to continue to be disproven.

## **LOOKING FORWARD TO**

Whether a recession happens or not in 2020, I believe clients will start to be more cautious with their advertising dollars. I actually think this will be advantageous for the best agencies. When every dollar matters, every idea will be scrutinized and vetted to make sure it is strategically sound and gives a sure return on investment. These are generally the ingredients for the very best creative. It will keep agencies honest, nimble and brave to ensure the work stands out.





**Chris Landi**  
Group Creative Director

## MERKLEY + PARTNERS



### **PROUD OF**

Pride's a weird one. "Most Proud" means there's a "Least Proud." I try not to think in those terms. So, to turn a phrase, this year I was "Really Into" a holiday piece we developed for Mercedes-Benz. The internet has been around for like 30 years now but it can still feel like the Wild West to me. It's full of desperados, dysentery and turn-card cheats, but there's this wide open space to create and explore. This project was like that. It's coming out soon.

### **JEALOUS OF**

I've got a problem with "Jealous Of" too. It's not a way to work with others and really bad for the complexion. But OK, shut up Landi and answer the question. I was "Jealous Of" the cyberbullying effort called "The Epidemic." "Bullying is bad" seems like an easy layup of a message, but it's hard to get across without feeling strident and a little preachy (looking at you, Gillette) or shoulder-shrugging and ineffective (looking at you, Melania.) "The Epidemic" feels real, unforced and genuinely thought-provoking.

### **EXCITED BY**

In 2019, I was "Excited By" by Hong Kong protestors using social media to turn a localized rally about extradition into a globally watched humanitarian movement. One with the stones to take on the world's largest totalitarian state. No matter how it turns out, it don't get no more creative and inspiring than that.

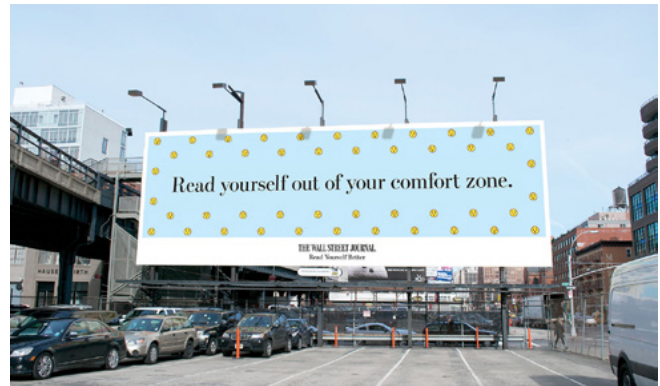
### **LOOKING FORWARD TO**

"Your way of life is over," screamed the skywriter to the sandwich board guy on the street corner. People have been predicting the death of our business for a pretty long time. But there's always going to be a new way to get the word out. And someone's still got to write "the word," be it served up in tomorrow's multi-metric holistic platform of augmented reality or today's 30 seconds of air time on CSI: Hoboken purchased by a media planner with the faint odor of gimlet on his breath. I look forward to whatever the future brings to our business. With the same hope and optimism I held in my heart stepping off the elevator this morning.



**John Matejczyk**  
Chief Creative Officer

**M/H VCCP**



## **PROUD OF**

My proudest creative moment of 2019 was a geo-tech powered music video to help find missing kids—"Runaway Train 25" for the National Center for Missing and Exploited Children (NCMEC). Some background: 25 years ago, the band Soul Asylum and director Tony Kaye released the famous "Runaway Train" music video. It featured photos and names of real missing kids from the NCMEC database and helped recover some of them. But it was one video for the whole country. Missing children, however, is largely a local issue with kids usually found in the same state where they went missing. Some are abducted, some lured away by sex traffickers, others run away and are later exploited.

Our idea was to recreate the video on its 25th anniversary with emerging artists and new technology that shows currently missing kids in the area where the video is being viewed. It was a massive undertaking, years in development, with enormously talented creative partners across the board from the music industry to data technologists. It gained remarkable national coverage, but even more important, local coverage across the country. We have now found kids and reunited them with their families. We're not at liberty to share the numbers, due to the sensitivity involved.

## **JEALOUS OF**

As a Wall Street Journal fan, and having worked on the brand years ago, their new "Read Yourself Better" campaign definitely made me jealous. I'm sure it was motivated by a bit of jealousy on their part toward the brilliantly edited New York Times campaign. The WSJ, with more balanced coverage, needed to make their statement. But how do you make a bold statement in a polarizing time when you're not trying to line up with a pole and demonize the other?

"Read yourself past the bias." "Read yourself past the clickbait." "Read yourself past the hashtags." It's all bang on for the brand and put together with a beautifully compelling film by Juan Cabral. It empathizes with the brain-mush we all feel when we consume news in a torrent of bits and pieces and polemics, and offers a deeper, more insightful alternative. Making me even more jealous, it was done by an agency I had never heard of—The&Partnership. Well done.

Continued...

## **EXCITED BY**

Production value, craft, editing, mixed video, adventurous storytelling, challenger brands, fintech, blockchain, the TikTok community, the collective realization that we can all play a role in improving the internet, the rise of design, the Hong Kong uprising, Epstein didn't kill himself, the fall of ugly retail, the spread of navigable websites, design-driven businesses, the encouragingly deterrent effects of #MeToo, the new generation, Swedish creatives, the iPhone 11 camera, taste.

## **LOOKING FORWARD TO**

I don't want to get overly optimistic, because I falsely predicted this last year too, but let's hope we can be done with woke-washing. The overreaching latching-on of brands to causes. It has been the anti-creativity that a more appropriately skeptical creative generation would have laughed out of the room. "You want your razors to combat toxic masculinity? Ha!" "You want your child-obesity-causing sugar cereal to advocate for LGBTQ?" Blank stare. (Well, to be fair, Kellogg's was founded on a brand purpose.)

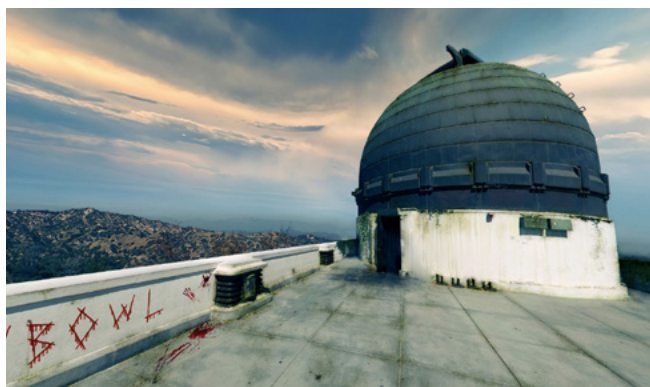
Much of the work coming out of this bandwagon has been two-dimensional anti-craft. As if the simple act of claiming your virtue was all it took. Job done. As Hal Riney once told a creative team, "It's not supposed to be that easy." Awards juries are now honoring work unrelated to craft because they align with stated values. Why bother with genuine creative work? Or as the Wall Street Journal editorialized, "... many customers no doubt chuckle at the idea of seeking moral instruction from a corporate marketing department." No, thank you. I'm looking forward to high-craft, high-concept authentic creative work in 2020.



**Jeff Sweat**

Founder

**MISTER SWEAT**



## **PROUD OF**

Normally we promote other people's work, but this year we got a chance to make our own. In March, we launched Mayfly Quest, a book-marketing campaign for my postapocalyptic novel Mayfly. Book publishing rarely mounts the kind of campaigns that marketers do for entertainment and brands, focusing on getting books into the hands of people who weren't already fans. The focus of #MayflyQuest was reaching people who didn't know they should be fans.

The quest expands upon traditional online scavenger hunts by hacking Google Maps with 360-degree VR images of Los Angeles landmarks that have been "apocalypsized" and populated with clues. The hunt also includes radio emergency broadcast signals that dramatize a story taking place in the world of Mayfly. I'm proud of the way it turned out. But I also learned I'd much rather be creating work for someone else!

## **JEALOUS OF**

This one just snuck under the wire—or should I say "snicked"? I'm a sucker for simple campaigns that bring an outsized response, so I loved when Snickers swapped its candy bars in France for Bounty bars. The actual ad associated with "Snickersgate" is solid (it probably reads better in French), but the genius is in the act itself. Replacing something people love with something most people hate? That's just sneaky and mean and delightful enough for my taste.

## **EXCITED BY**

We've been wrestling with the agency model being broken for years now. Each new agency trend has promised to be the answer to the problems we all see in the system. Right now, agencies seem to be opening their minds—and models—even further, shifting to hybrid agencies or redefining "consultancy" in the shape of the kind of business they want to do. The challenges in our industry are requiring agencies to be proactive and inventive. The exciting part is that those are the exact attributes that make people successful in advertising, so I can't wait to see what happens next.

Continued...

## **LOOKING FORWARD TO**

People aren't forced to sit through ads anymore, which means that if any advertising is going to break through, people have to want to talk about it. Agencies and brands get this, I think, but for the most part no one has been building PR into what they create. I think that's going to change this year, not because we're getting smarter but because there won't be a choice. We're going to see more beautiful films, more experiences that grab people, more brands acting upon their beliefs. The question I always ask creatives is, "Would I share this if I wasn't getting paid to work on it?" More and more, the answer is going to have to be yes.



## Michael McIntyre

President

# MOCEAN



### **PROUD OF**

The Daybreak campaign for Netflix. Truly a collaborative project with our clients. We were able to use the best of MOCEAN across all our capabilities, original concept creative, special shoot, editorial, key art, music, digital/social and motion graphics for a true integrated “360” campaign. It turned out great and it was a blast!

### **JEALOUS OF**

I know I’m not alone on this one, but the Game of Thrones/Bud Knight tie-in was pretty epic. I also thought the whole Joker campaign was something really special. Yes, the original material was great, but the thoughtful/confident way the campaign rolled out was perfect. Incredible use of tone, audio and attitude.

### **EXCITED BY**

It’s truly an incredible time for our business. More and more, the gloves seem to be off, and what was once unheard of—e.g., the GOT/Bud Knight spot to even licensing Led Zeppelin for a trailer (a personal favorite)—is on the table. Yes, it takes more to reach our “short attention span” fellow humans, but that is pushing all of us to take chances and up our game.

### **LOOKING FORWARD TO**

Boy, I can’t give away our trade secrets! Maybe a follow-up Walking Dead/Bud Knight zombie co-branded Super Bowl spot??? More seriously, I think we will see further crossover marketing between traditional brands and entertainment. Also, a push back toward mid-form and long-form content. Our short attention spans aren’t getting longer, but audiences are consuming great storytelling in completely new ways and on new platforms. Bravo. PS: Other considerations for co-branded 2020 spots: Schlitz Creek. Bojack-in-the-Box Horseman. Captain Demogorgon.





## Ana Balarin

Executive Creative Director

## MOTHER LONDON



### **PROUD OF**

Our animated series for Elvie's Pelvic Floor Trainer, called "Bobo & Bladder." It was a small project that didn't get as much attention as our bigger hits like KFC's Gravy Candle or IKEA's Christmas film, but it was just as funny and topical. A comedic musical micro series in which the episodes never get going because the hero's bladder leaks as they're about to embark on adventures like visiting Trampoline Land or Getting the Giggles. There are so many topics surrounding women's health that are still taboo—fertility, periods, menopause, incontinence, pregnancy, breastfeeding—that every chance we have to talk about them is important.

### **JEALOUS OF**

I really loved the simplicity of a scheme called "Pay It Forward," a collaboration between The Big Issue, a magazine sold by the homeless in the U.K., and Monzo, the digital bank. Through very simple and accessible technology they made every Big Issue magazine resellable, so that readers could pass them on after reading. Most people are charitable, and sometimes the smallest change—like including a sticker with a QR code on the cover of a magazine—can remove a huge barrier and lead to behavior change.

### **EXCITED BY**

What got us really excited internally this year was witnessing how far a small idea can reach when you give away creative control. A few months ago we were briefed by the U.K. Student Climate Network to get people involved in the Global Climate Strikes in September. There was no client as such (if you don't count the environment), no media buy and no production budget. They just wanted a thought that people could embrace, build upon and make their own. The resulting campaign, which was essentially two words alluding to the urgency of the climate crisis—Tick Tock—quickly took on a life of its own. From protest placards popping up across the globe and Greta Thunberg adopting it on video messages, to Billie Eilish designing an outfit made out of the logo and posting it on her social media accounts, it was humbling to see these amazing executions we had no control over, born out of a simple thought we created.

### **LOOKING FORWARD TO**

More of all of the above: generosity, simplicity, women's health in the spotlight.



## Tim Vaccarino & Dave Weist

Executive Creative Directors

# MULLENLOWE



### **PROUD OF**

We're digging our latest Sennheiser work. They're well known in the industry as the best in terms of sound quality, but their headphones were crazy expensive. So when they entered the world of Beats, with a much more affordable pair, they were both superior and completely unknown. We created a campaign that picked on the tropes of the category, promoted style over substance and tricked people into thinking this could be the next "ultra-cool" headphone campaign. In one spot, we have a basketball player waxing poetically about how his headphones help him "block out the noise," then we widen out to reveal the film crew. The sound man is wearing Sennheiser headphones and he says, "Would you really take sound advice from a basketball player?" Sennheiser. When it comes to sound, image means nothing.

### **JEALOUS OF**

The work for The New York Times continues to rise up. There's something about the latest campaign, "The Truth Is Worth It," that is so simple and crafted yet has such intensity. Between the film clips, the sound bites, the music and the typography, it engages you and won't let go. They're little puzzles with offbeat cadences toying with your brain. These short films make you do what The New York Times has always wanted you to do. Think for yourself.

### **EXCITED BY**

There's a trend in advertising right now to make people laugh again. The sadvertising era is on its way out. Thank God. Maybe it's because we all really need a laugh these days, what with a president on the brink of impeachment and nothing but horrifying news on the internet. So good-old-fashioned-nonsensical-laughter is back in vogue. Hoorah.

### **LOOKING FORWARD TO**

Despite the pervasive demand for more, faster and cheaper, production levels across the board have gotten better. And now, with the larger role of data, everything works more efficiently, too. As a result, everything is very much the same. A truly original, brilliant and brave idea stands out like never before. That's what we will see again next year, because that's what the market will demand.



**Mark Ray**  
Chief Creative Officer

**NORTH**



## **PROUD OF**

A recent project that I am proud of was our creative collaboration with comedian/writer/actress Iliza Shlesinger to help launch a new Iced Espresso product for Peet's Coffee. We put our trusting client, agency (acting as strategists, creative directors and production company, with me directing) and extraordinary talent team all together in the very first meeting as a writer's room. From there, we shaped the ideas, scripts and brand considerations as a complete team with Iliza throughout the entire process. Come the day of production, we had an established strategy with scenarios built directly out of the new product positioning, but we were also able to give Iliza complete creative freedom on set—making the most of her amazingly quick wit. The result was a four-piece vignette of branded content that lit up Iliza's fan base and gave Peet's new product the sharp jolt into the marketplace they sought.

## **JEALOUS OF**

The Halo Top campaign. I can imagine the pitch: "Halo Top, we know some of your ice cream is made of coconut milk instead of dairy and that's an incredibly relevant product differentiator. But you know what's more differentiating? Ice cream for adults." It was executed to absolute perfection—humane, funny, cool, rewarding. Everything you want the audience to think of themselves and the brand. I can't believe that campaign got made in 2019. It gave me years of hope and energy in the soul tank.

## **EXCITED BY**

More Chrissy Teigen and hopefully less Donald Trump on Twitter. There are about a gazillion important lessons there for creative people and brands on how to earn the narrative instead of controlling it.

## **LOOKING FORWARD TO**

The Bernbach era was spectacularly great and creatively inspiring and taught my generation everything about making fans instead of noise, about attracting rather than interrupting, about connecting with humans instead of target markets. But I think we can all agree that agency model is now dead. RIP creative departments. Going forward, brand creative will be like hip-hop: still driven by extraordinary talent, but with unconstrained and infinite forms of collaboration, surprises and innovation.



**Jae Goodman**  
CEO

## OBSERVATORY



### **PROUD OF**

I'm proud of our resilient industry. I love watching us all reinvent ourselves as long-established "rules" evaporate before our eyes. A little closer to home—and also an example of the above—I'm proud of everyone at Observatory. Our reinvention in partnership with Stagwell and CAA did not come with a guarantee. Yet, here we are with 40 percent growth, a dream client list and purpose-driven, content-led work that we're proud of. Oh, work? Launching Anna Wintour's Masterclass and Mod Pizza's "All Pizzas Welcome" were highlights, as was Corona Mexico's Mas Fina, which our clients tell us was the most successful campaign in Corona's 100-year history!

### **JEALOUS OF**

Coca-Cola + Stranger Things. THEY ACTUALLY MADE AND RE-RELEASED NEW COKE. Can you imagine how many people could have said no to bringing back one of the most famous corporate blunders in history? And not only did they do it, they executed the entire initiative brilliantly within the show and in the world. How into it was I? We did a Goodman family blind tasting of Mexican Coke (real sugar, in the bottle), New Coke and current Coke!

### **EXCITED BY**

It's finally happening: an industry-wide admission that interruptive advertising is dying or dead, and that the best brands create content and experiences that attract and engage audiences while simultaneously driving business results. In fairness, I've been excited by and anticipating this "trend" for the better part of two decades, but now it actually appears to be occurring!

### **LOOKING FORWARD TO**

I hear there's an election coming. I'm looking forward to that. As for creativity, we at Observatory will be applying ours to clients who ask us to maximize rather than optimize. Tweaking the old way for efficiency is a race to the bottom. Imagination and (re)invention are the only routes to a successful future.





**Laura Fegley**  
Chief Creative Officer

## O'KEEFE REINHARD & PAUL



### **PROUD OF**

Breaking the bass ceiling with the “Making Waves” initiative for Take Me Fishing at Colle McVoy. Women make up half of new fishing participants, but the face of fishing is still old white guys. I think we’re all past work talking about how women can do anything as well as men (uh, yeah). This isn’t “Surprise, women fish too,” it’s showing the badass face of some incredible fisherwomen and making the sport of fishing look way cooler in the process. I love what we made, but I most loved all the women who rallied under this idea and have committed to teaching more girls to fish.

### **JEALOUS OF**

So jealous I can’t see straight over the church Nike converted into a sports center in Chicago. The execution by Momentum was flawless and breathtaking, which is great for ad juries but a million times more important for the kids who get to visit and know this was made for them. I know it’s easy to say, “Well, yeah, of course Nike can do something like that.” And while not everyone might have their budgets, it doesn’t mean we all shouldn’t be looking for ways every day to have our brands live and act in meaningful ways.

### **EXCITED BY**

The ever-expanding definition of what is considered “brand” (and what we get the chance to touch). People experience everything a brand makes, does and says, and I’m excited that more and more partners are letting us think about business-building ideas, even if it’s not in the advertising lane. I think that’s why we’re seeing more and more ideas that resist categorization. Brand who know who they are, and live that way everywhere, win—and give us so many more opportunities to contribute game-changing ideas.

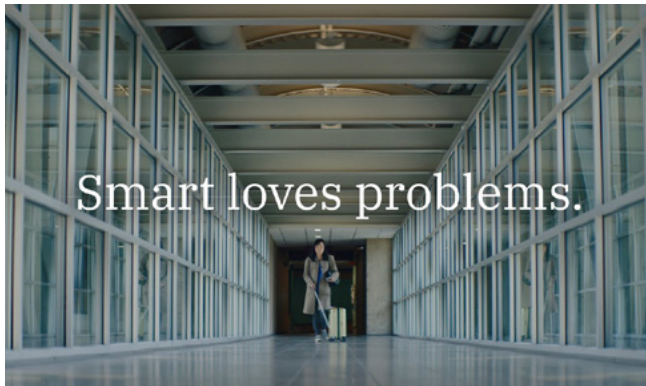
### **LOOKING FORWARD TO**

More joy. More fun. Purpose-driven brands don’t always have to be serious or always teaching us a lesson. I think we’re all due for more work that makes us feel happy. I’m predicting some crazy, fun work this year. I’m ready to get a little bananas.



**Leslie Sims**  
Chief Creative Officer USA

**OGILVY**



## **PROUD OF**

Our latest platform “Smart Loves Problems” for IBM. That team has been brilliant at consistently keeping the bar high for one of our best clients.

## **JEALOUS OF**

Ah, I’m jealous of something new every day. This morning was Aviation Gin’s Peloton Girl film. So good. Ultra-responsive and actually got the same Peloton talent. God bless Ryan Reynolds. They killed it.

## **EXCITED BY / LOOKING FORWARD TO**

One of my favorite headlines this year was: “The last few years have been all about technology and data. The next few will be about creating deeper, more meaningful connections with consumers.” Everybody’s realizing it doesn’t matter if you can reach an exact audience at precisely the right time if you aren’t interesting when you get there.





## Rob Lambrechts

Chief Creative Officer

## PEREIRA O'DELL



### **PROUD OF**

The Adobe “Movie Poster Movie.” In 2019, we helped Adobe bring a crazy idea to life. It was called the #MoviePosterMovie, and it started by inviting students to create a movie poster. We promised to turn the winning poster into an actual movie. Then we convinced Zach Braff to direct a movie that we didn’t have the plot, the characters or the script for. What could go wrong? Nothing, actually. The resulting film, “The Time It Takes To Get There,” garnered over a million organic views, surpassed even our loftiest expectations and was a creatively rewarding experience.

### **JEALOUS OF**

This one is very personal for me. It’s KFC’s “Rudy II.” I choose to believe this film was inceptioned directly from my brain (Wieden + Kennedy, feel free to credit me if you like) as it combines many of my favorite things—fried chicken, college football and Sean Astin as a lovable loser. The execution is flawless, and if the person who wrote the line, “He’s Colonel Sanders now,” is reading this, let me just say, good job by you. Also, if anyone can watch Rudy without crying, they’re a savage monster.

### **EXCITED BY**

It seems we are really and truly approaching the point where we can no longer buy an audience’s attention. Brands are going to have to build an audience. In a world where the consumer’s time and attention can’t be bought, creativity is going to matter more than ever before. Also, in my humble opinion, the death of faux-purpose driven advertising can’t come soon enough. The world is f\*cked, let’s use advertising to make people smile.

### **LOOKING FORWARD TO**

“It’s difficult to make predictions, especially about the future.” —Danish proverb. Two things: One, if anyone truly knew the future of creativity, they’d be locked in the basement of Disney making ALL the money. And two, if we knew the answer, it wouldn’t be any fun to come to work.



**Casey Rand**  
Chief Creative Officer

## POTENTIAL ENERGY



### **PROUD OF**

Class of 0000 got over 500 valedictorians to deliver the same pledge in their commencement speeches. Together, they vowed to only vote for politicians with a plan to get to zero emissions in the next election. It was a really brave thing for these kids to do with their whole class and all their relatives watching. Some schools even censored the speech because they thought it was “too political.” While it’s sad that our warming planet is politicized, it was so inspiring to see these young leaders stand strong in the face of adult shenanigans.

### **JEALOUS OF**

I love love love the “Great Shows Stay With You” campaign Droga5 London did for Amazon Prime. The storytelling is subtle, yet flawless. The execution is perfect: not an ounce of superfluous dialogue, an elegant super with no claggy VO at the end. Casting, on point. The whole thing is exceptionally well done.

### **EXCITED BY**

TikTok. So far, I find this platform to be pure joy. It seems almost like it’s from a different time. People are just being creative, having fun, making stuff. I know it’s just the calm before the troll storm, but for now, it’s lovely.

### **LOOKING FORWARD TO**

We’re seeing a backlash against a lot of the internet’s current structures. People are sick of having their data sold to advertisers and they’re creeped out by the level of surveillance going on. Twitter and Google are banning political targeting and Instagram is getting rid of likes. I think the digital landscape is going to shift drastically in 2020 and advertisers are going to have to get more creative with how they reach their audiences and break through. Of course, that’s if Trump loses. If he wins, I think we’re gonna see a lot more gold-plated stuff.



**Rob Baird**  
Chief Creative Officer

## PREACHER



### **PROUD OF**

I'm really proud of the Fanta campaign we did this year, because when I looked at that work I thought, "I never would or could have made that myself." Seeing the absurd films and art direction that pulled from the internet culture that our teen audience is obsessed with, and then turning it into something special and new and handing it back to them—I really loved watching our crew and that creative process. I also am proud of the SC Top10 campaign we created with ESPN. Getting to bring the bright lights of SportsCenter to small hometowns and small hometown heroes that made it on the Top10, and then creating memorializations of their amazing plays, was a conceptual dream come true.

### **JEALOUS OF**

I'm currently jealous of the new Ikea U.K. holiday work by our good friends at Mother London. Such a legitimately awesome track, and love that they bucked the trend of the epic heartstring pull for the holidays and went comedy. And grime! So much fun to watch. I'm also jealous of the Apple Earth Day spot. Such stunning, powerful footage all shot on an iPhone, the great Earth Day message, and then the use of Megadeath in a commercial. I have watched this spot so many times and talked about it so much I should be in the case study video.

### **EXCITED BY**

Seeing so many of our peers at small, independent agencies putting out breakthrough work for global brands. Wait... maybe that should also go with the "jealous" question? It's really been inspiring. It's also really exciting to see places like Knoxville, Salt Lake City, Kansas City and so many more being celebrated as hot creative markets. The fact that big, famous work can come from anywhere, and aspiring talent has more options than ever about where they can make their careers and lives blossom, is a great thing for our industry.

Continued...

## **LOOKING FORWARD TO**

I'm looking forward to the creative challenges and opportunities that always seem to come with an election year—standing out, unifying, providing comic relief. Also looking forward to finding ourselves working on some projects and in some capacities we've never done before, getting that "healthy nervous" in the New Year. Lastly, I'm looking forward to the end of this football season since my college, pro, and fantasy teams are all equally suffering. If we weren't so happily busy, these would be dark days.



## Georgie Greville

Filmmaker and Creative Director

## PRETTYBIRD



### **PROUD OF**

The 2019 Milk Makeup anthem film I created to launch the brand internationally, as I feel it was the first time I was able to bring the future/natural identity of the brand to life with the right combination of slick CGI, playful animated typography and authentic live action.

### **JEALOUS OF**

The show Euphoria and the film Queen and Slim. Sam Levinson's Euphoria, because of how it speaks to the current lifting of the veil, how the collective consciousness is finally dealing with our lived traumas through a cast of lovable characters. There is something forever universal about high school metamorphosis. The camera work is visceral, urgent and searching for meaning, like all of us. Also, Melina Matsoukas and Lena Waithe's heartbreaking masterpiece Queen and Slim is a must see for everyone.

### **EXCITED BY**

Sustainability as it pertains to everything in life, especially relationships. To sustain is to love. Culturally progressive filmmaking that creates empathy and oneness. The rise of more sustainable business models and conscious capitalism—more B corps and ESG-rated companies.

### **LOOKING FORWARD TO**

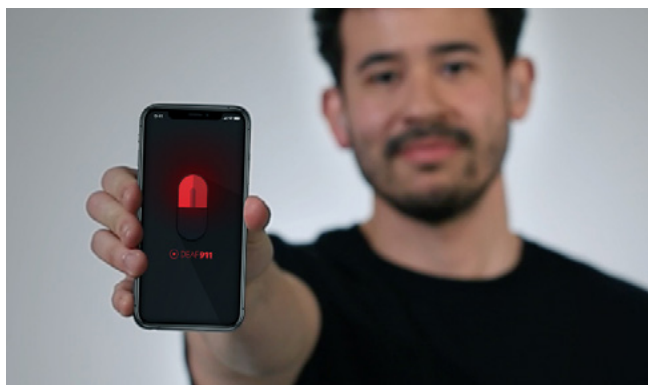
The successful leaders, creators, innovators and entrepreneurs will be the ones who balance humility and values with vision. Creativity will only get more inclusive and nuanced, balancing out years of full-on (white male) Yang energy with more and more Yin (previously marginalized voices).





**Kathy Delaney**  
Global Chief Creative Officer

**PUBLICIS HEALTH/  
SAATCHI WELLNESS**



## **PROUD OF**

Every now and then, a project comes along that surprises us and everyone involved in it. That project would be Deaf 911. When we first started, we were shocked to learn that contacting 911 was not readily available to 38 million deaf and hard-of-hearing people in the U.S. That seemed unbelievable and motivated us to act. Deaf 911 is the emergency mobile app that gives the deaf a voice when they need it most. It combines text-to-speech and speech-to-text technology to work simultaneously, in real time. So the deaf can communicate directly to 911. And 911 can respond back. In 30 seconds—the same time as for hearing people. The response from deaf community and the NYPD alone has been overwhelming. And from the industry. LIA, CA, Fast Company, the Globals and Clios are just some of the honors this project has received. Clearly, we had fulfilled a need that was long overdue.

## **JEALOUS OF**

Lilly's "GET UP Alarm Clock" got my attention this year. It's a brilliantly simple idea that engages cancer patients with a clock that projects inspirational tweets on the ceilings of bedrooms. Patients with soft tissue sarcoma (STS) are often overwhelmed with the shock of the diagnosis. So much so that they lose their sense of identity and purpose. And often struggle to even find the will to get up each day and keep fighting. The clock greets them every day with projected messages from friends and family and community. With much-needed support, they can tap into their inner strength to get up and start their day with renewed emotional strength. Smart, simple with powerful emotion, this project was one of my favorites to emerge this year.

## **EXCITED BY**

There's been a revolution in creative tech going on right now that's beyond exciting to be a part of these days. I expect to see even more come out of the blending of data, tech and creativity. Especially within in the health and pharma spaces. Also, brilliant ideas that engage consumers and professionals with immersive experiences while fulfilling unmet needs. It's an exciting time to be in the business as we transform from awareness to engagement and ultimately to action and outcomes.

Continued...



## **LOOKING FORWARD TO**

While creative tech and data will continue to dominate, we're sure to see the emergence of creativity within the transactional process. Its time has come. Where pharma brands will not only inform within social media, but also diagnose and prescribe medications. Right from Instagram. I also think services will be coming to us. Doctor office visits and diagnoses are already able to happen from your laptop. And in the immediate future, treatments for serious illnesses like cancer and MS may be as nearby and accessible as your local corner retailer.



## Mihnea Gheorghiu

Global Digital Creative Director

PUBLICIS ITALY



### PROUD OF

We've had a lot of fun things coming out on Diesel in the past year. But the one I was most excited about was also the riskiest we've ever done: "Enjoy Before Returning." We made fun of the one thing no retailer in the world ever dared to talk about—the returns and wardrobing. A lot of people buy expensive clothes, wear them for a fashion-y event, post on the gram and then return the clothes the day after. So, OK, if you're going to do this anyway, just enjoy the clothes to the fullest. We launched the campaign right before the global Fashion Week cycle started. And you could go into Diesel's exclusive Fashion Week parties around the world ONLY if you had a tag hanging out of your garments (Diesel or not). The campaign, which some sceptics in the comments called "business suicide," actually brought us more than 20 percent new customers and made our usual return rate go down 8 percent, all in a very short time.

### JEALOUS OF

This year, I was happier than ever to see more proof that ballsy work WORKS. I love it when global brands stand for something and don't just try to make everyone happy. Nike and the Kaepernick tweet is the perfect example of that. Then, in terms of craft, I couldn't get enough of The New York Times' "The Truth Is Worth It." It's not an ad, it's a new way of covering a news story that also happens to work as an ad. And then there was "Whopper Detour," an idea you'd think, yeah, that's the typical award show bait, but it was so majestically well done. I wish I'd done any of them. Or all of them. Then I'd peacefully leave advertising and finally open that ramen shop.

### EXCITED BY

Bravery and boldness in social campaigns. The fact that you can reach everyone and get an instant reaction should theoretically be a blessing. But more often than not, it proves to be a curse. A lot of brands are too careful to always say the right thing, not step on anyone's toes. Which is impossible if you want to have a personality. I'm happy to have seen more and more boldness from the brands that understood a very simple thing: In the social world, it's better to connect with less, but for longer, instead of not upsetting anyone and being ignored by everyone.

Continued...

## **LOOKING FORWARD TO**

Interesting use of data and ideas that come out of that. I recently heard a funny analogy, which I'll share with you, with the risk of running over the 150-word limit. So, there was this guy who wanted to become a sniper. The next day, he went out in the wilderness and started practicing. He shot his rifle, and he realized he'd missed his target. By a lot. That was a poor indicator for his future marksman career. So, he went to where the bullet hit and drew a new bullseye and the rest of the target around the bullet hole. Called it a day, went home. You cannot NOT mention "data" nowadays if you want anyone to take you seriously. Which leads to a lot of retrofitting that best fits the narrative. As a next step, it may sound a bit geeky, but I think there are oceans of data out there, distilled and interpreted as you're reading these very lines, that will be turned into the most engaging and entertaining stories of 2020.



## Erica Roberts

Executive Creative Director

# PUBLICIS NEW YORK



### **PROUD OF**

2019 was a huge year for PSONe, Publicis' bespoke agency created for The J.M. Smucker Company. We launched nine new brand campaigns in 11 months (who does that?!)—Jif, Smucker's, Café Bustelo, Dunkin' at Home, Folgers, 1850 Coffee, Meow Mix, Pup-peroni and MilkBone. I'm incredibly proud of all the work, but I'm even prouder of this brilliant, hilarious and unrelenting team. There's going to be a lot of hardcore napping this holiday season.

### **JEALOUS OF**

So much great storytelling this year. Reebok's Cardi spot for their "Sport the Unexpected" campaign was so fresh with some of the best art direction I've seen. Apple's "The Surprise" made me cry, and of course The New York Times and Libresse. In terms of experience, I'm loving Spotify's year-end wrapup. So smart and also slightly embarrassing (I didn't realize how much Kesha I've listened to).

### **EXCITED BY**

I'm excited by the fact that diverse representation in advertising is becoming more and more intuitive—age, gender, race and religion. It's something we'll always need to keep top of mind, but I've seen real progress in the way it's being approached by both agency and client.

### **LOOKING FORWARD TO**

This isn't quite a prediction as much as it is wishful thinking. My biggest wish is that in 2020 we're able to find a way to make personalized dynamic communications truly creative and engaging. Fingers crossed.



## Mira Kaddoura

Founder and Executive Creative Director

RED & CO.



### **PROUD OF**

Very proud of our Netflix “Make Room” work. It represents a brand being brave enough to say something true to itself, to stand for something bigger than itself and to say something that is needed in culture. Nothing is more important than respecting and enabling equity and diversity in our work and world, and the best way to change thinking is to model it. We had the opportunity to engage an entire industry and to show them how to make room for others. To walk our talk—recruiting women, people of color and other “othered” people to help us make a film about Netflix’s stand on inclusion and diversity. Our hope is that more clients come to us to help them build long-lasting, meaningful connections with their customers and help them play a positive role in shaping society.

### **JEALOUS OF**

I’d say it would be a tie between March for Our Lives “Generation Lockdown” and the invention of the Xbox Adaptive Controller by Microsoft, whose stories were told by McCann New York. They both moved me and brought much-needed attention to two different issues and offered up solutions. What’s not to like?

### **EXCITED BY**

Not sure if this will end up being a trend or a real development, but I’m pretty excited that women and underrepresented minorities are being elevated and spotlighted in this industry. From seeing more and more lists of women CMOs celebrated to initiatives like Diageo’s Creative Comeback that make sure we don’t lose women for good in this industry. These are all things that are overdue and so refreshing to see happening. This year alone I was honored with “The Creative 100” by Adweek, “Women to Watch” by AdAge and “Ad Person of the Year” by the Rosey Awards. After 18 years in this industry, people are finally paying attention to what I bring to the table. Now, my hope is that brands put money behind all the talk of diversity and inclusion and hire the women and underrepresented minorities creating the change in this industry.

Continued...

## **LOOKING FORWARD TO**

Advertising is a \$4 billion industry filled with very talented people. I sure hope that in 2020 we use some of that money and creativity to not only solve some clients' very real business problems but also push brands to play a positive role in society.





## Aaron Starkman

Chief Creative Officer

## RETHINK



### PROUD OF

Heinz Ketchup pour-perfect. When we heard we had a chance to get the Heinz business last year, we daydreamed about the possibility of rethinking such an iconic brand with so much built-in equity. Our first brief asked us to reignite the love for this famous brand. There are many ways to do that, but we knew it would be a mistake to ignore what Heinz has built up for 100 years with famous ads and imagery of people getting the Heinz out of its iconic bottle in various ways. We wanted to settle this once and for all. We knew there was a correct way to angle the bottle for optimal pouring. And internally, we tackled a number of creative ways to deliver this information. After a few days of thinking on it, we discovered the best answer was hiding in plain sight—right on the bottle itself. We were excited to present this solution to Heinz and even more excited when they loved it and pulled the trigger on one of our favorite ideas presented to any client all year.

### JEALOUS OF

“Bagel That” for Philadelphia Cream Cheese. I could’ve picked something really innovative or filled with brand purpose or something that utilizes data in a new way. Any of these things would make me sound smarter than my honest pick. Here’s the truth: I watched this simple, weird Philly thing far too many times. I’ve had the ridiculous song stuck in my head for longer than I care to admit, and deep down in my soul, I like that they’re not trying to really help the world in some way with a cream cheese ad. That’s an easy sell to marketers lately. Thanks to the agency, GUT Miami, for just trying to sell cream cheese.

### EXCITED BY/ LOOKING FORWARD TO

One thing that I’m starting to see creep back into this industry is marketers and agencies remembering why it is we do what we do. Isn’t the purpose of advertising to put things out in the world that get talked about in favorable ways and sell various products and services? Lately, if I’m on LinkedIn for more than 60 seconds, chances are I’ll see a bunch of strong POV’s from people in the industry about the need for brand purpose. What’s starting to happen is things are starting to feel the same. Brands are playing the same note in the same way, so the work that’s starting to

Continued...

stand out is actually work that sells a product based on great insight and brilliant execution. I still think brand purpose is massively important. My hope is we can have some amazing work out in the world that comes from a legitimate brand purpose but ALSO have work out in the world that's insightful, funny or emotional in addition to being extremely well executed, causing it to get talked about and shared. That's the ad industry's "why." Here's to never forgetting it.



## Terence Reynolds

Creative Group Head

## THE RICHARDS GROUP



### **PROUD OF**

I'm proud of the work we did recently for Wonder bread. Wonder is one of the nation's most iconic brands. Our goal was to elevate the brand without diluting its beloved integrity. So we took it to space in an online commercial named "Stars," where a young boy's daydream punctuates one simple truth: "Where there's Wonder, joy will follow." Our second commercial evokes the same emotion with the help of an F1 race car. Both spots embrace childlike innocence while giving Wonder modern appeal. I love the simplicity in story, message and aesthetic. I love the challenge of fusing CGI and imagination to look seamless and easy. And I really love the diversity in casting—seeing a woman mastering the wheel of an F1 car or an African American child orbiting Earth. It's a small moment that hopefully inspires others to dream, too.

### **JEALOUS OF**

I'm a big fan of two projects this year. The first is Nike's "Dream Crazier" commercial featuring Serena Williams. I have enormous respect for work conceived of simple truth. The honesty in insight comes to life in the copy, editorial and drop-dead gorgeous cinematography. I've watched this spot numerous times, and it still moves me every single time. The second is the "Price on Our Lives" campaign. It's a disruptive, smart, big idea that makes the purpose impossible to ignore. I also applaud the bravery—doing what hasn't been done before. Getting several people to share one vision is hard enough. Getting hundreds of people to align can be downright daunting. This project covered such enormous scope. I applaud how well they managed to pull that off.

### **EXCITED BY**

I'm always excited by technology's offspring of creative tools that allow our minds to fly. The ability to literally create whatever we can imagine with far less limitation is a gift. And thanks to technology development in areas like A.I., innovation moves at light speed. The beast is trying to keep up with it all, because "next" is always around the corner. But that's also the exciting part of it. The pace of technology now gives creatives the opportunity to do what hasn't been done before more often. We now have a backstage pass to experiment with everything from audio/visual to sensory, bringing diversity to disciplines once reserved for "professionals" only.

Continued...

## **LOOKING FORWARD TO**

Creative collaboration will be even more prevalent as the versatility in skill sets has increased. Big data will continue to drive insights and shape targets and landscapes. But aside from predictions of the obvious, who really knows? That's the beauty of what we do. This industry thrives on our organic ability to shift and adapt. So I look forward to seeing the coming work in 2020. It must overcome obstacles like the evolving stages of branding. Video streaming services and other forms of media that don't depend on advertising have changed the game. Storytelling won't go away—but how, when, and where stories are told will definitely have to modify. We must be more innovative and disruptive to earn the audience's attention. So maybe we'll see more movements instead of campaigns. More intimate encounters instead of huge nets. I'm excited to see whatever it is because, if nothing else, it'll be smart, creative, dynamic and visceral. Because an idea will have to be powerful to survive.



**Jason Sperling**  
Chief, Creative Development

**RPA**



## **PROUD OF**

There's a handful of projects I've done for clients this last year that I'm proud of (work for the LGBT Center in L.A. and road safety for Honda) but tbh I'm most proud of having written and sold a book, a full-fledged book, and not just "a really long magazine article," which is how my wife referred to my first book.

## **JEALOUS OF**

That Sandy Hook Promise back-to-school piece was a real doozy. This comes after so many powerful and creative pieces over the last few years, where the bar was already stupidly high. I thought the concept, the exposition, the acting, the impact of the message and the brilliance of having it out there amid all the REAL back-to-school ads was oh so smart. Why this work hasn't moved the needle in terms of legislation is beyond me.

## **EXCITED BY**

I'm looking forward to finally seeing the impact of 5G (and the end of speculating about the impact of 5G).

## **LOOKING FORWARD TO**

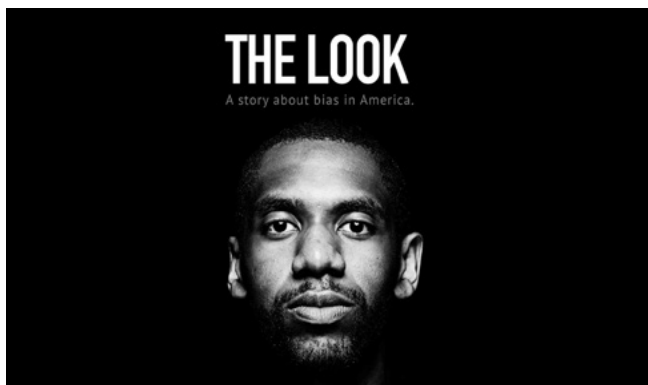
I know you're looking for some exciting insight into next year but ... ugh, next year. Not looking forward to arterial spray of political advertising, especially the deceitful propaganda-type ads paid for by special interest groups (which includes the baddies in Russia). I wish there were an option to go into a cryogenic sleep and come out the morning of Nov. 3.



## Geoff Edwards

Co-Founder

## SATURDAY MORNING



### **PROUD OF**

“The Look” has sentimental value to me. I’ve had the pleasure and privilege of working on some of the best brands in the world. However, to create something for Saturday Morning in partnership with the world’s largest marketer, P&G, was an alignment that I couldn’t have imagined. We created a silent film against bias that was powerful and required no explanation. And everyone from the directors to the editor to our interactive teams came together to collaborate on this because they believe in what it stands for—an end to the mistreatment for people of color and their children.

### **JEALOUS OF**

The Colin Kaepernick outdoor ad for Nike made me jealous. I hate it. I wish I did it. It shed a light on a moment that was happening in the world and made a statement. Best example of how brands can truly use their influence for change.

### **EXCITED BY**

This year I judged the Glass category at Cannes Lions, and was amazed at the brands that have committed their dollars to purpose-driven technology. That’s a passion of mine so I’m really glad that our Industry is embracing it. Here are a few examples I like: Microsoft has committed to gaming accessories and adaptive controllers for people with disabilities. Ikea is designing furniture with hacks and add-ons so everyone can enjoy a comfortable and functional home environment. And voice technology is now one of the fastest-growing Industries. My hope is that this isn’t yet another trend, but instead a way that creativity can be used to help make our lives better.

### **LOOKING FORWARD TO**

I’m looking forward to change. I don’t have a crystal ball, but if I did, I’d say creativity unfortunately will be held back only by our unwillingness to accept new ways of thinking that go beyond our comfort zones. You know the famous quote from General Eric Shinseki: “If you don’t like change, you’re going to like irrelevance even less.” Well, it says it all. The ideas won’t get better until we get new authors. The complexion of the agencies won’t change if we don’t change our antiquated leadership and challenge their decision-making processes. It’s important to our clients’ business. It’s important to the growth of our industry. And it’s important to the work. Happy holidays, everyone.





## Stevie Archer

Executive Creative Director

SS+K



### **PROUD OF**

This fall, SS+K helped Wells Fargo launch a major housing affordability initiative, committing \$1 billion to tackling the housing crisis in America. While we hear about the housing crisis all the time, it's a topic many people don't personally feel the effects of. Which is why our work focused on a singular thought: "America Can't Afford Unaffordable Housing." To create work that helps people connect with an incredibly complex challenge, and that supports a truly impactful initiative, is not something you often get to do in this business. And it's something I was proud to be part of.

### **JEALOUS OF**

I love the "Me on Twitter" campaign. It perfectly lampoons the ridiculously curated Instagram aesthetic and captures how free and unfiltered you can be on Twitter. It is such a clear way to define what the platform stands for based on real user behavior. And it is such a delightfully simple idea. I'm sure the hardest part of the creative process was resisting the urge to muck it up.

### **EXCITED BY**

The rise of the next creative class is incredibly exciting to me. Advertising has long been dominated by one limited point of view. And slowly but surely, we're starting to see people who were out of the conversation being put in charge and getting invited in. And even the gatekeepers on the client side are changing, too. The impact that will have on the ideas that get made is enormous. I can't wait to see how the world changes as a result.

### **LOOKING FORWARD TO**

As media fragments, I think creativity in 2020 will be defined less by ad campaigns and more by how brands behave and live out their values in powerful ways. Elizabeth Warren ran a false Facebook ad to make a point about political ad policy. Rihanna's Fenty x Savage brand took Victoria's Secret head on, with a diverse runway show and a streaming event of their own. Thinking about ideas as behaviors, not just ad placements, will be a shift we increasingly see in 2020.



## Rafael Rizuto

Founder and Chief Creative Officer

## TBD SAN FRANCISCO



### **PROUD OF**

Havaianas Boardwalk Store. This project was super special to me because we were able to integrate entertainment, innovation, art and shopper marketing into a seamless and engaging experience. More than a stunt, we created a platform that transforms any surface into a shoppable canvas. Havaianas is now applying it in different markets, most recent in Brazil, where they used the same tech to allow users to shop from outside a store that's closed for renovations. Also, being a proud Brazilian immigrant, having the opportunity to reintroduce such an iconic Brazilian brand to the U.S. was one of the highlights of my career.

### **JEALOUS OF**

There was a lot of great work done this year, but one that I particularly love is the Ikea's Christmas spot "Silence The Critics" from Mother London. It's pure entertainment. Everything is in there: great cultural insight (home shame), great idea and outstanding execution. Kudos to the client and the agency.

### **EXCITED BY**

In the never-ending debate about in-house agencies, most agencies are still reluctant to "share" the goods. I think this is not something we should just accept, but wholeheartedly embrace. The best work we've done at TBD was in tandem with in-house agencies. What's more exciting about now is that the right talent is on the client side as well.

### **LOOKING FORWARD TO**

This might sound like a platitude, but I really think you can't predict creativity. Predictions are based on what happened. We tend to analyze old patterns to inform future outcomes. This is the opposite of creativity to me. Creativity is unpredictable. So, more than a prediction, I wish that creativity keeps on surprising us and debunking predictions.



## Renato Fernandez

Chief Creative Officer

TBWA\CHIAT\DAY  
LOS ANGELES



### **PROUD OF**

The project I am most proud about is called “Ashes of Hope.” Last year, California faced one of the worst wildfires in history. But the federal government made an unfounded allegation blaming people for the fire and cut the help. We decided to prove that people can be the solution. We retrieved charcoal from the Woolsey and Camp wildfires, turned it into a special ink and gave it to 68 California-based artists to create original works to auction off to benefit the Wildfire Relief Fund. The auction was so successful that we are now considering creating other products using the special ink to keep helping the foundation.

### **JEALOUS OF**

Purpose-driven advertising used to be a priority for small brands or a flying-under-the-radar gesture of big corporations. But in 2019, big brands decided to take action, making purpose the central piece of their communication strategy. We saw brands like Nike co-opting with Kaepernick for the “Dream Crazy” campaign (with the calculated risk of losing customers), P&G following up their equity campaign “The Talk” with Gillette’s “The Best Men Can Be” (accepting the backlash that came with it), and other brands like Patagonia, REI, Dove, Carrefour and AIG demonstrating that brands now need to stand for something. And this is good for business.

### **EXCITED BY**

There’s one thing that flies above all new trends (AI, Data, Influencer Marketing, Voice-activated phones). And that thing is Engagement. Brands used to talk to consumers. Then talk for consumers. Now it is time to talk with consumers. That is the new ordeal in social. How to create ideas that will truly involve people. This is the Tik Tok generation, they want to have part of the action. See what we did in partnership with Disney+. Instead of announcing the launch with a traditional tv spot, we turned the moving day into a twitter thread, allowing the audience to take part on the story. Few weeks later, inspired by all the buzz on the upcoming launch, we posted all the catalog on Instagram and Twitter, giving people the chance to memefy it by creating their personalized combos.

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## **LOOKING FORWARD TO**

In 2020 streaming will be the only way people will consume content, and mostly through their personal devices. TVs on walls will be good for decoration only. Pre-rolls will be auto-created by data without the need of creative agencies. Our job will be to find new ways to invite brands to people's lives in a less intrusive way. Brands will create content and will become known for providing storytelling. Creators will become editors of content, partnering with creative minds outside advertising. The future will be more open and more creative than ever.



## Kabelo Moshapalo

Executive Creative Director

TBWA\HUNT\LASCARIS



### **PROUD OF**

A proud moment is the power of creativity impacting and raising voices of communities that don't have one. MTN, a mobile network operator, needed to spread awareness about its emergency number available for both hearing and deaf communities. For the important message to reach one of our targeted audiences in a meaningful way, we spoke in their language—sign language. First, we looked for inspiration in a music genre that also uses hand gestures for expression—hip-hop. A bespoke music track was created by a diverse team that included a popular rapper (The LazarusMan), a music producer, a deaf schoolteacher and a sign language interpreter. Together, they wrote “DEFBARS,” in sign language, with a beat that was produced using techniques that allowed the deaf community to feel the beat in the absence of hearing it. DEFBARS “dropped” as a music video, demonstrating the brand's purpose of inclusivity.

### **JEALOUS OF**

Taking on online trolls and haters head-on to inspire new ideas takes a lot of courage. The brave “Go Back to Africa” tourism campaign from Black & Abroad showcased the unmatched power of creativity to tackle social toxicity that is prevalent online. The genius hypertargeted ads hijack racist tweets in real time and remove the hateful context, directly addressing the misrepresentation of the “Go Back to Africa” sentiment. They then reposted the “cleansed” posts, taking a bold stance of portraying a positive vision of Africa, highlighting each of the 54 countries on the continent. The other very important aspect that the campaign addresses is making the target audience see themselves in the tourism destinations' imagery. Powered by a complex algorithm that curates these types of images that are not a typical mainstream portrayal of the very same tourism destinations, the campaign ultimately created demand for their unique offering.

### **EXCITED BY**

The rise of “hackvertising” is a very exciting development in creativity. By embracing different social behaviors and cultural insights to hack traditional formats, it means completely new, unique and unexpected experiences can be created. Burger King has mastered this art with its infamous “Whopper Detour,” hacking the traditional format of

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“new app install specials” by letting you unlock it at a McDonald’s, their biggest rival. Similarly with Nike “Air Max Graffiti Stores,” the traditional route to purchase is hacked, allowing sneaker enthusiasts access to purchases using the graffiti murals’ geo-locations. In this scenario, the medium and the idea are one, and the result is exclusive previews to new sneaker drops (releases) and the chance to skip the intimidating online queues to unlock the purchase, onsite at graffiti murals (an integral part of sneaker culture).

## **LOOKING FORWARD TO**

Exciting times ahead for creativity in 2020, where more brands will use voice “audible media” technology to create unique and engaging interactive experiences. The immersive, gamified, screenless engagement of HBO’s “Westworld: The Maze” dialed things up with the mammoth scale of the voice device content world that was created for it. It had a great range of bespoke voice acting, leveraging the original cast members, and storytelling, that draws inspiration from the suspense-filled plot points, of the hit sci-fi Western TV show. With multiple user paths and outcomes, this project demonstrated that the opportunities are endless for brands to play in this space. And this new realm of theater of the mind is ripe for the picking; beyond utility or new paths to purchase navigated through voice, brands can tell their unique stories, and engage audiences in interactive ways never imagined before.





## Brent Anderson

Global Chief Creative Officer

## TBWA\MEDIA ARTS LAB



### **PROUD OF**

Our OOH board for [apple.com/privacy](https://apple.com/privacy) at the Consumer Electronic Show in Las Vegas. A collision of content x context coming together to hijack the focus and buzz of the week for Apple.

### **JEALOUS OF**

Eliud Kipchoge breaking the two-hour barrier, running a 1:59:40 marathon to give poetic closure to Nike's brilliant Breaking 2 initiative. Nike developing a controversial product, then setting an audacious public goal with no guarantee of success, was a brave and confident statement of the core belief in the indomitable spirit within all athletes.

### **EXCITED BY**

I find exciting anytime there is an absence of artifice in the idea and an abundance of honesty and substance.

### **LOOKING FORWARD TO**

Hopefully (for the sake of creativity thriving) we can look forward to brands building more long-term platforms that allow creative thinkers to express a strong point of view effectively and consistently over time on behalf of their client partners. For us, "Shot on iPhone" and "Behind the Mac" are two such platforms.



# Terri Meyer & Sandy Greenberg

Co-Founders & CEOs

# TERRI & SANDY



## **PROUD OF**

We created a long-form piece for Disney called “Finomenon” to commemorate the 30th anniversary of The Little Mermaid. The video featured children, adults, couples and families from all walks of life to honor the movie that has for years become such a part of so many people’s worlds. The depth of love and outpouring of support from fans surrounding that work was profound, with millions of views almost instantly and thousands of heartfelt comments posted within the first few days of its air. Being able to capture people’s connection to the film from all around the globe in an honest, heartfelt and meaningful way was one of the proudest moments of both our careers.

## **JEALOUS OF**

Hands down, Nike’s “Dream Crazier.” This one really resonated with us. Leveling the playing field for women has and always will be our utmost mission in life and in business. Being a women-owned agency, we will not rest until we do everything possible to help that cause. This Nike spot from Wieden + Kennedy, in one fell swoop, said more than we could say in our 25-plus year careers. Kudos to them!

## **EXCITED BY**

The constant evolution of consumers demanding more from brands in terms of creativity. It’s “Find me on my platform, speak my language, appeal to my values and beliefs, engage me, excite me and encourage me to share my point of view.” This opens the door for agencies to be more creative, more dynamic and more stimulating in the ways we communicate.

## **LOOKING FORWARD TO**

That all depends on how the election goes. 🤔



**Nils Leonard**

Founder

**UNCOMMON**



## **PROUD OF**

Alongside our other projects with the British broadcaster, Uncommon worked with ITV to stop national television for “Britain Get Talking.” In a time where British families spend only 30 minutes together every day, we launched a disruptive initiative creating silence in the TV schedule of one of the U.K.’s biggest channels to provoke conversation among families at home.

## **JEALOUS OF**

I wish I’d worked with Stormzy on that vest for Glastonbury.

## **EXCITED BY**

The billions being invested in AV programming in an attention war fought by the most powerful brands on the planet. The depth and craft in the gaming industry: The costume design in Death Stranding is McQueen levels of good.

## **LOOKING FORWARD TO**

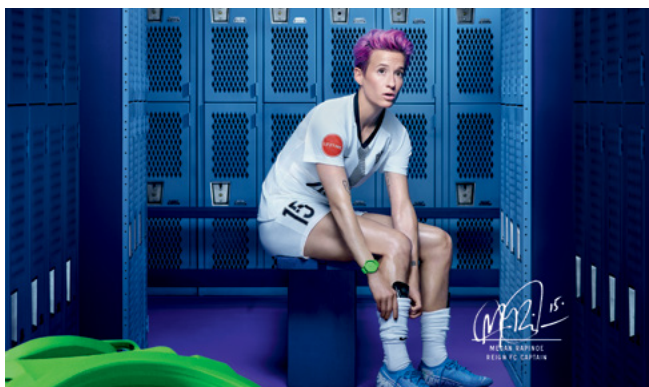
For Uncommon, it will be about expanding into product and experience design, and continuing to build and create important and meaningful brands. As well as continuing to grow the compostable capsule coffee brand Halo we founded, we’ll be adding a cookware brand rooted in permanence and repair as well as two other ventures. But we’ll also be playing our part in raising a new generation of U.K. creative talent. Creative talent in 2020 will have more choices of workplace than ever before; we’d love Uncommon to be a destination for the world’s best.



## Adam Lock

Group Creative Director

# VAYNERMEDIA



### PROUD OF

For me, it's the work we did for Budweiser and the National Women's Soccer League (NWSL). After the FIFA Women's World Cup, fans and brands tried to capitalize on the success of the U.S. Women's National Soccer Team (USWNT). However, when our players return home to their domestic teams, they're greeted by half-empty stadiums. Budweiser, a longtime USWNT sponsor, wanted to make a difference to the game in the long term. On the day of the final, when Budweiser announced it was becoming the first official beer sponsor of the NWSL, we simultaneously launched "We Won't Stop Watching," encouraging fans to keep supporting the women's game. Subsequently, we launched "The Future Official Sponsor" campaign, featuring Megan Rapinoe, aiming to inspire NWSL fans to pledge support for a series of "placeholder" products. By pledging, fans could rally brands to join Budweiser as sponsors, securing the league's future and helping bridge the equality gap. The campaign has led to unprecedented interest from corporate sponsors.

### JEALOUS OF

We live in a time when plastic is quite literally in the political hot seat. Plastic straws and shopping bags are just some of the biggest villains in the battle for a more sustainable future. So, a campaign that wants to melt down and recycle those needless plastic fast-food toys is pretty genius. And genius it was. But the way agency Jones Knowles Ritchie and Burger King executed "The Meltdown" was envy-worthy. This idea has it all. It's simple, purpose-driven and aims to increase eco-friendly practices among those elusive environmentally conscious fast-food consumers, not to mention it also served as a nice rib shot at McDonald's, which decided to relaunch its series of retro plastic Happy Meal toys this month—talk about timing. Beyond all of that awesomeness, the campaign also came prewrapped in the most elegant and frame-worthy art direction. Well done.

### EXCITED BY

I love the use of low-cost creative on social platforms as testing grounds for bigger ideas, and Twitter is my favorite. You can tweet anything into existence. In fact, at VaynerMedia, we already have a few times this year. I often talk to my team about Twitter with the same lens that I was introduced to radio back in the day: You can write "And

Continued...

the helicopter explodes” into your script, and all it costs is a sound effect or two. On Twitter, the cost is only 26 characters. The low-cost, low-risk nature of social media makes it the perfect place to test “line-up-for-your-Lion” ideas. Just because we’re executing quick and small doesn’t mean all our ideas are quick and small. Bring your biggest and best ideas to the Twitter table, test them out, and see if real consumers agree. Better now than three months and \$1 million down the line.

## **LOOKING FORWARD TO**

2020 marks the 10th anniversary of Droga5 and Bing’s “Jay-Z Decoded” campaign, and I’m excited to see what’s next in the ad-oufrage game. Decoded was one of the first campaigns to challenge the notion of what an ad can be. It chose to ignore traditional media and remained true to the notion that the best stories should show up where they are best told—even if that’s printed at the bottom of a hotel swimming pool. For me, the best work doesn’t look like work—or at least, not like work that everyone expects to see. So, what will creativity look like in 2020? I have no idea. That said, I know the best work will always strive to do one of two things: accept the media and transcend it, or find a more compelling place to tell its story, somewhere media may not even exist yet.





## Will McGinness

Chief Creative Officer

## VENABLES BELL & PARTNERS



### **PROUD OF**

Reebok used to be one of the boldest names in sportswear. The Reebok of today, however, is kind of a shadow of what it once was. We needed to do something drastic to get the brand noticed again and win back a younger audience, so we ripped up the athletic brand playbook and came up with “Sport the Unexpected.” A campaign that flips everything on its head and embraces the idea of being different. I love how vigilant the team was at protecting the tone and maintaining a beautifully odd aesthetic in the work. “Storm the Court” and “Nails,” in particular, captured something new for the world of athletic wear, something that people wanted to be part of. And best of all, the sales numbers were incredible.

### **JEALOUS OF**

My favorite project of 2019 is definitely “Skittles: Broadway the Rainbow.” Casting Michael C. Hall was a great decision. There’s an integrity to him as an actor, and he played the humor flawlessly. I loved everything from the therapy session that ends up on stage in front of a live audience, to the “Advertising Ruins Everything” theme song, down to the cat posters that promoted the event. The whole thing is absurdly stupid and hilarious, and I say that without even having seen the actual play. That, to me, is part of the power of it—there was enough evidence of the idea to keep you dialed in and entertained, regardless of what you actually took in. The team clearly thought through every detail and stayed true to the self-referential absurdity the whole way. There are probably a thousand brands that try to “hijack the Super Bowl” every year. Skittles pulled it off in epic form.

### **EXCITED BY**

In recent years, as we’ve seen a real trend towards short-term, sales-driving tactics, I’ve worried that the industry was losing sight of the importance of brand building and longer term effectiveness. With recent industry stories from Adidas, Kraft Heinz and others, I actually believe that we’re getting to the point where the pendulum is swinging back to a place where clients yearn for a more cohesive brand story, and are less inclined to chase a one-off stunt that won’t

Continued...



amount to much. When we can unleash award-winning creative ideas in the world that truly deliver business results for our clients in both the long and short term, that's the real power of creativity. I'm excited for more of that.

## **LOOKING FORWARD TO**

Creativity will look really political. The country is obviously already intensely polarized, and that's only going to get worse as emotions and division intensify in 2020. Agencies will lend their time and energy to supporting candidates that they believe in, which should lead to a ton of interesting ideas that can propel campaigns. And many brands will be willing to step up and take a position on things too. Everything will likely be seen through a partisan lens to some degree, which is where things will get interesting. A brand of toothpaste may inadvertently end up taking a position on journalistic integrity, for example. Overall, the airwaves will be saturated with a cacophony of political ads and mudslinging, and brands will try to stand out in meaningful new ways. It should be fun.



## Amos Goss

Creative Lead

## THE VIA AGENCY



### **PROUD OF**

It was just so damn fun to dust off “What Would You Do for a Klondike Bar?” Klondike hadn’t used the line for years, yet it endured in pop culture, rap lyrics and social media. The daunting part was doing something new with it. At some point we realized, holy crap, this question that they’ve asked for 30 years has always been rhetorical, or a dramatization. What if we find out how far people will actually go for a Klondike Bar? So we crafted these insane scenarios, tapped Jeff Tremaine (co-creator of Jackass) and got Anna Faris to go undercover to coax people into doing the wildest shit for a Klondike Bar. Like breaking and entering, or giving up the naming rights to their baby, or helping a criminal mastermind steal an expensive painting. The whole thing was just so insane, exhilarating and ultimately incredibly effective.

### **JEALOUS OF**

The Bud Light corn syrup thing was just perfect. Incredible dialogue, visually stunning, the Wilhelm scream—it really has it all. It serves as a good reminder for us creatives (myself included) who tend to get whiny about the brief. Is “brewed with no corn syrup” really that compelling at face value? NO! No one gives two poops. Well, somehow how they made us care. That’s advertising at its best. And the Miller response was just a gift to Bud from the heavens. “We source our corn syrup from America’s heartland.” Holy smokes! Hey friends, you sound exactly like the parody—now you really ARE the jack-wagons screaming from the castle. The only thing I hate about this is that it’s not mine!

### **EXCITED BY**

There was a time when I didn’t know what would come of the good ole fashioned commercial. As things change and media fragments, it kind of blows my mind that “spots” are still so relevant. I mean, look at Amazon, Google, Apple, Facebook—when they’ve got something to say, they’re making great “spots.” I wouldn’t have predicted that. Yet media companies are saying if you want to reach a national audience and optimize ROI, you need make the same stuff agencies made in the ‘50s. Cuckoo ... right? We’re having a blast finding creative ways to leverage mobile, digital display and the social platforms. And I’m all for figuring out how to make it work as “a :06 without sound.” But that’s not what drew me to this business. Long live the spot!

Continued...

## **LOOKING FORWARD TO**

I don't know if it'll hit by 2020, but eventually purpose, agent for social-change advertising, simply has to cool off. Consumers are getting hip to it and even cynical. When every multinational, multi-brand company implements a "brand purpose" box that needs checking, it just gets, well, who gives a shit? I think we all know Jiffy Lube's real purpose is to convince you your air filter needs to be changed ... we don't need their stance on vaccines. As John Oliver asked, do we need to hear from SpaghettiOs on the anniversary of 9/11? If you're truly born out of purpose, that's great, have at it. For the rest, here's a good rule of thumb—the second you ask your agency "What should our social purpose be?" is the second you know you don't have one. And that's OK. Wait. Shit, it's an election year. OK, maybe 2021.



## Debbi Vandeven

Global Chief Creative Officer

VMLY&R



### PROUD OF

Of course, I couldn't be prouder of The Last Ever Issue. It created true positive cultural change in Poland, and what more can we hope for from our work? But a recent project for Wendy's, "Feast of Legends," is pretty amazing. Last year's Fortnite work proved that gaming is a way of authentically connecting with Wendy's customers. And we found role-playing games (RPGs) were gaining popularity. What's fantastic about RPGs is they get people off their devices and connecting in real life. For "Feast of Legends," we created a world where players come to help fight against frozen beef. Our "Fresh, never frozen" positioning plays out beautifully in every detail—from the characters in the game to the way you "power up" while playing by eating Wendy's food, making the products integral to the game itself. It launched at Comic-Con New York, and we had 250,000 downloads within days.

### JEALOUS OF

Because of our work on Wendy's, I was jealous of Burger King's "Whopper Detour" this past year. The way it used data and targeting to hijack the competition—and make you feel like a co-conspirator with the brand—was just awesome. It's the type of work the entire industry can't help but appreciate. It was smart as well as a creative answer to app downloads, and it certainly got a lot of press.

### EXCITED BY

Brands are getting away from lofty purpose and connecting with people on an authentic level. They're focused on bringing the true values of their brand to their purpose—and more and more, that's the way we're able to work with our partners to build their brands. I also see brands recognizing and encouraging creativity as a way to differentiate and drive business—which is, of course, also something I find extremely exciting.

### LOOKING FORWARD TO

As I look to the future, I see brands increasingly becoming a part of people's entertainment. The lines are continuing to blur, in a very exciting way. When you think about the possibilities to create truly game-changing work with cultural impact—work that entertains as it builds a brand—it makes me so happy to be in this business at this moment in time.



## **PROUD OF**

This out-of-home campaign we did for Smith & Wollensky. For some reason this one really resonated with people. It got more play on social media than our social media campaigns do, I think because big public messages like this are part of the landscape that we all move in and out of. So taking a picture of an ad and saying, “I saw this funny thing on the street,” is a way of sharing an experience, which, amusingly enough, makes outdoor a really social medium.

## **JEALOUS OF**

Apple’s long-form Apple at Work spot “The Underdogs,” about the round pizza box. What’s not to love about this? It was engaging, well done, well produced, it was human and relatable, it demo-ed like 20 different Apple products in a completely believable way. Non-ad people sent me this ad because they liked it. Yes, I’m jealous.

## **EXCITED BY**

DTC brands spending big bucks on brand campaigns. If the data-first acolytes were right, this never should have happened. DTC is trackable and optimizable every step of the way. So why would anyone do something so broad and non-response driven like a subway station domination or a TV spot? Because they have realized that 1-to-1 marketing only gets you so far before it becomes prohibitively expensive, that’s why. Brand ads drive costs down and profits up. The fact that this is finally being proven out excites me.

## **LOOKING FORWARD TO**

I am looking forward to the death of influencer campaigns and to brands taking back their narrative. As the pendulum swings back to big ideas, I’m excited to see what our industry will come up with when we marry the amazing amount of data that’s now available to loftier goals than mere likes and clicks.





## Alex Bennett Grant

Founder and CEO

# WE ARE PI



### PROUD OF

I'm proud of our radical brand turnaround for Spanish fashion house Desigual. As the brand became increasingly mainstream over the years, it lost sight of its radical roots and its appeal to consumers. To turn the Spanish icon into a global brand, we needed to unlock its distinct personality in a way that translated internationally, and inspire a new generation that didn't grow up with the brand. The word Desigual actually translates to "different," "irregular" and "unpredictable"—an attitude that inspires everything the brand does. We took this fact, little known to international audiences, and turned it into a commitment to do everything truly different in the future. Working with a new marketing team, we launched a permanently flipped logo to show the world that Desigual had found its crazy again. To celebrate the new logo, we launched "Forwards Is Boring," an integrated campaign that came to life with eye-catching outdoor, a revamped Instagram account that goes back to zero posts every month, and a manifesto that touched everything from stores to website. Brand searches spiked at launch, and the campaign is still working its magic in-market.

### JEALOUS OF

I truly believe great entertainment has the power to move the world forward in new ways. Particularly when it spotlights underrepresented voices who have the potential to positively impact mass culture. To that end, I admire the potential impact of *The Game Changers*, the latest Netflix contribution to conversation in popular culture. The documentary is not only entertaining, it is also very clever marketing. Rebranding "veganism" to "plant-based" takes a rising trend and amplifies it with a star-studded cast, from UFC star and show host James Wilks, to icons like Arnie, and exec producer credits for James Cameron and (unsurprisingly) Pamela Anderson. I wouldn't be surprised if "plant-based" has become a rising Google search and veganism continues to take over in 2020. Brands would be smart to recognize the power of supporting or creating entertaining content franchises with equivalent cultural firepower.

Continued...



## **EXCITED BY**

Convergence is excellent for creativity. Advertising, digital, entertainment, social are all merging into just being media. Connecting the dots and curating cultural conversations beats writing. I think the recoupling of marketing and cultural content across the new media landscape marks the end of selling advertising as a singular commodity and the beginning of selling universal fame. The “WPP era” where research, broadcasting, publishing media and writing ads were separate worlds (with different languages) is fast ending. In the new era, one’s agility to connect the dots between all forms of media storytelling is the modern creative mastery that gets me most excited. I’m witnessing this new world every day—from the impact of putting TV show production researchers into our strategy department to create better content series formats for brands, to interviewing a new generation of cultural voices who are rewriting the rulebook of advertising codes for We Are Pi’s 2020 “New Society Rules” research report. Advertising as we know it may be dead, but our new jobs are much more exciting!

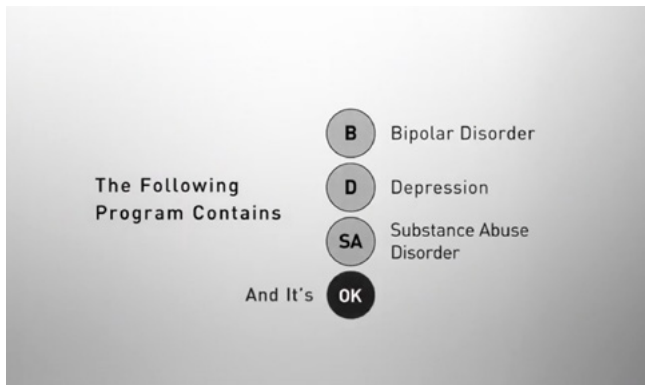
## **LOOKING FORWARD TO**

Less BS, more awesome. Brands like Unilever and Adidas are the first among many to call out digital media’s road to precision-targeted data-driven nowhere. My guess is that the impact of divide and rule precision-marketing will be the same on brands as it has on the health of democracy—damaging. In 2020, I hope to see more brands call time on slicing and dicing the world into tiny consumer segments with hypertargeted programmatic digital media. It’s time for a backlash and an inflection moment for an advertising industry grappling with reality and measurement. What’s exciting about that? A trend toward creativity that unites versus divides.



**Jaclyn Crowley**  
Creative Director

**WIEDEN + KENNEDY**  
**NEW YORK**



## **PROUD OF**

I love the work we've been doing on HBO. Most recently, the work we did for mental health awareness in October. It's interesting, too, because there isn't a whole lot of "work" to show for it—it was a different kind of project in that way. The idea was to destigmatize the conversation around mental illness. We created Mental Health "bumpers" or cards to put in front of HBO shows that feature stories of mental illness. They look like a viewer advisory but instead it aim to make people who may be suffering feel like they are being acknowledged and their stories are being included. We also launched a series of "Doctor Commentaries," where a doctor helps us unpack and understand the stories of mental illness in HBO shows. The team at W+K was just happy to help create positive conversation around this topic. It has such an unfair stigma attached to it. And as someone who has family members that struggle, it really felt nice to feel like I was contributing toward something so personal in my professional career.

## **JEALOUS OF**

Billie's Movember campaign! It encouraged women to grow their mustaches in November as part of the Movember men's health initiative. It got me excited! One, because I love the creative woman behind it, Jess Shriftman, but it also got me thinking about this conversation around startups and what their true value is. It's challenging for many startups to stay afloat. And like many, I've grown suspect of their high valuations. In a case like Billie's, a cynic could say it's not hard to copy a young, fun, subscription razor club. But you can't copy really good creative which, piece by piece, adds up to strong branding. Billie has just that. They've clearly got something special going on over there. The campaign made me feel, for a moment at least, really confident about being a part of the creative community. Not to hype us all up too much, but I do think we are pretty important.

## **EXCITED BY**

I don't know what I'm talking about here much, but it seems in general that the trend is less "ads" and more "stuff." I'm starting to look at work and briefs differently. At the end of every project, I'd like to be able to say, "For (X brand) we made (Y thing)." If Y is just a commercial, it feels like we missed an opportunity to do something bigger.

## **LOOKING FORWARD TO**

More women everywhere. All types of women at all levels. I'm here for it.



**Devin Gillespie &  
Heather Ryder** Creative Directors

**WIEDEN + KENNEDY  
PORTLAND**



## **PROUD OF**

We are incredibly proud of our Fisher-Price work that launched this year. It was based on the insight that more and more, toys are becoming tools for turning kids into adults, when really toys are for letting kids be kids. The team had a ton of fun imagining the world through the eyes of a child and then making work that reflected this perspective. Ultimately, when kids play with toys, they get to live these amazingly strange, beautiful, fun stories they create in the world of childhood. And as adults, it's nice to go back to that world, too.

## **JEALOUS OF**

A lot of what we liked this year was work that crossed the “ad line.” Sesame Street has done a nice job with its 50th anniversary campaign. They’ve done a lot of great work with their advertising, design and partnerships, but Oscar the Grouch selling his trash as art on the Internet, in a campaign for Squarespace, was a particular favorite. We also liked Columbia Journalism Review’s fake newsstand. Creating a physical manifestation of fake news was a very arresting way to address the issue.

## **EXCITED BY**

We love seeing more and more work bleed into culture and start to play with the physical world. Film is still a very powerful way to tell stories, but there are so many other mediums to play with. When you encounter a brand in a way you never expected, it feels more meaningful.

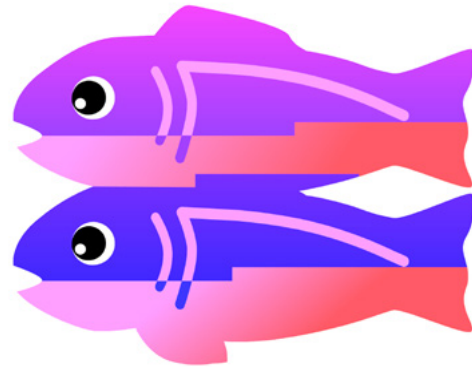
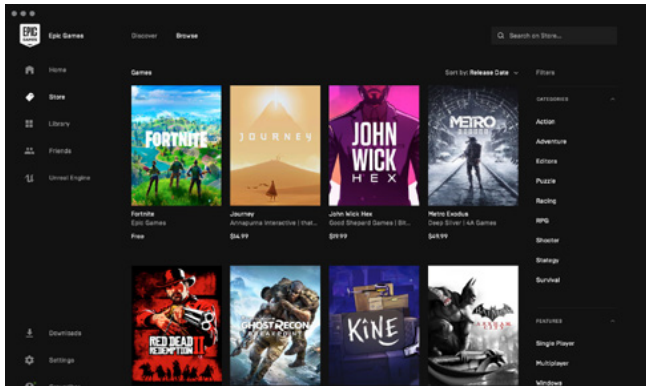
## **LOOKING FORWARD TO**

Who knows?! The thing that’s so exciting about creativity is that you can’t really predict where it will go. The surprise of where it takes you is the fun part.



**Chris Alden**  
Group Director of Technology

## WORK & CO



### **PROUD OF**

I'm really proud of our team's work for Epic Games, which in 2019 included Epic's first-ever online store, player apps and game developer tools. What's been fascinating is launching to massive scale immediately. As soon as the store went live, it had millions of users, driven by the popularity of Fortnite. I've never worked on something before where you launch a new feature and a dozen blog posts get written dissecting it overnight—examining how it works, why it works, what's good about it, what's bad about it. It's rewarding to have so many people deeply care about and use our work.

### **JEALOUS OF**

Glitch gained a big following in the past year and is a standout for me. It's an amazing product created with the ethos of open source. The platform makes it easy to launch applications and remix existing projects. There's been over 2.5 million of these apps so far. What I admire about Glitch is how it calls back to the initial potential of the internet as an open place where people build on each others' ideas, while Glitch also puts a huge emphasis on being an inclusive and welcoming community.

### **EXCITED BY**

Privacy. I'm encouraged by the increasing emphasis on the topic and that's it's going beyond simply meeting legal obligations. There's no need to compromise on our collective demands for the right to privacy. I think sometimes the toughest constraints actually lead to more creativity, so I hope privacy by design isn't a trend so much as a raising of our standards.

### **LOOKING FORWARD TO**

Unencumbered. We'll see the quality of creative collaboration improve to bridge physical distances. Remote working is on the rise for many industries, but the actual tools for collaboration are only now catching up in a robust way. Figma—which lets you see what another team member is working on across the world in real time—is a good example of helping to bring hyper-real-time collaboration into the process for moments when teams aren't able to sit together.



## Matt Talbot

Partner, Creative

## WORK IN PROGRESS



### PROUD OF

I'm proud of the body of work we've created with Jimmy John's since partnering less than a year ago, but I'm particularly proud of our "Home in the Zone" campaign. We promised to buy one superfan who lived outside of Jimmy John's famously small five-minute Sandwich Delivery Zones a house inside of one so we could deliver them Freaky Fresh sandwiches. It's a great example of our agency's action-based philosophy. It proves Jimmy John's passion for sandwiches. It generated a massive amount of earned media that added to the impact of the paid media plan. And it led to advertising that was memorable, breakthrough and intrinsically branded.

### JEALOUS OF

Two campaigns made me jealous this year—the Rudy II/III campaign for KFC, and Walmart's Online Pickup Campaign using famous cars. Both are incredibly creative, memorable and actually sell something. The Rudy campaign includes a hilarious :60 movie trailer, but also :30s and :15s that advertise everything from free cake to new wings. The Walmart campaign generated mainstream awareness for its grocery pickup service, seemingly overnight, with a combination of Golden Globe and Super Bowl media placements and impeccable execution. They made working with multiple studios and Hollywood IP look easy. And it's definitely not.

### EXCITED BY

I think we'll continue to see independent agencies founded by smart and passionate people open, grow and thrive. The reality is that in advertising, who works on your business matters. Holding companies can try to sell you legacy, but the success of the relationship ultimately comes down to the specific people who work on your business day in and day out. Independent agencies can deliver on that better than anybody. Those killer teams and level of accountability lead to better partnerships and work that moves business.

Continued...

## **LOOKING FORWARD TO**

Media plans have become frustratingly fragmented as a result of there being so many different platforms and channels to choose from. But there are implications for production and post-production when you're producing 50 different units and 50 different aspect ratios and lengths. I think brands and their partners will continue to course correct by no longer buying every channel and ad type possible, but rather, a handful of the right ones that still provide the targeting, reach and frequency needed. This leads to better work rather than a bunch of mediocre pieces. Also, the fact that more and more people are using ad-free platforms, or paying a premium to avoid ads, will make it even more crucial for brands to do things that generate press, social chatter and conversations in real life.





## Bas Korsten

Global Chief Creative Officer

## WUNDERMAN THOMPSON



### **PROUD OF**

We did a campaign called “Blink” together with JWT India for photographic artist Jimmy Nelson. The campaign is aimed at preserving cultural diversity. It consisted of a powerful film made from 15,000 photos that Jimmy shot of indigenous tribes around the world. And a unique Facebook activation to emphasize the campaign’s main warning: “Blink. And they’re gone.” Because if we don’t watch out, thanks to globalization, we’ll lose something unique to humankind: cultural diversity.

### **JEALOUS OF**

I love the campaign for German Rail “No Need to Fly” done by Ogilvy. Simple, powerful and clever use of data and image recognition.

### **EXCITED BY**

I really like what everyone now labels as “hackvertising.” It’s taking reality and not accepting it as a reality. It really requires a fresh perspective to be able to look at existing, widely accepted notions and turn them around.

### **LOOKING FORWARD TO**

I’m curious to see how the trend of bio-hacking is going to evolve. It’s ethically one of the more interesting and sensitive domains for humankind and even more so for brands. I really liked the Marmite DNA campaign done by adam&eveDDB last year. I hope we’ll see more experimentation there. On a similar note, I will keep developing my own research into neuroscience and how we can enhance human creativity through insights we get from that rapidly developing field of science. There’s so much to win.



**Carolyn Hadlock**  
Principal and Executive Creative Director

## YOUNG & LARAMORE



### **PROUD OF**

SeeTheHeart.org. As an agency, organ donation became a cause that hit very close to home when our president Tom Denari's wife received a heart transplant earlier this year. This life-changing experience made us realize we needed to help raise awareness of the positive impact becoming an organ donor can have. Through this project we learned that a lot of people weren't sure if they were organ donors. And worse, some people who thought they were actually weren't. Our goal was simple: get people to check their license to make sure they see the heart symbol if they'd opted to be a donor. Everything in the production was handmade internally and shot using stop motion. We wanted to tell a story of hope, not despair. Maggie is our hero and the reason this all got started. Less than six months after she received her new heart, she ran a 5K.

### **JEALOUS OF**

Volvo Trucks, "The Cash Machine featuring Bob." Though I've always been attracted to work that shows up in unexpected ways in unexpected places, this year I've been focusing on film. There still is no better way to tell a story, and there's no place to hide. I appreciate the level of craft in all the choices that are made, from music to casting to timing and writing, and of course art direction. This spot, a follow-up to the legendary "Epic Split" from 2013, is equally stunning, but with humor and wit. It's restrained hyperbole, and I love it. The touches of the reflection of the headlights on his one gold tooth, the dainty teacups and the musical score elevate this spot to the highest level. Not to mention, Walter Samuel's performance is pitch perfect in every scene.

### **EXCITED BY**

The permission for experimentation. At first, the call for content felt overwhelming with its demand for volume, and absurd because everything we've ever made is content. A tweet is content. It's just not that complicated. But, as they say, necessity is the mother of invention, and it's true in the case for content. We can take the velocity that advertising throws at us today with the quantity, speed and minimal budgets and harness it to create work that is experimental and original for our clients. Everything is fluid and worlds are colliding, which creates opportunities that we've never had before. The crossover is real, and the slate is clean.

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## **LOOKING FORWARD TO**

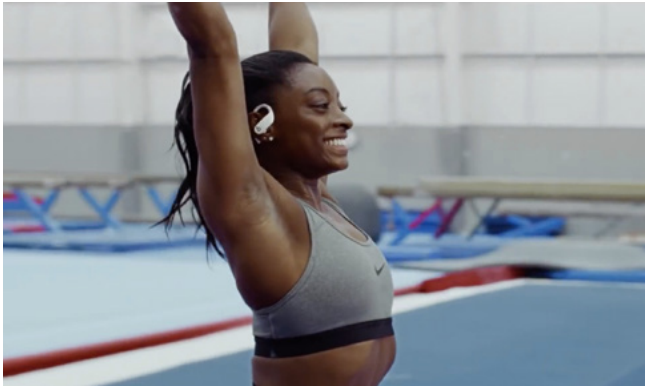
Seeing independent agencies have their day in the sun in 2020. Firepower isn't limited to the big holding companies anymore. Nimbleness and resourcefulness are the new superpowers, and nobody is more poised to leverage this than the independents. Big brands are starting to see the benefit of working with smaller-footprint agencies who are scrappy and creative but know how to steward a brand.



## Gavin Lester

Chief Creative Officer

# ZAMBEZI



### **PROUD OF**

I'm extremely proud of our "Unleashed" spot and campaign for Beats by Dre and its Powerbeats Pro earphones. We developed this anthemic spot with acclaimed director Hiro Murai. The concept was inspired by the innovation of the product itself, and how it removes distractions like wires and improper fit, and helps athletes be the most prolific version of themselves in their training. Our creative focus was to show Powerbeats Pro technology in action, bringing athletes the full power of music, unconstrained, uninterrupted and unleashed. It was a huge sense of accomplishment for our team to have pulled together a complex shoot with time-strapped talent across the world. I was also extremely proud of the collaborative effort between our team and the internal marketing team at Beats by Dre. And most importantly, the campaign was a big performer for the brand this year. Overall, it was a fantastic experience.

### **JEALOUS OF**

I really admired "The Seas Between Us" by Droga5 for Rustlers. When we talk about using multiple channels in our industry, we're usually talking about employing digital properties like social, but there are so many things it can encompass. I've always wanted to create a long-form piece like a movie for a brand partner, and I'm kind of jealous that this team beat me to it. But I also can't help but applaud it. Their idea and approach is inspiring, and it makes me excited for opportunities ahead in our business.

### **EXCITED BY**

Everything is evolving so quickly today, and there are many new, innovative channels on which to communicate. The platforms, formats and venues we use to share our content are constantly changing, and I'm excited by these new opportunities for unique storytelling. Ultimately, though, it's not just about leveraging a cool new channel. In this world of oversaturation of content (literally everywhere), compelling stories and smart curation of content are so key. As our industry continues to push and innovate, the brands that do both—embrace advancements while honing storytelling craft—will win.

Continued...

## **LOOKING FORWARD TO**

It seems like the importance of data and analytics has eclipsed everything we do these days. While these insights and data points are truly useful and needed, I think we can all agree they aren't everything—especially when developing creative work that really resonates. In 2020, I think we'll see a rise in creative with a human touch. We have the benefit of so many vessels and platforms to create within, and we need to do this with a real sense of humanity in order to be effective. This will be a great dynamic to watch in the year ahead, and a big driver of truly effective branded communications.