

# CREATIVITY

## CREATIVE SOLUTIONS

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### GOLD

*Client*

**Xerox**

*Agency*

**Harrison Troughton**

**Wunderman**

*Agency team*

**Alan Wilson**

**Diccon Driver**

**Iain Morrison**

**Michelle Berman**

**Janet Campbell**

### SILVER

**The Art Fund**

*Agency*

**Partners Andrews**

**Aldridge**

*Agency team*

**Mark Hanson**

**Kristian Foy**

**Steve Aldridge**

**Mike Sims**

**Emma Chambers**

### BRONZE

*Client*

**Depaul Trust**

*Agency*

**Publicis Dialog Group**

*Agency team*

**Jon Williams**

**Damon Troth**

**Joanna Parry**

**Reuben Heller**

**Judy Ross**

*Other companies involved*

**Interactive@optimedia**  
(media planning and buying)

**Ridley Scott Associates**  
(ad production)

**Kingston Interactive**  
Communications (cable company)



### GOLD

Young British artist Gavin Turk turned out to be the ideal, if unorthodox, choice to widen the usual media audience for the launch of the Xerox DocuColor 2240 copier.

To attract the national media to the launch and convey the 2240's proposition of "affordable colour prints", Harrison Troughton Wunderman persuaded him to create a piece of art for the launch at Tate Britain.

At the gallery, Turk used the DocuColor to make colour copies of his work, which he then signed and sold to those attending for just 10p – the price of a 2240 print.

Xerox invited 200 top customers to the launch, while members of the public and the media were enticed by press ads, posters and postcards handed out in 'cutting-edge' bars.

Approximately 600 people queued for three hours to get their hands on a print. Coverage worth an estimated £50,000 was generated in publications such as *Metro*, *The Evening Standard* and *The Independent*. One sale of £15,000 was made on the day and 10 good leads generated.

Judges liked the creative combination of PR, events and direct mail. "The central message comes through all three media very well," one judge noted.

### SILVER

Without The Art Fund to buy and protect important works of art, all that might otherwise be left is the gallery's bare wallpaper. This simple message was delivered with a door drop made of real wallpaper to encourage more people to join the fund and bolster its ability to protect. Niche targeting and creative impact led to a response rate of six per cent.



### BRONZE

Homeless charity the Depaul Trust used the world's first truly interactive ad to let viewers determine the outcome of a teenager's struggles with domestic violence. By inviting viewers to make choices, it illustrated how the steps towards becoming homeless are fewer than we think. One in 10 people pushed their interact buttons, with 20 per cent going to a donation microsite. One in 10 of these donated.

