

## GRAND PRIX

*Client*

Depaul Trust

*Agency*

Publicis Dialog Group

*Agency team*

Jon Williams

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Judy Ross

*Other companies*

*involved*

Interactive@optimedia

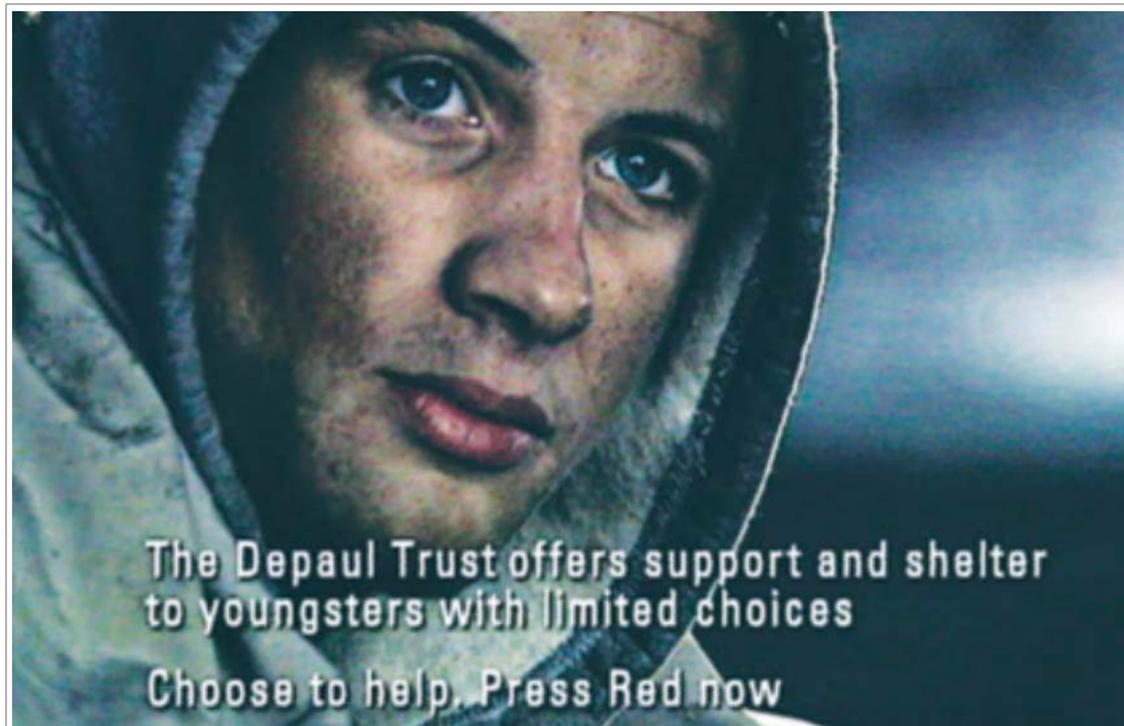
(media planners)

Ridley Scott Associates

(ad production)

Kingston Interactive

(cable company)



“The Grand Prix of the DMA Awards is about a project that has created a new way of approaching the task of direct marketing – work that opens the door for other direct marketers to follow.” This is how one judge summed up the basis of the Grand Prix, the most coveted prize in direct marketing.

With that mission in mind, the judges awarded the 2003 Grand Prix to an interactive DRTV advertisement made by Publicis Dialog for the Depaul Trust. The charity wanted to raise awareness and generate donations for its work with the homeless.

Throughout what is billed as the world’s first

truly interactive television ad, viewers were invited to use their remote controls to choose the direction of the storyline, making crucial choices for a teenager as he struggled to deal with domestic violence and a spiral into homelessness.

The aim was to educate viewers – who would encounter homeless people every day – about how they could come to be in that position. The message was that, no matter what choices you make, you can still end up without a home.

The ad broke new technical ground. It was transmitted to the Kingston cable-enabled area, though viewers

were unaware that the film was not part of the broadcast stream.

Once viewers had made a choice as to how the ad ends, they were then asked to click through to a microsite where they could access further information and make a donation.

Judges were impressed with the Depaul Trust ad on several levels. Technically, the judges believed the ad has moved the nascent craft of interactive TV forward. One said: “Compare this work with the peer group of interactive TV, which is still trundling along in the Dark Ages. This work strategically uses the interactivity of the

broadcast medium.”

The ad ticked all the creative boxes, too. “It’s taking fundraising and creativity in DRTV on by at least one order of magnitude,” one judge said. “With most charity ads, after you’ve seen them once you don’t want to see them again. Each time I see this, it seems more powerful.”

On a percentage basis, the ad delivered almost twice as many interactive donations in two minutes as the BBC’s high profile Children In Need campaign delivered in an evening. One in 10 people interacted with the ad, and 20 per cent of those went to the microsite. Of these, 10 per cent donated.