

THE 2013 EX AWARDS: INSIDE THE BEST PROGRAMS OF THE YEAR

FOR CREATORS OF THE BRAND EXPERIENCE

eventmarketer

MAY 2013

Lord of the Rings

COKE AND IGNITION WIN
GRAND EX GOLD WITH THE
GAME-CHANGING LONDON
OLYMPICS ACTIVATION



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EVENTTECH GETS SUPERSIZED THIS FALL

After two years in New York, we're supersizing the only conference focused on using social media and technology to amplify live events. EventTech is taking over the Bellagio Hotel in Las Vegas this fall, November 4-6. Join us for 50-plus sessions, demos, hands-on tech test-drives, workshops, boot camps and more. The full agenda gets released next month but you can sign up in advance to secure your spot at eventmarketer.com/eventtech.



KEEPING IT FRESH

Even though winter has worn out its welcome here in the Northeast, (Punxsutawney Phil, you are dead to me), there's still a sense that the promise of spring is just around the corner.

Here at EM HQ, it's one of our favorite times of year—when we have the honor and opportunity to review the hundreds of campaigns submitted to our annual Ex Awards program. It's an inspiring exercise, to say the least, and one our brand-side judges look forward to every year as well (25 of them participated this year—thanks, guys).

Ex Awards season means we're also just that much closer to the Event Marketing Summit, where many of you are reading this *right now*. Those of you who joined us in Chicago and got the first look at this year's winners may have noticed a common theme among those who scored a trophy or two. This year, many successful, long-running programs that could have hit "repeat" (because if it ain't broke) chose to reinvent themselves instead. There were certainly a number of killer new campaigns that we are sure will be recurring names in future Ex Awards rosters, but this year, it struck us how many brands made 2012 the year of the fresh take.

Like Evian, the 28-year sponsor of the U.S. Open that turned to Instagram for the first time to bring behind-the-scenes photos from Flushing Meadows shot by some of Instagram's most-followed photographers to lovers of tennis and photography. The strategic foundation was the same—exclusive access and experiences—but the execution gave the sponsorship exponential reach with new audiences (see pg. 11). Or Ford, one of the oldest auto brands in experiential and the first in its industry to leverage social media, who took its mastery of online content creation into the world of prime time TV with an "Amazing Race"-style challenge program that hit massive numbers across old and new media channels alike (read about it on pg. 10).

The biggest example of a brand keeping it fresh when there's *very* little room for improvement is this year's Grand Ex winner, Coca-Cola. I don't think anyone would have been disappointed if the soda brand that's been a sponsor of the Olympics for 85 years brought its Winter Olympics pavilion from Vancouver to London. But, it didn't. Instead, the brand unleashed a sales-crushing Olympic Torch Relay, a global music platform and, yes, the Beatbox—an interactive consumer experience that invited attendees to mix beats and make music just by touching the shell of the pavilion. The activation was a yearlong, on-the-ground tour de force that led to the Games in ways that were totally unique. No repeatsies. How refreshing.

We at Event Marketer were so inspired by all the new takes on old ideas that we redesigned our look, too. Check out the cover and visit us on Facebook, Twitter and YouTube to check out our fresh new face.

Thanks to everyone who submitted to the Ex Awards and congratulations to all of this year's winners and finalists. We're proud to cover an industry that never sits still, never rests on its laurels and never settles for good enough.



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the 2013 *ex* awards

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ON THE COVER: Coke vp-global partnerships and experiential marketing Scott McCune (left) celebrates a Grand Ex win with ignition president Mikey Hersom.

Every year it just gets bigger, bolder and more bad-ass.

Yep, we're talking about the Ex Awards—the world's largest recognition program (and let's face it, least boring awards ceremony) in the event marketing industry. In this special issue, we not only celebrate the best experiential campaigns of the year, we celebrate the industrious spirit of this year's pool of competitors.

The leaders of this year's Ex pack demonstrated unprecedented levels of innovation across every facet of their strategic plans, concepts and activations. They wrangled the power of social media and crowdsourcing to shape and enhance their events—often in real-time. They wielded cutting edge technologies like a teenage Bill Gates at computer camp. And they integrated it all from start to finish and back again until they had their target audiences locked in a never-ending love affair they never want to leave. From legacy programs decades long to freshman campaigns with promising futures, event marketers this year proved that live events are the ultimate flexible medium with the power to evolve and improve unlike any other discipline in the marketer's wheelhouse.

Our brand-side judges reviewed more than 800 entries from around the world, but only the campaigns on the following pages could take top honors. Read on for our 96-page report. And to all you mavericks out there with your shiny new trophies—thanks for setting the bar higher for next year.



Light It Up

Coca-Cola and ignition win it all with an Olympic campaign that blended sports and music into a crowdsourced-heavy program that will forever change how you activate sponsorships



One day, the textbooks will tell the story of Coke's activation of the 2012 Summer Olympics.

It was a global campaign that began with live crowdsourcing. It was also a hyper-local activation, with a branded net dropped over the United Kingdom, and then the rest of the world. It featured one of the biggest customized music tie-ins and became one of the largest examples of sports and entertainment fusion. It engaged consumers, retailers, bottlers, Coke's own employees and, of course, Olympic athletes. There was full-time social media amplification, global retail elements and measured sales lifts as high as 270 percent. There was also, as you are well aware, a brand pavilion that will *forever* change how this industry uses temporary architecture.

The world's most powerful brand's Olympic campaigns have been Grand Ex contenders for more than a decade. But with last summer's London activation, as one Ex judge commented on his scorecard, "nobody else ever had a chance." In one of the largest scoring sweeps in the history of our competition, Coke and longtime agency ignition walked away with hardware for Best Olympic Activation, Best Use of Technology, Best Global Campaign—and the mack daddy super-sized Grand Ex trophy handed out for the Best Campaign of the Year.

"The London strategy was built off our key learnings from Vancouver, Beijing, Athens and Torino," says Coke vp-global partnerships and experiential marketing Scott McCune. "We believe we need to create experiences that are so compelling that the consumer becomes a part of them."

The target audience? Youths everywhere. The objective? Make a connection with a global campaign that used every marketing channel but was driven experientially. The Olympics have always been a global event made locally relevant by each singular country's addiction to their own teams. In an effort to strike an individual chord with consumers everywhere, Coke anchored its activation in the only global language understandable by them all: music. And so, in an interesting fusion of traditionally unblended sponsorship silos, Coke powered a global sports activation... with a music platform.

"No company lets consumers experience their brand like Coke does," says Mikey Hersom, the longtime president of Atlanta-based ignition which has been bleeding Coke red around the world (and at eight Olympics) for 16 years. "And with Coke becoming such a content-driven company, it's only going to take experiential marketing to the next level."

GOING FOR GOLD

The campaign, dubbed Move to the Beat, began with the recruitment of Grammy Award-winning producer Mark Ronson to create an exclusive Olympic anthem called "Anywhere in the World" that combined the sounds of five Olympic sports with lyrics from British pop star Katy B. The song became the foundation of Coke's activation, heard along the Olympic Torch Relay, downloaded around the world via the web and Coke apps—and played and seen on extensive above-the-line media flights.

Crowdsourcing kicked in with a Future Flames platform designed to connect with young consumers and harness the

"power of the youth movement." Coke turned over the selection of 1,500 Torchbearers to consumers, allowing tens of thousands of people to nominate and vote for inspirational youths online. The move essentially turned the long-running 70-day Olympic Torch Relay into a crowdsourced traveling experience that was amplified by 61 branded concerts and five full-market metro events in the U.K. (all connected to Facebook groups and Twitter hashtags).

And while Coke used Future Flames to select the campaign's Torchbearers, it expanded the initiative beyond consumer-facing functions when it created a crowdsourced call for designs for the brand pavilion to be built in Olympic Park. A list of 20 up-and-coming architects was narrowed to three finalists and eventually the nod went to Asif Khan and Pernilla Ohrsted (both under 35 years old) for a design dubbed... The Beatbox—a branded experience that interacted with consumers—and that consumers could interact with *right back*.

It turned out to be quite the spectacle, with architecture that many considered as interesting as some of the actual Olympic venues. The giant façade was made up of 230 ETFE cushions, plastic membrane-type pillows inflated with air. Sensor technology and speakers cranking "Anywhere in the World" were embedded in 40 of the cushions, turning the entire exterior of the Beatbox into a customizable mixing station where consumers could change the song as they engaged the overall experience. They were, in essence, *controlling* the architecture and content—an interesting way to inject branded content into it all. "We wanted to create an experience the consumer would pay for, then give it to them for free," says McCune.

As they progressed through the Beatbox, consumers wrapped around the exterior, up to the roof and then down inside the structure (Coke had to maximize square footage like never before, as sponsors had much less allocated space to play with than they did in Vancouver and Beijing). As guests started from ground level, they walked up a metal ramp and were stopped every minute or so by brand ambassadors for an interaction with the cushions. At one stop, consumers could change the beat of the Ronson song by squeezing the corner of the cushion; at another, they could create some dj sounds by waving their hands across the cushion, and so on.

Eventually, visitors reached a rooftop deck offering killer views of Olympic Park and four photo activation stations. Guests could get their photos taken with an Olympic torch and receive a scan card they could swipe on their way out. From there, they started the descent through a glowing nightclub-esque hallway in which sampling bars popped out of the walls, light fixtures expanded and contracted and, eventually, they entered into a finale party on the ground level. Here, brand ambassadors sang, consumers danced and samples were served. On the way out, visitors swiped the photo cards on "share" kiosks to email the pictures and upload to Facebook.

The Beatbox was designed as a 35-minute experience and featured no exterior branding or LED screens. "The company is so confident in their brand that they can now create a totally unbranded experience that consumers know is Coke," says



Hersom. "That's a game-changer."

Lines of up to 90 minutes kept moving, and a dozen brand ambassadors dedicated to entertaining the crowd helped keep consumers happy. At night, the Beatbox glowed and was easier to see than the Olympic flame itself, hidden behind the stadium walls.

FLAME ON

At Olympic Park, "Move to the Beat" teams of 25 actors and dancers interacted with consumers using surprise and delight experiences. And Coke shared the Olympic love by including Powerade in its global top sponsorship. The energy drink, with its "Power Through" platform, used the Games to connect its brand with Olympic athletes. Powerade and Coke set up a co-branded experience inside the exclusive Athlete's Village compound, a temporary home to athletes during the Games that resembled a small college campus.

Powerade activated inside The Cube, a large living room/game room/hangout lounge for the athletes. The visual anchor of the brand's area was a faux British Pub that served Coke products. Athletes could participate in several experiences by registering (using their unique athlete identification number) on computers or tablets peppered throughout The Cube. Once registered, they had a few choices: They could sign up to receive free Powerade Pro sports hydration powder. Or, the most popular engagement, they could create their own customized Powerade water bottle. Athletes designed colors, text and imagery on three rows of rubber bands that were engraved on-site, placed on the bottle and could be picked up at the Pub three hours later.

Near registration, sports scientists recruited by Powerade discussed the merits of proper hydration with athletes. The education area also featured a large touch-based hydration calculator and several other monitors offering up hydration information. And using the registration computers, athletes could also sign up for a 30-minute session in the Coke Beat Lab. There, they met with a music producer and recorded their own customized version of "Anywhere in the World," which was emailed to them and posted to social media later in the day. (It was very popular. The day we were there, the Beat Lab was booked for the next three days.)

All of the live experiences (total staff: 300; total planning: 18 months) were mirrored online at coca-cola.com/theolympics, where consumers could mix their own version of the song, auto-post it to their Facebook page, upload videos, download Olympic updates to their mobile devices and learn about Coke, its athletes, its programming and more. Sales lifts were measured as high as 270 percent along the Torch Relay route, and more than 1.25 million samples were served throughout the full activation. More than 150,000 attendees went through the Beatbox, where they spent in excess of an hour—and more than three million people saw the pavilion while in Olympic Park. Some 82 percent of attendees said Coca-Cola helped to make their Olympic experience a once-in-a-lifetime memory and Coke gained more than 16,000 new bottler distribution gains.

In the end, it was a campaign for the record books, a program that mixed sports and music, design and technology, interactivity and activation. "Experiential marketing has been the core of Coke's strategy for years," says McCune. "But we learn from what works and what doesn't. We'll continue to improve how we use it—and it continues to be critical for building brand." 📺



BEST USE OF SOCIAL MEDIA

CLIENT: Ford

CAMPAIGN: Escape Routes

AGENCY: Team Detroit



When most people think of the first automobile, they think of the Ford Model-T, rolling off the assembly line and bouncing along a rural road in a series of grainy, black and white film clips. Fast forward more than 100 years and Ford is still rolling “firsts” out of Detroit, this time as the brand behind the first-ever reality show created by an advertiser, driven by consumers and broadcast on network TV.

The program was called *Escape Routes*, a six-part televised series of “*Amazing Race*”-style challenges that had six pairs of best friends vying for a redesigned 2013 Ford Escape and \$100,000. Consumers supported their favorite contestants in their challenges online via live chats, live streams and social media, and NBC gave up an hour of prime time on Saturday nights to air the show while supporting the program across its broadcast, mobile, print and digital channels. (That’s right, folks: instead of Ford sponsoring NBC’s TV content, the TV network sponsored Ford’s. Oh, the horror, Jack Donaghy!) What came together was an unconventional twist on a media partnership paired with a community-driven television show that earned the century-old automaker its most successful pre-launch program to date—all thanks to the power of social media. Here’s how it went down:

In the months before the campaign launched, Ford recruited six teams of BFFs by reviewing video submissions and then ultimately selecting the finalists based on the size and reach of their personal social networks. Each team was given a 2013 Ford Escape and marching orders to build an online following that

could help them succeed in each of their weekly challenges. “Virtual” teammates could win prizes of their own, too, for chatting, tweeting, recruiting, commenting, playing online games and participating in interactive challenges.

At a challenge in Miami, for example, each team had to live-stream with fans to help unlock their cell phones. The teams urged their followers to visit a URL that had been set on their phones and then work together to beat the game and reveal the phone’s passcode. Once unlocked, the teams received a text message to get a snapshot of their best “fish face” and then get their followers to re-tweet it 150 times. When that was done, the teams participated in a physical challenge (it was live-streamed, too) that highlighted a feature of the Ford Escape (we love that nifty foot-controlled rear hatch feature—open sesame!). Live Twitter wrap-ups hosted by digital host iJustine and engagements with bloggers in each market helped the brand and its competitors beef up their presence online and earn its social media bonafides.

By the time the last challenge had been accepted, Ford’s (and probably NBC’s) most interactive TV show initiative to date had earned the automaker 7.65 million viewers. During the program, Escape boosted its Share of Voice among small SUVs with 116 million tweets, 64 million Facebook impressions, more than 65,000 Facebook Likes and 3.4 million incremental user-generated video views.

Old media, you’ve met your match.



BEST USE OF SOCIAL MEDIA

CLIENT: Swisspers
CAMPAIGN: Sleep Naked
AGENCY: Marcus Thomas



Many a marketer has used a provocative word or two to get a quick burst of attention for their brands. Sex (and sexy words) sells, after all. But most campaigns fizzle out after the initial shock factor wears off.

Swisspers, a brand of cotton rounds used to remove makeup, bucked the trend when it leveraged its "Sleep Naked" campaign across social media and put its little-known product on the radar of target females in a way that was intriguing and tongue-in-cheek, but also meaningful and lasting.

The brand invited five women with influential social networks to go "naked" (without makeup, that is) and then tweet about it for charity. Each woman teased their "naked" photos for a week via their own social spheres, and then Swisspers revealed each woman's make-up free photo on the brand's Facebook page during a virtual event called National Sleep Naked Night. Six beauty bloggers added to the excitement by hosting a party on Twitter, simultaneously talking about it on Facebook and then engaging with the five influencers as they joined the conversation. The Twitter hashtag #sleepnaked immediately began trending and thousands visited the Swisspers Facebook page.

After the event, fans voted and shared in support of their favorite "naked" lady for two and a half weeks. Celebrity friends of

the women also campaigned via their own social media accounts.

The three-week effort helped the brand jump from 250 to 21,000 Facebook "Likes," earned it 74 million impressions and a ton of hits in the celebrity media. More than 40,000 consumers voted for their favorite "naked" lady, and the Global Down's Syndrome Foundation walked away with \$10,000.

Provocative... with a purpose.



BEST USE OF SOCIAL MEDIA

CLIENT: Evian
CAMPAIGN: US Open
AGENCY: MKG



Sports sponsorship activations may be limited by the available square footage of a stadium, court or ballpark, but social media enables the investment to soar way beyond the fences. To shake up its 27-year sponsorship of the US Open, Evian served up a series of live+social media strategies that transformed every touchpoint at the tournament into a socially shareable moment.

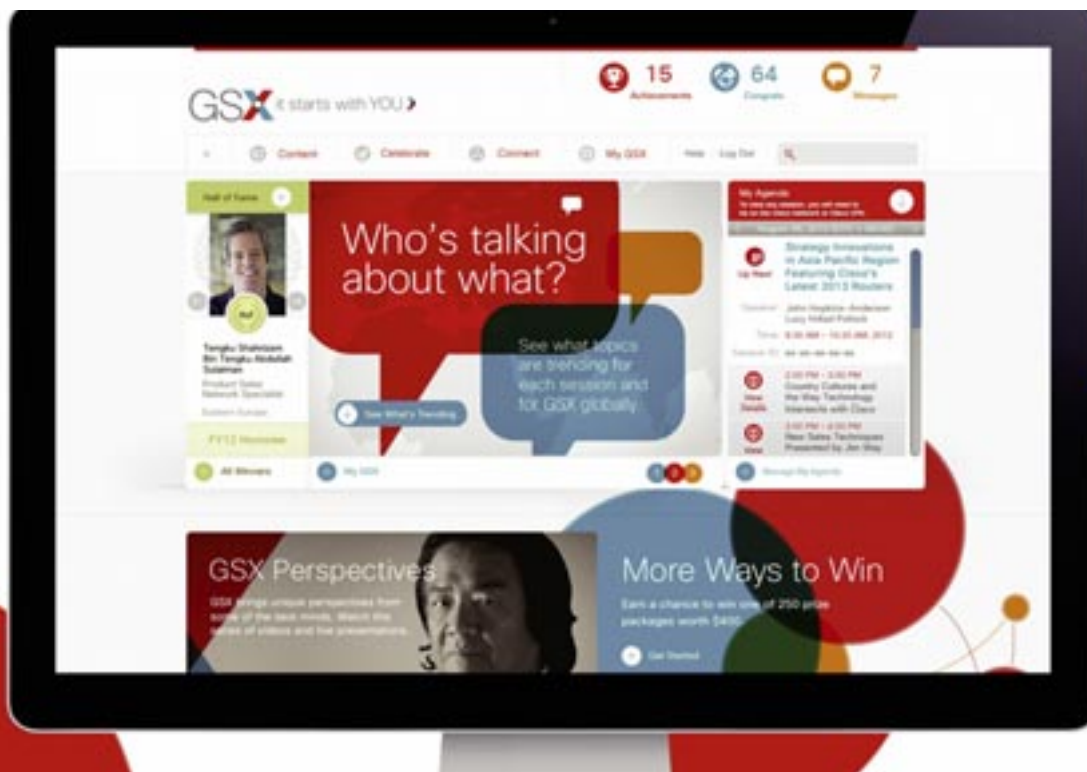
The program kicked off with the first ever Evian Wood Racquet Cup, a standalone tournament and event, where corporate influencer teams like *The New York Times*, Facebook and Flavorpill ate and drank, and vied on the court for "love" and bragging rights. Next up, the brand hosted an exclusive live Q&A for its Facebook fans with tennis legend Maria Sharapova. The program culminated with the US Open Instawalk, a photo-sharing program that invited New York's most-followed Instagram photographers to take a private tour of the stadium and then share their snapshots with their 600,000 followers. The content was then pushed to Twitter and the Open's Jumbotron, which opened up the engagement to tennis fans who posted and shared with their networks.

By the time the last swing had been swung, the campaign had garnered 4.3 million impressions and sparked 37.9 percent growth on Instagram for the brand's hashtag @evianwater. Hey, take a picture—it might last longer.



BEST LIVE+DIGITAL PROGRAM (B-TO-B)

CLIENT: Cisco
CAMPAIGN: GSX 2012
AGENCY: George P. Johnson



This year marks Cisco's fourth consecutive win. As one Ex judge stated: "It's just unbeatable."

If there's a prize for taking an already successful, award-winning hybrid event program and making it better year after year, these cats own it. The company has evolved what was once a one-and-done annual event into a case study in how live+digital events can maximize reach without minimizing the experience. Of this year's 20,000 attendees, five percent were in broadcast locations, 75 percent were in conference room viewing locations and 20 percent attended remotely. In total, the event took place in 88 locations, in more than 350 Cisco Conference Rooms, in 45 countries across 20 time zones. It's an impressive story in overcoming geographical challenges in its own right, but this technology brand is not content to sit on its laurels and press "play again." Every year it goes through the previous year's data with a fine-toothed comb, identifies pain points and areas for improvement and then plots its course for a more efficient and more engaging Global Sales Experience than the one before.

In 2012, this meant a new "Make Connections" app that solved the problem of how best to enable employees to find one another and network. It was a technology that more than 11,000 employees adopted. The recognition portion of the event (where the brand publicly praises its top sellers) got a facelift, too. The live announcement of the Chairman's Club winners was reengineered to use Cisco technologies to capture the winners'

emotional reactions. The segments were later shared during the live keynote presentation to the global audience. A "Team Appreciation" app was created to enable attendees to acknowledge the "best of the best" in sales. Attendees could create customized multimedia messages, including a personal video, to recognize the unsung heroes who contributed to their success. Nearly half of the global sales team was recognized via the app, and another 23,000 individual congratulations were given in the form of online "high fives" or "fist bumps."

Also new in 2012 was "Trending Topics," where Cisco for the first time leveraged all of the real-time chatter taking place across social media channels during the event's sessions and posted it across its own event channels including a live broadcast feed, a virtual event site and a visual word cloud. The strategy was designed to give attendees a shot at being heard in a global context, while bringing those around the world attending virtually closer to the action in Las Vegas. Based on attendee feedback—"Most employee-aware event in the world! I've never felt more connected from home.")... it worked.

Other KPIs revealed an uptick in performance, too. Local celebration events satisfaction scores went up six percent year over year—a critical measurement when annual sales goals, and the motivation of those that sell your products, are at stake. And in 2012, GSX drove satisfaction to its highest levels since the last face-to-face event in 2007.



BEST LIVE+DIGITAL PROGRAM (B-TO-B)

CLIENT: Google
CAMPAIGN: I/O 2012
AGENCY: Sparks



One of the best events few marketers have ever heard of—and that has always been by design. With millions of people “Googling” all over the world, the brand is always under pressure to create excitement for the developers and partners who use its platforms to keep the brand relevant and growing into the future.

To meet the challenge, and to accommodate the thousands who want to go to its signature event each year but can't (capacity is capped at 6,000 butts in seats—last year it sold out in 28 minutes), Google I/O, the brand's annual developer conference, went more digital than ever in 2012, streaming and engaging virtually with millions of developers around the world in real time.

I/O Extended was part live streaming viewing party and part community builder that acted as a platform for 350 free events in 89 countries. For those that couldn't hit up an extended event, I/O Live featured a live stream of all I/O content and happenings for an audience of 3.5 million developers across 172 countries. They could also connect and network in real time via Google+. To give everyone a taste of the live action, Google reporters submitted content from all event areas at the live event, and attendees shared more than 15,000 photos via



Google+ Events “Party Mode.” A pre-event I/O Input/Output Chrome Experiment invited attendees—both live and digital—to create their own machine. And an LED ticker screen at the live event enabled attendees to watch the interaction taking place among the 3.5 million developers around the world.



BEST LIVE+DIGITAL PROGRAM (B-TO-B)

CLIENT: Kawasaki
CAMPAIGN: Times Square Takeover
AGENCY: BI Worldwide



Times Square has long been prime real estate for b-to-c stunts and activations, but recently, has become home to a handful of innovative b-to-b programs, too. To mark the launch of its two newest motorcycles, Kawasaki busted out of the hotel conference room and instead paired the power of the Big Apple with the reach of the internet to bring its Ninja product launch to life for its dealers around the country.

The brand executed a three-day takeover of Times Square that was streamed on Kawasaki.com. The live event included stunt shows, appearances by celebrity racers, motorcycle gear fashion shows and music by DJ Scribble, all as a lead-up to the big reveal. A texting contest throughout the day provided the audience with a chance to enter to win one of the two new Ninjas. Seventy-five local dealers supported the event by organizing a ride-in that started in Times Square.

The product launch program that normally gets its message out to 2,500 Kawasaki dealers drew over 10,000 people to its live event, including dealers, enthusiasts and, as a bonus,



consumers. But the live stream was what really revved up the program's reach—the broadcast was viewed more than 1.5 million times.



BEST LIVE+DIGITAL PROGRAM (B-TO-C)

CLIENT: Target
CAMPAIGN: Falling for You
AGENCY: Space150



If you want to know where the future of retail marketing is headed, look no further than this winner. The retailer known for its peppy advertisements, designer collaborations and competitive prices is gaining a reputation among retailers and marketers as a maverick with programs so creative, they're reinventing the way we shop.

It's tough to top such campaigns as the "Vertical Runway," where models rappelled in Target's fall fashions down the face of a building adjacent to Rockefeller Center. Or, the choreographed Target Kaleidoscope Fashion Spectacular at New York City's Standard Hotel that transformed the windows of 155 hotel rooms into a 20-minute light and fashion show. Or, the Missoni Doll, the 25-foot marionette that "blogged" for Target from its Missoni pop-up shop in Manhattan.

But even with the viral value and p.r. buzz, Target's typical fashion-conscious consumer living anyplace but New York or Los Angeles couldn't get up close and personal with the brand's activations. Let alone set foot in any of its hip and trendy pop-up shops. So the brand set out to bring its innovation to the masses... by taking them to the movies.

The resulting effort was called "Falling for You," an episodic Hollywood-style romantic comedy released online that enabled the viewer to shop while they watched. "Mad Men" director Phil Abraham directed the film and A-list actor Kristin Bell starred. In the film, Bell and her co-stars wore Target clothing and lived and

worked in sets filled with Target merchandise. As viewers watched the action online, they could simultaneously add items from the film to a wish list that was later funneled to Target.com for ordering. Like that pink tank top she's jogging in? Click! It's on your wish list. Need that throw pillow in her apartment? Click. It can be yours. The first-of-its-kind technology enabled viewers to shop from a sidebar without the pesky extra step of pausing or stopping the film. The brand calls it the first "shoppable" film. We call it a game changer.

Target premiered the final episode in the three-part series at a live event in New York City that was also streamed live online. Acrobats wearing fashions from the film performed aerial routines as they "fell" from the sky and bounced off the walls of the venue. The live stream was watched on more than 3,600 computers and mobile devices.

By the time Bell and her co-star fell madly in love (spoiler alert!), Target.com had earned over 63,000 site visits—50 times the site traffic for any Target event. The campaign generated over 387 million impressions and counted a measurable uptick in social media talk value. And while Target once again made a splash with its off-the-beaten-path approach to marketing, this time it truly changed the game, forever bridging the gap between aspiration (I want that dress my favorite celebrity is wearing) and purchase (I just bought the dress my favorite celebrity is wearing).



BEST LIVE+DIGITAL PROGRAM (B-TO-C)

CLIENT: Ford
CAMPAIGN: Escape Routes
AGENCY: Team Detroit



Last summer, six pairs of best friends set out across the country to compete in a series of challenges for a redesigned 2013 Ford Escape and \$100,000. But it wasn't just the fuel in their tanks keeping them on the road.

Consumers all over the country could go online to help their favorite team win weekly challenges through live chats, live streams and social media. These "virtual" teammates could win prizes of their own, too, for chatting, tweeting, recruiting, commenting, playing online games and participating in interactive challenges.

Each team was given a 2013 Ford Escape and marching orders to build an online following that could help them succeed. At a challenge in Miami, for example, each team had to live-stream with fans to help unlock their cell phones so they could receive a text message that led to their next challenge. The adventures were broadcast on Saturday nights on NBC and supported across the network's broadcast, mobile, print and digital channels.

By the time the last challenge had been accepted, Escape boosted its share of voice among small SUVs with 116 million tweets, 64 million Facebook impressions, more than 65,000 Facebook Likes and 3.4 million incremental user-generated video



views. The community-driven television show earned the century-old automaker its most successful pre-launch program to date—all thanks to the power of its fans, their friends and social media.



BEST LIVE+DIGITAL PROGRAM (B-TO-C)

CLIENT: Hyundai
CAMPAIGN: Re:Mix Lab
AGENCY: Innocean Worldwide



Hyundai's Re:Mix Lab was a series of one- to four-day events that went after Millennials with content-driven experiences that included tricked out cars, cutting edge speakers and an artifact retrospective called Exhibits in

Collaboration. Each event showcased three vehicles that had been modified to represent a lifestyle theme. The Music 2.0 Veloster Turbo, for example, featured a chrome exterior and a motorized touchscreen dj station on a large screen LCD TV that allowed consumers to deejay from the trunk.

Attendees enjoyed cocktails and hors d'oeuvres, live musical performances, keynote lectures and dj sets, all carefully curated to appeal to the local market and the Millennial mindset. Fourteen museum-quality displays comprised Exhibits in Collaboration, a series of static exhibits that showcased one-of-a-kind artifacts from collaborations in art, music and design, such as bottles from French dj David Guetta's collaboration with Coca-Cola. Guests could instantly share their experiences on Facebook through interactive RFID bracelets that could be scanned multiple times via easy access kiosks.



By the end of the brand's seven-city tour, 48,850 attendees told more than 23 million of their friends about their Re:Mix experience. Social media impressions increased nine-fold and while Re:Mix was in market, Hyundai realized its highest increase in Twitter volume to date.



BEST PRODUCTION OF AN EVENT (B-TO-B)

CLIENT: Starbucks

CAMPAIGN: Global Leadership Conference

AGENCY: Touch Worldwide



The organizers of Starbucks' Global Leadership Conference sure know how to cook up a meeting. Four years after hosting the inaugural Global Leadership Conference in New Orleans in 2008, Starbucks once again brewed a connection with the people who have the most impact on its business—the 10,000-plus store managers and regional managers (which it calls “partners”) who serve customers daily. Its objectives for the four-day conference, which took place last year in Houston, were straightforward: Create unforgettable experiences to reinforce the company's message of leadership across the business and inspire the team to take the next step on Starbucks' journey.

The event provided career development opportunities for attendees with opening and closing sessions that galvanized the company's strategy. It included hands-on community service, development sessions, pop-up experiences and a 400,000-square-foot experiential Leaders' Lab where the partners could immerse themselves in the history and future of the Starbucks brand. The audience skewed largely female (64 percent), early- to mid-30s, with an average of 3.5 years with the company.

Two general sessions at the Toyota Center bookended the four days. A theater-in-the-round concept engaged the audience with guest speakers, two 9,500-plus coffee tastings (distributed in under six minutes!), keynote speeches by historian Dr. Nancy Koehn and the Reverend Calvin O. Butts, multiple appearances by ceo and chairman Howard Schultz and a performance by Grammy Award winner Alicia Keys.

The massive Leaders' Lab in the adjacent George R. Brown Convention Center explored the complex situations, required

knowledge, perspectives and interactions that make up a manager's daily life. The Lab used analog, digital media, hands-on and interactive experiences to celebrate the brand and engage attendees. The development sessions served as deep dives into selected content experienced in the Leaders' Lab, or for those who had not yet attended their Lab session, acted as a primer for the content they would see applied in the Leaders' Lab.

To reinforce the message that Starbucks is a company that cares about its communities, attendees participated in daily activities helping to rebuild the 5th Ward of Houston and in an exercise in empathy and awareness called “In Their Shoes,” which gave them a deeper understanding of their customers, their partners, their peers, their leaders and their communities. In an effort to have a meaningful impact on local business, attendees were bussed to local restaurants for their evening meals.

On the last day in the Discovery Green Park adjacent to the Convention Center, the “Party on the Green” was a whirlwind of experiences that included food trucks, an art walk and craft fair, multiple stages with entertainment from country, rock and blue grass to Top-40 cover bands and the return of DJ Tina T, who rocked the General Session earlier that day. The event capped the conference and allowed participants to relax, connect and talk about an amazing and meaningful conference experience.

Starbucks received overwhelming input from partners, including thousands of commitments written, constructive participation at the “Problems are Good” exhibit in the Leaders' Lab, packed Development Sessions and sheer enthusiasm. The coffee was pretty tasty, too.



BEST PRODUCTION OF AN EVENT (B-TO-B)

CLIENT: Toyota
CAMPAIGN: U.S. National Dealer Meeting
AGENCY: Kaleidoscope Productions



Toyota was ready last September to celebrate after three difficult years marked by the recession, a recall and the Japanese earthquake and tsunami, and every element of its national dealer meeting, from the set design, to the films, the speeches and the entertainment did just that.

The ever-changing set, designed by Emmy-award winner Steve Bass, was comprised of projectable architectural surfaces spanning 125-feet wide and 40-feet high. 3D video mapping created by Moment Factory, famous for Madonna's 2012 Super Bowl Halftime show, was projected onto the set via 24 individually programmed Barco Video projectors using proprietary software. The result was a constantly changing visual feast of dynamic and uniquely dimensional video animations designed for every moment of the show, from speaker looks, to car reveals, to entertainment. Two 40-foot water curtains were programmed with graphic imagery as well.

The meeting, which took place on 9/11, opened with a video about the rebirth of One World Trade Center in New York City and featured the reveals of concept vehicles as well as a film about dealer philanthropy. The Reveal Show included the production

models of the new Avalon and Rav4. Other highlights included a film about the new Toyota Avalon starring Julianna Margulies and Josh Lucas; surfer champion Brett Simpson starred in a film about the Rav4. Actress Sofia Vergara hosted the show, which featured music throughout performed by Michael Bublé.

The meeting received a 100 percent approval rating. Dealers were inspired, and Toyota's sales have continued to surge. Recession? What recession?



BEST PRODUCTION OF AN EVENT (B-TO-B)

CLIENT: General Electric
CAMPAIGN: Minds + Machines 2012
AGENCY: Manifold



GE's one-day conference brought together Fortune 500 CEOs, thought leaders, C-level executives, academics, journalists and its top customers, but the real star of Minds + Machines 2012 had to be the 22,000-pound GENx jet engine.

With the engine situated center stage, attendees were invited to explore the industrial venue of Dogpatch Studios in San Francisco's Dogpatch neighborhood. The space fostered an intimate discussion around the Industrial Internet—the open, global network that connects machines, people and data to transform the way the world builds, powers, moves and cures. The meeting featured keynotes and panel discussions by GE ceo and chairman of the board Jeff Immelt; Marc Andreessen, co-founder and general partner at Andreessen Horowitz; Chris Anderson, editor-in-chief at *WIRED*, and others, as well as snacks, lunch and breakout sessions. Between sessions attendees could walk up and examine the engine.

More than 300 attendees came to the event, which generated positive media coverage from Bloomberg, *Business Week*, *Forbes*,

ZDNet, GigaOM and others, and provided a unique setting for GE customers to engage in the Industrial Internet. The third floor of the space, with its sweeping views of the Bay Bridge and San Francisco cityscape, wasn't too shabby either.



BEST EVENT ENVIRONMENT (B-TO-B)

CLIENT: Audi

CAMPAIGN: Dealer Meeting

AGENCIES: Schmidhuber+Partner, KMS BLACKSPACE, HAGEN Invent



The motto for Audi's dealer meeting was "way ahead," a message that communicated Audi's leadership in technology and design. But as far as events go, the meeting itself was "way ahead," too. The three-week meeting encompassed four venues in Copenhagen and the south of Sweden. Nearly 4,000 Audi dealers and importers arrived in 18 waves and stayed for two-day periods. The attendees came from 80 countries to learn about products and vehicles from the extended Audi A3 family.

Known as the cultural and government capital of Denmark, as well as a trendy fashion and design center, Copenhagen provided an ideal backdrop for the year's largest event for Audi dealers. Arrivals were welcomed at the "Audi Welcome Lounge" in the exclusive Lauritzen royal terminal of Copenhagen's airport. Then they were whisked in Audi A3s over the nearly five mile-long Oresunbridge to Sweden and on to the Sturup Raceway where they took a turn behind the wheel of the sporty Audi S. That evening the excitement continued on the Audi Pier with an artistic performance that highlighted the Audi A3 line-up.

Located in the center of the city adjacent to the Royal Danish Playhouse, Audi Pier was a temporary structure specially constructed for the dealer meeting. Its dynamic façade enclosed the building near the main entrance like a hull, forming a geometry that levitated above the base of the stairway and accentuated the entrance. The free form made of planar surfaces

formed a contrast in color and geometry to the rest of the building, which was situated below like a bolt. The access stairway, which also functioned as a sitting area, formed a base for the "pier" and at the same time formed the lower rim of the "hovering" façade hull. Audi Pier offered a shop and exhibition area that was open to the public and space for 250 guests on each of the 19 evenings as well as the closing business meeting.

The show area for the evening function featured an artistic staging of the extended Audi A3 family. On a stage nearly 100 feet wide, 15 dancers and musicians presented the individual representatives of the A3 line-up in a mixed-media choreography that showcased each vehicle in dance, music, film and sound, according to its particular characteristics. Four conveyor belts were integrated into the stage to move performers and objects in opposite directions and create unexpected dynamics.

On the second day the experience continued throughout Copenhagen where its urban style resonated with Audi's future-oriented lifestyle and design capabilities. Also known as the "Green capital of Europe" for its ecological innovation, the location once again reinforced Audi's "way ahead" theme, this time when it comes to sustainability. Attendees took a spin around the city on e-bikes and test-drove the Audi A6 hybrid.

According to their feedback, the dealers were fascinated and impressed with Audi's big show, overwhelmingly approving the music, the dancers, the choice of venue and, of course, the cars.



BEST EVENT ENVIRONMENT (B-TO-B)

CLIENT: JCP
CAMPAIGN: Analyst Event
AGENCY: Star



To set the stage for the JCPenney analyst event, its organizers had to move faster than shoppers at a Black Friday sale. The initial site visit occurred in mid-December 2011, and the install for the Jan. 25-26 meeting began four weeks later. Their efforts resulted in a total event footprint of 74,000 square feet, which included spaces for a theater, cocktail party, registration, VIP and work tents, media, production and catering. Thousands of guests—reporters, analysts, vendors and retail celebrities—viewed the presentations and attended the party, as well as their competitors and their customers. The message was broadcast live to the web as well as the corporate office.

It was a surprising transformation of the decaying shell of a pier floating over New York's Hudson Bay. No one would ever guess the clean, contemporary space a few weeks earlier had been a freezing, dark space with sloping floors, permit restrictions, conflicting unions and no functional utilities. The narrow pier was built from the back forward, making planning deliveries and vendors appropriately a critical part of the process. The team went through 145,000 pieces of sheet material and 600 gallons of white paint. With workers on the pier in January

weather, thermal clothing was necessary for warmth until there was enough structure for generators to create and capture the heat. The end result featured a 13,000-square-foot theater fully rigged with light gear and projectors and a 16,000-square-foot cocktail party room for a spectacular experience for attendees. We'll buy that.



BEST EVENT ENVIRONMENT (B-TO-B)

CLIENT: American Express
CAMPAIGN: OPEN Business Lounges
AGENCY: Momentum Worldwide



American Express OPEN is the division of American Express dedicated to helping small business owners do more business. Its American Express OPEN Business Lounges at trade shows generate business for American Express, too.

The Lounges are designed exclusively for American Express Cardmembers looking for a place to host a quiet business meeting, network, connect with the office or just relax away from the hustle and bustle of the trade show floor. They are designed to raise brand awareness, highlight the benefits of membership, reach new prospects and represent the American Express brand. Guests can enjoy coffee and complimentary snacks sourced exclusively from OPEN Cardmembers. They can log into password-protected Wi-Fi and can use free laptops and printers. LCD monitors play cable news, OPEN messaging or sports. So far there are three flagship OPEN Lounges: Jacob Javits Convention Center (New York City), McCormick Place (Chicago) and the Las Vegas Convention Center, with plans for more.

Customer response has been overwhelmingly positive—many have said that being able to use the space for meetings has

earned them clients. The Lounges have opened conversations with prospective customers for American Express, too. Following its opening at CES, year-over-year new sales performance improved by 30 percent.



BEST OLYMPIC ACTIVATION

CLIENT: Coca-Cola Co.

CAMPAIGN: London 2012 Olympic Activation

AGENCY: ignition



The world's most powerful brand continues to redefine what a brand experience is, what it can achieve and how sponsorship can connect with audiences and drive sales. Coke. Is. It. We're. Not. Kidding.

The company's Olympic activations have always been the stuff that marketing textbooks will one day include, but last summer's program surrounding the London Olympics took it all to a new level—even other global top sponsors were caught sobbing when they saw the Coke elements roll out.

The campaign, dubbed Move to the Beat, was designed to connect with the youth market using the only global language understandable by every consumer: music. Mark Ronson and British pop star Katy B were commissioned to create an exclusive Olympic anthem called "Anywhere in the World." The song became the foundation of Coke's activation, heard along the Olympic Torch Relay, downloaded around the world via the web and from Coke apps and heard and seen on extensive above-the-line media flights.

It all began with a Future Flames initiative that used localized experiences (including 61 branded concerts and five full-market metro events) and social media to search for 1,500 Future Flames—inspirational youths that would carry the historic torch on a 70-day Olympic Torch Relay. The move essentially turned the long-running Torch Relay into a crowdsourced traveling experience that bumped retail sales by 270 percent.

The Future Flames initiative also began a search for young designers to concept and design what would become the most influential brand pavilion in sponsorship activation history: The

Coca-Cola Beatbox—an imposing, provocative structure in its iconic red and white colors (and lack of exterior branding). It dominated Olympic Park and stood apart from the other brand pavilions. But once fans stepped up close, they could see that this was no mere House of Coke. It was a musical instrument, an evolving soundscape, made of more than 200 cushions on its façade, 40 of which were triggered by proximity and touch. The consumers themselves controlled the environment. Visitors could literally "play" the pavilion.

All around Olympic Park, "Move to the Beat" teams of 25 actors and dancers interacted with consumers using several surprise and delight activities. And Coke shared the Olympic love by including Powerade in its sponsorship. The energy drink used the Games to connect its brand with Olympic athletes inside the exclusive Athlete's Village compound (resembling a small college campus).

From media efforts and bottler communications to promos, in-store and of course, the Olympic Torch Relay, no sponsor activated the Olympics like Coke did. More than 150,000 people wound their way through the Beatbox, where they spent more than an hour interacting with the structure, which is amazing given the excitement of the Olympic Games going on nearby. Its impressive design and lighting drew the eyes of more than three million passersby. It generated more than 160 media articles within Great Britain alone, garnering 83 million impressions. Ninety-six percent of those articles were accompanied by images of the Beatbox in overwhelmingly positive coverage. Its social reach exceeded 13 million impressions, including more than 4,000 tweets directly referencing the pavilion.



BEST OLYMPIC ACTIVATION

CLIENT: Cisco
CAMPAIGN: Cisco House
AGENCY: George P. Johnson



With a design that will forever change b-to-b hospitality, a structure that will send creative directors to rooftops around the world and presidential-level security (hey Nancy Neipp, they almost didn't let us in) Cisco House was, in some ways, just as trendsetting as this category's winner. The two-story, semi-permanent 20,000-square-foot structure—with excellent sustainability credentials—was built above Europe's largest urban shopping center, offering incredible views across Olympic Park to the main stadium. The goal was to show current and prospective business customers "not what Cisco makes, but what Cisco makes possible," one staffer told us.

The lower floor housed flexible meeting spaces equipped with state-of-the-art presentation technology as well as Cisco's own TelePresence video conferencing capabilities. From a first-class, hotel-style reception, guests enjoyed a walk-through featuring motion-sensing technology that expressed Cisco's role in the 2012 Games. An interactive London skyline and Augmented Reality experience brought the city to life and explained Cisco's role in transforming organizations there and beyond.

The heart of Cisco House was the Business Transformation Experience, which took guests on a journey through the London

Underground to see diverse businesses transformed by network technology. 3D projection added depth and excitement to the experience before guests disembarked along an "Innovation Tunnel" that connected to a 360-degree theater where they were surrounded by the potential of technological advances just beyond the horizon. Cisco House impressed media and industry peers, as well as the guests. One client called it "a marketing dream come true" and business pipeline, customer conversion and lead thresholds all went up... through the roof (we had to).



BEST OLYMPIC ACTIVATION

CLIENT: Procter & Gamble
CAMPAIGN: P&G Family Home
AGENCY: GMR Marketing



P&G's Family Home was like a big, warm group hug to Olympian moms. As part of the P&G Thank You, Mom campaign, the company enhanced the experiences of moms attending the 2012 Olympic Games to watch their children compete and provided a gathering place for athletes, families and friends. The Home, which consisted of three spaces—Global, U.S. and Canada—offered meals, comfortable seating areas, TVs, an internet café, hospitality desk, assistance with local information and more. Global and U.S. Family Homes were located within the same venue; the Canada Family Home was part of the overall Canada House.

Individual brands activated in "rooms" within the Family Home. Among them: Pampers Playground, a private changing area with Pampers product, toys and books; P&G Salon, a space offering makeup, hair and pedicures with Covergirl, Olay, Pantene, Secret, Venus and Clairol products; and The Gillette Clubhouse & Grooming Lounge, a game lounge and hang space with services for men.

The Global/U.S. Family Home offered more than 10,000

services to guests, washed close to 80,000 pieces of clothing through its Tide/Ariel services and executed 80 special events. Overall, P&G achieved an 11 percent campaign message recall compared to four percent by all other Olympic sponsors.



BEST USE OF GUERRILLA/STREET MARKETING

CLIENT: Columbia Sportswear

CAMPAIGN: Omni-Heat Activation

AGENCY: Periscope



Omni-Heat is a thermal technology used in Columbia Sportswear jackets, tights and gloves that keeps the wearer warm in cold weather—and we hope the brand ambassadors were wearing it as they accompanied Columbia's Barista Bike through the chilly streets of Chicago, Minneapolis, Portland and Seattle. The brand rolled out the Bike to create a mobile consumer activation that would increase brand awareness and ignite excitement around Omni-Heat, while driving traffic to brand retail stores. So off it went, from urban settings to the ski slopes.

Playing off Columbia's Omni-Heat tagline, "Your body makes heat. Use it," the Barista Bike campaign was developed to connect with consumers on the street. The Bike was built with a hot-water heater and spigot, and a light box feature on all four sides to illuminate graphics. For cold weather interactions, it was outfitted with thick snow tires and large glowing Columbia-branded ice cubes to help draw attention. As an additional draw, the base and canopy of the bike were equipped with LEDs to glow at night, bringing to life the reflective properties of Omni-Heat silver lining, which reflects body heat, and drawing in curious onlookers. And, yes, the brand ambassadors wore Omni-Heat apparel as they spoke to the warming properties of the technology and the variety of styles and Columbia products in which it is found. Since the Barista Bike was mobile, brand ambassadors could take advantage of key times and locations for maximum interactions.

Brand ambassadors messaged the Omni-Heat technology

while visitors prepared their cup of cocoa or cider. For those passing by more quickly, cocoa-on-a-stick provided a sweet take-away. People also received a light stick, which glowed when it was brought to the store and placed under a special light to reveal their discount or Columbia gift.

For pedestrians in high-traffic locations during the fall months, a warm cup of hot chocolate or cider was a perfect enticement to engage them in a conversation about the product. The bike featured plenty of beverage add-ons including cinnamon, nutmeg, spices and marshmallows to customize orders. All the beverages were served in a warming sleeve that sported the recognizable Omni-Heat silver dot pattern.

The activation made additional appearances at three U.S. Freestyle Ski events in Lake Placid, NY; Deer Valley in Park City and at Heavenly Ski Resort in Utah; and at the City of Lakes urban ski event in Minneapolis. At the Freestyle championships, brand ambassadors passed out complimentary shots of warm cider and store-driver coupons made with thermochromic ink, which only revealed a discount when they were warmed up, either through rubbing, steam from a hot beverage or warm breath. It was a fun way to play off the "You make heat. Use it." tagline and reward consumers for participating.

The campaign exceeded Columbia's objectives for brand interactions, number of store drivers distributed and increased traffic and sales. It was a fun way to engage with consumers and extended the reach of the program in an efficient way. Very cool, er, we mean, *hot*.



BEST USE OF GUERRILLA/STREET MARKETING

CLIENT: SodaStream
CAMPAIGN: Unbottle the World Day
AGENCY: Eventive Marketing



Unbottle the World Day arose out of a dispute between SodaStream and Coca-Cola about an environmental “cage exhibit” that SodaStream created in South Africa to highlight the number of bottles and cans that an average family throws away in five years. SodaStream ignored Coke’s request to remove its products from the exhibit and launched Unbottle the World Day to rally support against beverage packaging in New York City.

Throughout the day, brand ambassadors dressed as protestors called on citizens in high-traffic areas to send a virtual message in a bottle to Coca-Cola, alerting them to the ecological impact of their packaging. Along with pedi-cabs that showcased the cage exhibit, the brand ambassador-protestors dressed in branded t-shirts and carrying picket signs, marched through the streets and distributed literature. The movement also unveiled 20 new cage exhibits around the world and other social media activities and called on the United Nations to establish a “Bottle-Free Day” as an international observance.

To encourage turnout throughout the day, SodaStream sent out passwords on Twitter and awarded free SodaStream

machines to the first people to find the protestors and say the right password. Five machines were awarded, demonstrating that the public was paying attention to the Twitter feed. The actress Rosario Dawson met the “protestors” in Times Square and posed for pictures with fans.

For each Facebook message sent, a real used bottle was collected from a landfill and sent back to Coca-Cola. SodaStream achieved more than 200,000 “likes” on its main Facebook page.



BEST USE OF GUERRILLA/STREET MARKETING

CLIENT: Beats by Dre
CAMPAIGN: #showyourcolor
AGENCY: Aerva



A Times Square takeover in New York City for Beats by Dre’s #showyourcolor campaign gave passersby the chance to become instant celebrities with their photo shown on multiple billboards surrounding the famous landmark.

Anyone walking by could see a structure in the middle of Times Square that housed six photo booths. People had their photo taken wearing the stylish headphones. A Pic2Screen application received all the submissions and automatically placed the Beats logo colors and the user’s single-word caption, then displayed the photos on 12 panels of the American Eagle and two giant Clear Channel Spectacular billboards, as well as six smaller displays on the ground in Times Square. The system automatically scheduled real-time, user-generated content on the three billboards, and created enough randomization in display of the photos to create an enthralling, urban space that was consistent with the energy of the Beats brand and the #showyourcolor campaign. Its moderation engine ensured quality control of what was shown on these large public displays.

Photo submissions were non-stop throughout the day and crowds gathered to see their photos appear on the billboards surrounding the area. It not only took over Times Square, but went much wider through social media.



BEST MOBILE MARKETING PROGRAM

CLIENT: Cinemax

CAMPAIGN: Strike Back Special Ops Challenge

AGENCY: Omelet



Ever wonder what it's like to be an elite warrior? The Strike Back Special Ops Challenge offered an immersive experience that let people step into the world of a secret special ops military branch similar to the one in the Cinemax series "Strike Back." Housed in the back of a massive 18-wheeler, the experience created a realistic Special Forces training mission complete with flickering lights, digital targets and the sounds of war. The activation traveled to the NASCAR Sprint Cup series in Atlanta and Chicago.

As race fans arrived, they were faced with a military-style training facility with actors dressed in fatigues, camouflage tents and the sounds of helicopters, sirens and explosions from inside the secure truck. Drill sergeants recruited those in line to participate in push-up drills, awarding winners with "Strike Back" Season One DVDs and branded premiums.

The truck, once expanded, created a 53-foot by 25-foot course featuring three realistic military tactical training rooms, each outfitted by military training simulation experts. In groups of two, participants wearing tactical vests and SWAT helmets and carrying realistic guns equipped with a targeting laser and magnetic "kick" system moved through the course as quickly as possible while taking out all the targets. Once the sergeants got the "all systems go" from the mission commander watching the course via night vision cameras from a hidden room, participants entered the first room.

The truck was outfitted with 16 networked military laser

targets, both pop-up and stationary, shaped as a human silhouette with specific laser marks in the head and chest areas. Once the mark sensed a laser strike, the silhouette would fall backwards and deactivate, giving participants an authentic training experience similar to those in the Special Forces.

While the participants ran the course, their data was recorded in real time and on a Ballistic Report that measured elapsed time per room, number of shots fired and their accuracy percentage. After completing the course, attendees posed for a photo, surrendered their gear and compared Ballistic Reports with their partners to see who was the better shot. They also received their reports via email and were encouraged to share them digitally on the spot.

Outside the truck, a Command Center housed in a 10-foot by 10-foot tent dressed in camo netting and military props featured six flat-screen TVs that played footage from season one, trailers for season two and a live night vision feed of participants running the course inside the truck. An adjacent green-screen experience gave participants the option of being placed in one of two key scenes from the show, repelling out of a helicopter or running from an explosion, placing them in the shoes of their favorite characters.

The Strike Back Special Ops Challenge engaged with its target in an authentic and interactive way. It achieved more than a million total event impressions, including 577,725 social media impressions and nearly 17,000 total event engagements. Even actual Army sergeants visited the event to see who could outrank whom.



BEST MOBILE MARKETING PROGRAM

CLIENT: 7-Eleven
AGENCY: Mobile Oval
AGENCY: RALLY Marketing Group



Whether they were for Obama or Romney, coffee drinkers around the country got to cast their vote in the 7-Eleven Mobile Oval, a cross-country tour that optimized coffee sampling and challenged coffee drinkers to see if they could predict the outcome of the 2012 presidential election.

The coffee drinkers voted by choosing either a blue (Obama) or red (Romney) cup. To deepen the engagement, after passing through a "metal detector" and being scrutinized by a "secret service agent," guests were invited to enjoy a cup of coffee at a replica of the famed Oval Office desk, just like the president might do. A "press aide" greeted guests and piloted them to their seat behind the desk, which was complete with a "red phone" and a backdrop of the Oval Office.

Guests received a commemorative digital photo that was digitally framed, branded and automatically uploaded to their social networks, and sent to their email for further sharing. The photos also were immediately uploaded to the 7-Eleven Facebook page. They also received a commemorative coffee tumbler that they could refill numerous times for 99 cents at their local 7-Eleven.

By voting with their coffee cups, participants in the engagement did, indeed, project the outcome of the election as the blue Obama cups were chosen over red Romney cups by a comfortable margin. This garnered considerable press online and in print. The sampling goal was attained and social sharing of the photo engagement exceeded expectations. That gets our vote.



BEST MOBILE MARKETING PROGRAM

CLIENT: Medtronic
CAMPAIGN: Catalyst Mobile Education Center
AGENCY: Performance Marketing Group



It's common practice for doctors to go away to medical school to receive their training. The Catalyst Mobile Education Center, a fully functional mobile campus where surgeons learn the latest techniques and utilize the most advanced Medtronic technology actually comes to them.

Catalyst Mobile Education Centers travel throughout the U.S. to hospitals, orthopedic clinics and teaching universities to instruct surgeons and doctors in the proper utilization of Medtronic spinal tools and devices. The multi-functional trailers create a fully equipped mobile campus complete with cutting edge procedural/anatomical labs, conference areas, a restroom and four changing areas where doctors can prepare for lab work.

One trailer houses the conference areas and a state-of-the-art audio-visual system that features a 60-inch flat-screen monitor and two 40-inch monitors that can be used for meetings and demonstrations. The second trailer showcases six workstations with laboratory space to accommodate up to 60 surgeons at a time and is equipped with instrumentation,

fluoroscopes, surgical and navigation systems and more.

The Catalyst Mobile Education Center has become an essential program in introducing new products, technology and treatments to surgeons nationwide in a real-life situation, and plans are in the works to add four units... just what the doctor ordered.



BEST ACTIVATION OF A SPORTS SPONSORSHIP

CLIENT: Hyundai
CAMPAIGN: Show Your Loyalty
AGENCY: Advantage International



How do you engage thousands of football fans heading into the stadium with anything but cars on their minds? For Hyundai, the solution was to “outfan” the fans, to be totally on their “super fan” wavelength and link the fans’ home team loyalty to Hyundai’s No. 1 owner loyalty ranking.

Knowing that the passions of college football fans are deeply tied to their home teams, the brand negotiated local college football sponsorships in 25 markets across Hyundai’s regions. Sponsoring 25 teams, from Alabama, Oregon and Ohio State to Georgia, UCLA and Michigan, Hyundai’s loyalty message and prominent team branding created powerful connections at 153 home games, generating more than a million on-site impressions.

In the 25 sponsored markets, crowds heading for the stadium near Hyundai’s FanZone saw an environment filled with home team colors, graphics and spirit, with eager fans tossing footballs and trying to score in a Plinko touchdown game. Two Hyundai vehicles held center stage in the FanZone—a sporty Veloster Turbo and the Santa Fe, which was customized as the ultimate tailgater, with turf green interior, pigskin seats, built-in barbecue and artificial turf carpeting.

At virtually every game, the Hyundai Loyal Fanzone was the most popular activation in the corporate tailgating area, with other sponsors happily “drafting” off the crowds. It was the focal point for Hyundai’s celebration of home team fandom and the loyalty of Hyundai owners. The space buzzed with football-themed games, Hyundai vehicles with team branding, fan photo

ops and team- and Hyundai-branded giveaways like hats, t-shirts, sunglasses and rally towels.

Extending beyond on-site activations, every FanZone activity fed social media through RFID. Whenever visitors swiped their RFID key chains, they earned another chance to win an all-new Santa Fe. Plus, every swipe sent a FanZone-themed update to Facebook, generating more than 2.5 million Facebook impressions over the duration of the campaign.

To connect with the upscale fan segment, the brand activated 12 alumni tailgate gatherings, reaching 11,000 alumni fans with premium Hyundai vehicle displays and team-branded gifts. “Love your Team. Love Your Car.” showroom kits for 300 dealerships near the universities, along with team-branded signage, life-size mascots and showroom media helped turn dealerships into Home Team Tailgate Parties.

In addition to extensive branding inside the stadiums, Hyundai made a halftime splash with the internet sensation “Dude Perfect,” a group of online sports stuntsters who starred in a halftime video featuring the Hyundai Santa Fe and amazing football trick shots on, in and around the vehicle while it sped across the gridiron. During the season, the video earned more than 1.9 million in-stadium fans and 730,000 YouTube views.

Based on 9,460 survey responses, 78 percent of respondents declared that their opinion of Hyundai had improved after visiting the FanZone activation; 91 percent said they were “very” or “somewhat likely” to consider purchasing a Hyundai vehicle. And nearly 11 percent asked to be contacted by a Hyundai dealer.



BEST ACTIVATION OF A SPORTS SPONSORSHIP

CLIENT: Allstate
CAMPAIGN: College Football Program
AGENCY: Octagon



Allstate scored with college football fans via a multi-pronged marketing plan that connected with its target demographic, positioned agents as hometown heroes by rewarding current customers, communicated product messaging and developed better cross-sell lead generation. This year, Allstate expanded its Good Hands Net program, one of the most visible programs in college football, to include 75 schools, four conference championships and the Allstate Sugar Bowl. As part of the campaign, Allstate's netting was placed behind the field goal posts at each stadium. The brand also donated \$300 for each successful kick and \$100 for each extra point toward the school's general scholarship fund.

On-site activations included a season-long sweepstakes dubbed the Allstate 60 Seconds of Mayhem that sent two randomly selected fans to the 2013 Allstate Sugar Bowl where they competed to kick the most 25-yard field goals in 60 seconds. A traveling Allstate Tailgate Tour offered fans the chance to test their football skills through a variety of interactive games.

Allstate's consumer-facing activations generated 88,600 leads for its agents. The college football platform also served as a useful tool for entertaining VIP guests, including 320 who were

hosted at the Allstate Sugar Bowl, where a community event featured kids from numerous YMCAs and guests enjoyed a New Year's Eve Gala and Pre-Game party. The Allstate Fan Fest presented nightly concerts by Huey Lewis and Grammy-nominated band FUN. The FUN. concert was live-streamed on Allstate's Facebook page, and fans tweeted throughout the performance by using #AllstateFanFest. Fun, indeed.



BEST ACTIVATION OF A SPORTS SPONSORSHIP

CLIENT: Pantech
CAMPAIGN: Dew Tour Events
AGENCY: CSE



The Pantech Experience at last year's Dew Tour was almost as busy as the six action sports athletes it sponsored. Pro athletes signed autographs, participated in photo ops and shared social media posts on behalf of the mobile phone brand, which was the official handset sponsor of the Tour. They also hosted daily installments of Pantech TV and short webisodes focusing on different happenings at the Dew Tour, which took place in Ocean City, MD; San Francisco and Breckenridge, CO.

Pantech's 50-foot by 50-foot Festival Village structure was a multi-station, interactive experience. Fans checked into each station via a Pantech wireless smartphone or tablet. Activities included a social jukebox that managed a custom on-site playlist, a dunk tank that demonstrated the waterproof capabilities of the Pantech Element tablet, photos of fans with the Dew Cup on official tour podiums and a prize station for fans who completed the activities. Attendees could demo Pantech's wireless device portfolio at a product demo bar, which had Pantech Elements connected to flat-screen TVs overhead for playing games. They could also charge all types of wireless

devices in a charging locker.

Nearly 70 percent of the 28,000 attendees participated in all four interactive stations; 15 episodes of Pantech TV engaged fans through social media and its YouTube channel received 14,000 views.



BEST ACTIVATION OF AN ENTERTAINMENT SPONSORSHIP

CLIENT: Ford

CAMPAIGN: Destination Escape at Bonnaroo

AGENCY: Team Detroit



The Bonnaroo Music and Arts Festival last summer was hot, but Ford's Destination Escape was cool, and not just because the air conditioning offered attendees a welcome escape from the high temps. Destination Escape offered a meaningful on-site experience where people spent time with Ford on their own terms.

More than 80 percent of the U.S. population lives within a one-day drive to Bonnaroo and for that reason most attendees drive there. With that in mind, Ford's celebration of the road trip to Bonnaroo was a seamless fit, showcasing how urban meets road adventure and embodying the brand message for the Ford Escape. The activation theme, Destination Escape, allowed Ford to highlight Escape's fuel economy message and technology features. All messaging amplified the theme of a "One Tank Escape" (approximately 450 miles).

Ford worked with Bonnaroo to create the largest integration between a live music event and social media in history. In lieu of hard tickets, attendees received RFID-enabled bracelets for ticketing, security and social benefits. Ford's support of Bonnaroo began months before the festival through co-branded creative promoting the lineup announcement and ticket distribution. Ford powered the rollout of the RFID wristbands and drove pre-registration with a variety of prizes, including VIP tickets, exclusive content and the 2013 Ford Escape.

Upon registering, festival-goers could connect to Facebook, allowing them to swipe their wristband at the 22 custom-built check-in and photo stations, all powered by Ford. Each swipe posted a Facebook message noting the attendee's activity. For

each performance checked in, the set list posted as a Spotify playlist on the attendee's wall, allowing Facebook friends to listen to songs from the actual performance. Ford's presence on Fuse, the music TV network, also supported the Ford Escape with promos and billboards and engaged a larger base of consumers beyond the event to promote the Escape and Ford's support of music and festivals.

Ford's Destination Escape footprint was one of the RFID destinations for consumer check-ins. Besides the charging stations and A/C, Ford scheduled musical performances in the space throughout the day. It provided custom screen-printed t-shirts and had a photographer capture content positioned as "Destination Post Cards" that were later posted via Ford social channels and amplified further through consumer social networks. Street artists transformed the tent's exterior by bringing Destination Escape to life via murals representing the road to Bonnaroo through the eyes of the Escape. At the end, attendees were given the opportunity to "Escape" from Bonnaroo with a physical piece of art cut from the larger mural.

Post-event, Bonnarooians received an email that included information about their experience based on their social habits via RFID check-ins. The vehicle award winner also was chosen during post-event follow-up, and Ford's activation space was further amplified through Ford and Bonnaroo channels.

The results were pretty cool, too: 90 percent of attendees pre-registered their wristbands and half connected them to Facebook. Attendees checked in more than 250,000 times and posted 20,000 photos via RFID-enabled photo kiosks.



BEST ACTIVATION OF AN ENTERTAINMENT SPONSORSHIP

CLIENT: Pepsi-Cola Co.
CAMPAIGN: Flavor Auditions Tour
AGENCY: PGW Experience



While the contestants on “The X Factor” were battling it out on stage, four newly created Pepsi flavors were vying behind the scenes to be selected as the Pepsi with the “X Factor.” As a returning sponsor of the show, Pepsi wanted deeper product integration and greater brand awareness through organic, in-show participation and earned media coverage. Key retail partners supported the brand’s call for more airtime, utilizing their massive distribution network to reach millions of consumers and leverage on-air requests aimed at the show’s creators.

The resulting Flavor Auditions Tour paralleled the storyline of the actual show and played out on air in the opening episodes of the season. The four flavors were housed in a tricked-out Pepsi truck that was routed to retail locations for consumer events and followed by visits to the show’s open auditions. The voting process was set up as a head-to-head competition with a built-in touchpad selection process that tallied votes on a visible scoreboard where onlookers could see which flavor was in the lead. An official “X Factor” recording studio was built into the mobile unit, setting the stage to bring an authentic show

audition experience directly to consumers around the nation. At the final tour stop, The X Factor’s celebrity judges revealed the winning flavor on air, resulting in massive exposure and millions of media hits surrounding Flavor Auditions events.

While short-term sales gains are to be expected with limited-time offer products, the Flavor Auditions Tour spurred the growth of the overall trademark brand equity and value and reinforced Pepsi’s position in the pop culture realm.



BEST ACTIVATION OF AN ENTERTAINMENT SPONSORSHIP

CLIENT: Farmers Insurance
CAMPAIGN: Dream Wedding at the Rose Parade
AGENCY: Culture Shop



As if getting married weren’t stressful enough, imagine getting hitched atop the Farmers Insurance “Love Float” during the 2013 Tournament of Roses Parade, an iconic event watched all over the world. A 54-year parade sponsor, Farmers wanted to do something different to drive awareness and consideration, and to showcase that big life changes, such as marriage, are some of the best times to evaluate insurance needs.

In September, Farmers launched a social media contest to find the special couple. A panel of judges selected four couples from hundreds of entries. Voters chose their favorite over a two-week period on the Farmers Insurance Facebook page and at farmers.com/lovefloat, with over 10,000 votes cast.

The Farmers site became a wedding hub where fans followed the couple’s tweets and posts and participated in polls on the bride’s dress, her hairstyle, colors of bridesmaid dresses and other topics. The parade-day wedding was replayed on the “Today” show and shared in the Associated Press, in addition to hundreds of local news programs and

social media channels.

The effort achieved a 116 percent lift in brand consideration and a 105 percent lift in brand affinity among people who recalled the float. No word on the honeymoon.



BEST ACTIVATION OF A CAUSE SPONSORSHIP TIE-IN

CLIENT: Unilever

CAMPAIGN: AXE Showerpooling

AGENCIES: Matter Inc., Edelman



Remember the old adage, Conserve Water, Shower with a Friend? It's been updated by AXE, the Unilever brand that targets young men ages 18 to 24. It's now AXE Showerpooling, which is kind of like carpooling only instead of multiple young people in cars, it involves multiple young people showering together.

The campaign was developed using insights derived from proprietary research conducted by Edelman that determined Millennials are 69 percent more likely to consider a brand's social/environmental commitment when deciding what products to buy. They are also 83 percent more likely to trust a brand if it is socially and environmentally responsible. Taking cues from a creative idea produced for AXE in Canada in 2010, the brand developed a fully integrated marketing campaign that brought the idea of showerpooling to America. Simply put, the campaign encouraged college students to save water by showering together. The program focused on Axe's commitment to water conservation while engaging college students with practical tips and resources they could use to make an impact on the issue in their local communities.

AXE brought the Showerpooling experience to college campuses via a 10-market tour that included sampling, a distribution strategy for water-efficient showerheads and a celebrity media launch event on the University of Southern California campus. Sixty-, 30- and 15-second spots on TV and the Internet rounded out the campaign.

While the hero product was AXE Shower Gel, the real hero of the campaign needed to be the water conservation message. The brand grounded the work in research and water conservation tips from Unilever's sustainability division and the Alliance for Water Efficiency. Games and activities engaged the students and encouraged them to take AXE's pledge to save water.

A data capture tool collected email addresses during the campus activation and sent the students an email containing a link to take the Showerpooling Pledge on AXE's Facebook page. The online campaign included content from the college tour and an opportunity for AXE fans to engage with the program, further amplifying the experience beyond the tour. College market research determined the final route, combining data on drought-stricken cities with insights on university campuses and markets that would be most receptive to the Showerpooling experience. These insights also informed the overall campus experience to ensure that it was engaging and educational while still in line with the AXE brand.

More than 10,000 students participated in the on-campus activation as the tour hit 10 markets from west to east. More than 8,000 email addresses were collected from students taking the Showerpooling pledge and 300,000 product samples were distributed, encouraging product trial. According to a study for Unilever, purchase intent during the campaign increased 14 percent. In total, the tour received 590,000 consumer impressions across the 10 markets visited. College kids have never been cleaner.



BEST ACTIVATION OF A CAUSE SPONSORSHIP TIE-IN

CLIENT: Cotton Incorporated
CAMPAIGN: From Blue to Green
AGENCY: Sparks



College students looking for an excuse to drop their jeans found a good one in Cotton Incorporated's From Blue to Green campaign. The collegiate mobile marketing program first launched in 2006 with two goals: to sow loyalty among college students by touting the natural, renewable and recyclable attributes of cotton via denim clothing, and to get students and community members at each college to donate 500 pairs of jeans that were transformed into UltraTouch, a natural cotton fiber insulation for homes, which in turn was distributed to communities in need. It takes 500 pairs of jeans to insulate one home.

In 2012, students at the University of Kentucky, Texas Tech, Simmons College and The Fashion Institute of Design & Merchandising in Irvine, Los Angeles, San Diego and San Francisco participated. Cotton Incorporated provided on-campus student activists with "Drop your jeans for a good cause" signage, donation boxes and marketing materials, but left most of the creative execution up to the students. They also collected through retailers and accepted mail-in donations from individual consumers. The program also gained momentum via retail partnerships and national consumer/corporate responsibility



programs and was promoted on campus and on cottonfrombluetogreen.org.

Campus and community events generated awareness and served as collection points. Cotton Incorporated reps provided logistical planning, denim pick-ups and promotional materials, premiums and branded items, including copies of *People StyleWatch*, which featured denim. More than 23,405 denim items were collected and each college surpassed its goal.



BEST ACTIVATION OF A CAUSE SPONSORSHIP TIE-IN

CLIENT: The Climate Reality Project
CAMPAIGN: #ImTooHot Project
AGENCY: Match Action



Few topics are as political and polarizing as climate change, and few treats are as refreshing as ice cream. #ImTooHot, by The Climate Reality Project, combined both during the hottest year on record, dispatching mobile ice cream trucks in Austin and Washington, D.C., to attract crowds and share climate facts along with the refreshing treats.

Visitors received free Climate Pops and were asked to tweet or post to Facebook using the hashtag and completing the phrase #ImTooHot_____ to explain how the heat was affecting them. A large chalkboard Twitter wall posted near the truck created visual impact and drove conversation, with some of the handwritten tweets being posted to The Climate Reality Project's Twitter page. People outside of those cities could join the conversation by posting their own #ImTooHot stories to their Twitter or Facebook pages. Project stickers were handed out freely and everyone was encouraged to visit climaterealityproject.org. Actress and social activist Gloria Reuben appeared for two days in Washington as part of the program.



On-site staff distributed 22,000 Climate Pops over two weeks, and 2,894 tagged tweets reached an audience of 20.5 million people, 171 percent of the goal. Promoted tweets resulted in 19,479 engagements across nearly one million impressions. Cool!



BEST MALL CAMPAIGN

CLIENT: Microsoft

CAMPAIGN: Polished by Windows Phone

AGENCY: Mosaic



Microsoft's Polished by Windows Phone campaign was as slick as the polish that was applied to participants' fingernails. The goal was to showcase Windows Phone through an intimate and personal experience. On a larger level, the brand wanted to build awareness and consideration of Windows Phone within Canada and connect back to the Windows Phone 8 U.S. campaign, "Meet Your Match."

The program focused on Canadian working moms and their circle of influence who spend a good deal of time during the busy holiday season at the mall shopping. It offered a moment of escape while they received an eight-minute mini manicure with the polish color of their choice as phone experts demonstrated the new features of the Windows Phone 8. Tailored conversations compared their current device to the new phone while they were seated at a polish bar. Participants received a free bottle of polish and a coupon for \$50 off a Windows Phone 8 to encourage purchase.

With freshly polished nails, guests could enter the Next Windows Phone Hand Model contest. They matched the background tile color on one of the demo phones to their nail polish color, then were photographed in front of a mini step-and-repeat wall. Photos were uploaded to Facebook where consumers could generate votes through their social networks for a chance to win a grand prize two-day trip to Toronto, a hand model photo shoot with a \$1,000 contract and other prizes. Mall properties also shared the content on their Facebook and Twitter pages.

Frequent content also was shared on the Windows Phone Canada Facebook and Twitter pages.

Guys could join in the fun in a Faceoff with Windows Phone that took place on the opposite side of the booth. The head-to-head competition pitted challengers against the new Windows Phone 8 in contests to post messages on multiple social platforms, take pictures and tag friends and search for local amenities such as restaurants. Challengers received a scratch card for a chance to instantly win one of 300 Xbox games or one of eight Xbox consoles and were entered to win one of 10 Windows Phones. They also received a \$50 coupon.

Consumers who didn't have time for a manicure could book an appointment for a later time using a touch screen registration pod. Those outside Toronto and Vancouver could enter the Facebook contest by uploading their photo holding a Windows Phone. Paper cutouts of the phone could be downloaded from Facebook in a printer-friendly version so they could simulate the mall contest.

The mall activation led to more than 2.5 million impressions and upwards of 7,500 nail polish experiences and Faceoff challenges. The contest reached six million online consumers during a five-week execution. More than 55 percent of consumers indicated they were more likely to recommend Windows Phone 8 after their experience. Due to its tremendous success, Microsoft was acknowledged internally for having the best combined marketing campaign during Q4. Yep, that was pretty slick, Microsoft.



BEST MALL CAMPAIGN

CLIENT: State Farm
CAMPAIGN: Celebrate My Drive
AGENCY: The Marketing Arm



Getting your driver's license is a major milestone filled with excitement and anticipation about tunes blasting, friends riding co-pilot and some serious freedom from the parental units. Since most teens don't want to associate the big day with boring lectures on safety, State Farm reached out to new and soon-to-be teen drivers in the U.S. and Canada through a mall program that mixed music, cars and celebrities with a fun take on the more serious side of driving (like insurance).

The Celebrate My Drive activation featured interactive elements, including a driver simulator and prize-redemption stations. Students entered their schools for a chance to win a \$100,000 grant and entered themselves for a chance to win a 2012 Chevy Sonic. Attendees could film a seven-second flipbook video that a brand ambassador then bound for each consumer. Each book had a unique code to upload a digital version onto their personal Facebook page. They could also create a personalized keychain featuring their state license plate as a keepsake and place a magnetic "blink" light on a U.S. map to indicate their favorite driving destination. A dj played music, made announcements and displayed the event schedule on 55-inch LED monitors. A main stage was the hub of the activation for

local celebrity meet-and-greets and performances. Local radio station partners played live remotes.

"Celebrate My Drive" reached approximately 35,000 people and garnered nearly 850 news stories. No word on how many teens asked Dad for the keys to the family car that night.



BEST MALL CAMPAIGN

CLIENT: HGTV
CAMPAIGN: Holiday House at Mall of America
AGENCY: Pop2Life



Holiday shopping is pretty hectic, so what could be sweeter than a well-deserved break? HGTV's Holiday House at Mall of America offered that, plus a destination where shoppers could interact with the HGTV brand. For more than five weeks, a modern-day life-size gingerbread house, located in the mall's Rotunda, offered free demonstrations, meet-and-greets and autograph sessions with the network's talent. Massive trees and holiday décor adorned the space; a full stage and two-story video wall showcased HGTV programming. Every hour a light show with synchronous holiday music attracted shoppers to the four-level space.

Brand ambassadors with iPad apps gathered data from shoppers and offered free shopping bag and entry into various sweepstakes in return. "Mensday Wednesday" brought shopping-weary men in to play corn hole and relax on one of eight benches in front of the stage. HGTV kid-friendly activities like crafts and coloring kept kids busy while Mom and Dad chilled out. The HGTV Home Line, which includes furniture, lighting,

flooring, paint, fabrics, accessories and plants, also was on display in an HGTV Pop-Up Showroom in the mall.

The event drew nearly 50,000 visits from shoppers and generated more than 7,400 photos that were shared socially. Ho, ho, ho.



BEST MULTICULTURAL EVENT CAMPAIGN

CLIENT: H.J. Heinz

CAMPAIGN: Le Ponemos Amor

AGENCY: LatinWorks



Ketchup might as well be considered its own food group.

American consumers squeeze that sugary tomato goodness on just about anything, from snacks to our most treasured family dishes. The Heinz Le Ponemos Amor (“We Put Love Into It”) campaign set out to tap the traditionally family-oriented Hispanic culture by connecting the brand’s commitment to quality with a mother’s desire to feed her family quality food. Heinz’s message: you put love into it, and so do we.

The brand’s research had showed it was the preferred brand for three-fourths of U.S. consumers. Yet, in the Hispanic market specifically, a market that purchases ketchup at twice the rate of the general market, Heinz’s top two competitors held a higher share. Through the tour, Heinz wanted to address the lack of brand affinity among the key grocery decision-makers of the family—mothers—as well as increase product distribution and relationships at the retail level in order to affect sales in key Hispanic markets.

The four-month tour kicked off in May and made stops in Southern California and Texas for in-store sampling and activations at family-oriented events. Bilingual brand ambassadors manned the in-store sampling booths and used Apple iPads loaded with product information to describe the brand story to consumers. For the community events, Heinz deployed the Heinz Experience, equipped with a 20-foot inflated Heinz bottle. As consumers enjoyed food topped with Heinz, brand ambassadors used iPads and Picture Marketing technology to capture family moments. Framed by branded,

bilingual graphics the images were sent to consumers’ cell phones using SMS and QR technology via a link to the campaign Facebook page where by liking the page, consumers could retrieve their picture and share it. They could also find on the page the Le Ponemos Amor “virtual kitchen” page, which showcased featured recipes and Heinz-enhanced dishes for kids, as well as geo-targeted digital coupons.

This multi-faceted sampling campaign also included tailored events, where Heinz took over local parks and hosted movie nights and music. To drive home the message that ketchup isn’t just a condiment, that it is an ingredient, the brand hosted live cooking demonstrations from local chefs that consumers could trust.

By providing multiple layers of experiences for Hispanic mothers, from tasting and product information to family-oriented activities, mothers could not only see Heinz as part of their households, but they could understand what makes it different. At the end of the day, these consumers were not going to buy into a brand they didn’t know or understand. Heinz found a common language in love, family and food.

By the end of the tour, 36,600 consumers had liked the Facebook page—50 percent more than goal. The brand met its objective to increase sales, contributing to a 13 percent boost year-over-year during the four months of the campaign. Using the mobile truck as a relationship tool, the brand also reported a marked 10-percent increase in displayable accounts year-over-year. Who’s craving fries?



BEST MULTICULTURAL EVENT CAMPAIGN

CLIENT: Moët Hennessy USA
CAMPAIGN: The Chase
AGENCY: Strategic Experiential Group



Moët Hennessy USA's mantra is "Never Stop, Never Settle," and with its Wild Rabbit event and sampling campaign, the luxury wine and spirits brand practiced what it preaches. Over a nine-month period the brand took over nightclubs in Atlanta, Chicago, Los Angeles, Miami, New York and Washington, D.C., for a grand total of 941 activations, including four 1,000-plus-person brand-owned events that featured high-production value elements such as thematic rooms, holograms, smoke projections, live performances from innovative and iconic artists and sparkling bottle parades.

The event campaign brought to life the brand's "What's Your Wild Rabbit" advertising campaign that focused on inspiration, personal drive and conquering goals. The effort was part of a brand repositioning in the marketplace to reestablish its swagger with its core consumer, African-American males, ages 35 years and up, and win over younger African-American and Hispanic male consumers with impactful and sensational nighttime social engagements and experiences.

The brand wielded a digital strategy for bar and lounge promotions and sampling, taking photos of consumers posing in

front of branded step and repeat banners and then using a branded app and RFID technology to send the images directly to consumers' Facebook pages. Brand ambassadors conducting off-premise sampling used tablets to show a 30-second TV and online commercial featuring professional boxer Manny Pacquiao. In addition to garnering nearly three billion p.r. impressions, the brand more than tripled its goal of sampling 24,650 consumers, logging 92,718 consumer samplings by the end of the campaign in December. Now that's something to toast to.



BEST MULTICULTURAL EVENT CAMPAIGN

CLIENT: Coca-Cola Co.
CAMPAIGN: Essence Music Festival
AGENCY: CSE



The Essence Music Festival is the largest event celebrating African-American culture and music in the United States boasting 400,000 attendees, 80 percent of whom are women. As the return-presenting sponsor, Coca-Cola gave the women, moms in particular, in this key market an experience outside of the everyday grind—a feeling they could always connect with drinking Coke.

The Coca-Cola Red Lounge at the New Orleans Convention Center offered attendees over the three-day festival freestyle dj battles with a text-to-vote component, cooking demonstrations and dance contests. Of course, Coca-Cola made certain to quench attendees' thirsts through sampling machines featuring more than 100 products. Giveaways included \$2,500 gift cards to Saks Fifth Avenue for two attendees that included a personal shopping and styling experience with celebrity fashionista and author June Ambrose. Ten attendees won a private VIP lunch with celebrity chef and author G. Garvin at Three Muses restaurant in New Orleans.

Coca-Cola established a seamless presence and gained

significant ground in impressions by deploying a mobile concierge platform that served as a festival guide, pushing text alerts and messaging before, and providing information and interactive features during the festival. The mobile program resulted in a 150-percent increase in impressions year-over-year, and more than 10,000 unique texters in the campaigns, doubling from 2011.



BEST POP-UP STORE

CLIENT: Reckitt Benckiser
CAMPAIGN: Woolite Washed
AGENCY: Havas Impact



Laundry detergent isn't exactly a sexy topic, but fashion is. In mixing the two through a hip pop-up boutique during New York Fashion Week, Woolite's Woolite Washed pop-up store took aim at young, affluent and fashion-conscious female consumers who love clothes, but don't always think about what they are doing to care for them, particularly through washing. Located in Tommy Hilfiger's former flagship store space in trendy SoHo, the boutique opened with a press-only launch party followed by a consumer party the next night during fashion week's popular Fashion's Night Out event.

Woolite's primary objective was to tackle a perception that had for so long made the venerable brand a success—that its product stood for hand-washing and delicate fabric care, and that due to its long standing in the marketplace, younger consumers connected the brand with their mothers and, well, grass stains. Not so much their high-end lifestyles. In launching two new products, Woolite Everyday and Woolite Darks detergents, the brand sought to contemporize its image and push awareness about its formula, which doesn't cause stretching, shrinking or fading through machine-washing. Women love to look good and they love their clothes, and Woolite wanted consumers to see it as a brand that keeps that love alive by keeping their prized pieces looking like new, longer.

The opening parties featured a dj and dancing, as well as a bar serving cocktails inspired by the Dark and Everyday products. The brand displayed two mannequins in identical outfits, one brand new and the other "Woolite Washed." Consumers could guess which was

which for the chance to win a gift from the store. Four models that had appeared in a print ad in *InStyle* magazine were on hand to greet guests and pose for pictures. In addition, consumers could pose with their friends against a backdrop that looked like the ad and then share the photo on their social media pages. An interactive Twitter wall inside the pop-up allowed guests to send "love tweets" to animated bubbles projected on the walls of the boutique by using the hashtag #woolitewashed. The brand generated pre-launch buzz to drive traffic to the boutique through publications such as *Time Out New York*, *Sheeky's*, *Lucky* and *Racked*.

Over the 10-day run, consumers could experience the product's capabilities by perusing a variety of clothing and accessories all pre-washed in Woolite in a retail display designed by celebrity designer Kyle Schuneman whose book, "The First Apartment Book," was released the day the boutique opened. The brand commissioned specially designed items by fashion designers Dannijo, Timo Weiland, Felix Rey, Laundry by Shelli Segal and LNA that consumers could purchase, with proceeds donated toward charity. Special events throughout the week included appearances by spokesperson Cat Deeley from Fox's "So You Think You Can Dance," and brand ambassadors Alexa von Tobel, ceo at LearnVest, and stylist Jacqui Stafford.

Soon after opening, the boutique caught even more attention from fashion blogs and magazines that touted Woolite Washed as a top experience during fashion week. *Racked*, for example, ranked the pop-up No. 2 in its Top 10 favorite happenings. Take that, mom jeans.



BEST POP-UP STORE

CLIENT: EA Sports
CAMPAIGN: EA Sports Bar
AGENCY: PSE Promotions



generated awareness outside of the brand's traditional retail channels. Location is everything, and the bar, with its outward-facing location directly on the Las Vegas Strip, helped the brand generate more than 65,000 impressions on a daily basis.



BEST POP-UP STORE

CLIENT: Ford
CAMPAIGN: Go Further Store
AGENCY: RMD Group



demonstrations on packing active gear into Ford vehicles. Go Further Action offered the latest interactive video games including Borderlands 2, XCOM and NBA 2K13 for shoppers to test prior to making holiday gift purchases. The brand recorded 45,710 visitors to the stores. You go, Ford.



BEST IN-STORE EVENT PROGRAM

CLIENT: Gap Inc.

CAMPAIGN: BE BRIGHT NYC

AGENCY: Grow Marketing



the BE BRIGHT NYC messaging and a calendar of events that were to take place in the store. On the actual launch day, street teams scoured high-traffic commuter hubs handing out branded totes with special in-store offers. The effort complemented Gap's own MetroCard ad campaign, which featured the BE BRIGHT branding on one side and a special 20-percent discount on the other, as well as a commuter newspaper wrapper.

In-store activations included the BE BRIGHT NYC portrait studio by LocaModa where consumers could get styled in Gap accessories and have their picture taken against a branded backdrop and three-dimensional set. Their photos were simulcast on a digital billboard in Times Square and then captured by a secondary camera. The image captured of their faces appearing on the billboard was then sent to the consumers' email, allowing them to push the experience out into their social networks. Another activation, the What's Your BE-ism community art wall, allowed consumers to write personal words of inspiration on magnetic strips that could be arranged in patterns or shapes on the wall surface. For the BE Your Brightest Tips and Toes activation, brand ambassadors offered complementary shoe lace changes and stick-on nail decals in bright brand colors and conducted impromptu art classes on weaving laces into bracelets and accessories. The activations took place in a space in the storefront window using custom-built pieces—holiday window displays are a popular draw in Manhattan and Gap's activation space created natural window theater for passersby.

The brand's goal was to target loyal customers, locals and in particular, New York City Millennials who aren't as responsive to traditional marketing. Despite its big-retailer persona and marketing approach that consumers perhaps have come to expect, BE BRIGHT was unexpected, and cheeky, and it broke through the city clutter. The Herald Square branding and Gap window event display generated 10 million media impressions and the brand recorded 15,000 consumer engagements for in-store activities. Oh-oh-oh-oh-oh... the bright stuff.



It's not easy getting the attention of New Yorkers who are accustomed to dense and diverse crowds, loud noise and, well, a lot of advertising. For large retailers located in the saturated market that is Herald Square, this task is especially hard. In promoting its renovated global flagship store at 34th Street and Broadway, however, Gap did just that—by blasting traditionally dark-garbed Manhattan-ites with a whole 'lotta color leading into the critical holiday shopping season.

The brand capitalized on the success of its BE BRIGHT national ad campaign and used the creative as inspiration for a multi-faceted New York City-based buzz-building program to promote the store's massive facelift and re-opening with special events and activations. During the week before the grand opening, the brand deployed a visual takeover of Herald Square, the first of its kind, filling green areas with BE Connected branded barricades, chairs, tables and umbrellas. These spaces also served as free Wi-Fi hotspots. By accessing the network, consumers were brought to a branded splash page containing



BEST IN-STORE EVENT PROGRAM

CLIENT: The North Face
CAMPAIGN: Snowball
AGENCY: Henry V



To increase traffic to retail locations in key markets across the country during the holiday shopping season The North Face, purveyor of technically advanced outdoor products and apparel, staged flash mob-style snowball fights with a twist—and no, it didn't involve pummeling consumers.

Brand ambassadors outfitted in The North Face apparel engaged with each other on streets surrounding each location. Consumers who stopped to gawk at the action were handed mock snowballs made of foam that contained instructions to go to The North Face store and "Unlock the Duffel." The ball featured a QR code, as well, which displayed the rules and regulations of the promotion.

When the snowball-wielding consumers arrived at the store they were directed to a table with a branded box full of random keys. Next to it was a The North Face duffel full of gift cards—locked, of course. Each consumer could blindly select one key from the box and try to unlock the duffel. Those that unlocked it could win gift cards valued at \$25, \$50 or \$100. Those that didn't still received a 10-percent off coupon for taking part in the exercise. Everybody got to take home the snowball, too.

The promotion was originally designed for only five markets

but after seeing the dramatic increase in sales after the first weekend, the brand added four more markets for a total of nine promotions in cities ranging from New York to Kansas City to Beverly Hills. More than 22,400 consumers participated with 275 leaving gift-card winners.



BEST IN-STORE EVENT PROGRAM

CLIENT: Rana USA
CAMPAIGN: Giovanni Rana Gourmet Pasta Experience
AGENCY: Inspira Marketing Group



There is nothing more romantic than Italian cuisine. Rather than take a typical approach to an in-store sampling campaign that focused strictly on heritage, Rana USA delivered a culinary experience to consumers that demonstrated how its Giovanni Rana pastas serve as a simple, gourmet-upgrade meal solution. The brand brought in handsome sampling stations complete with fresh vegetables, a stainless steel cooktop, soft modern Italian music and Italian-American brand ambassadors who greeted consumers in Italian (switching to English, as needed).

The chef-trained ambassadors prepared on-the-spot samples of select pastas and sauce garnished with ingredients like fresh hand-grated Parmigiano-Reggiano cheese and basil, and walked consumers through the tasting experience. Each sample came with a recipe card and shopping list designed to show consumers how fast and easy Italian pasta can be prepared at home. If consumers weren't drawn to the station by the aroma alone, a tall handsome Italian brand ambassador roaming the grocery

aisles with roses to hand out likely did the trick. The brand's goal was to gain key grocery distribution, and over the course of the program it did so successfully—in nearly every major grocery chain in the Northeast. Bon Appétit!



BEST PRESS/MEDIA EVENT

CLIENT: General Motors

CAMPAIGN: OnStar Family Link

AGENCY: inVNT



General Motor's OnStar brand has long been synonymous with automotive emergency response—live and immediate assistance through life's most stressful scenarios like mid-travel health scares, car accidents and theft. In promoting its new Family Link product, an optional paid service that lets subscribers track the location of a vehicle at any time, the brand wanted to reposition itself as a multi-platform technology brand, one that has evolved from being a safety and security provider to one that is an innovator in services that bring consumers peace of mind every day.

To help change this perception, OnStar decided to introduce media to this family-focused product against the right backdrop. Rather than use a typical formal press event environment like a convention center or hotel ballroom to show how the GPS-based technology works, the brand let the Kensington family demonstrate it, in the comfort of their own home. Spoiler alert: The Kensington's were a modern on-the-go family of actors, but the fresh-baked cookies they offered the journalists... they were as real as they come.

Invitations to the event provided few details other than a residential address in the upscale SoHo neighborhood of Manhattan, NY, piquing the interest of journalists and generating pre-event buzz. As each group of 10 journalists who came in waves over the course of two days reached the front door, "Chad," the Kensington's teenage son, greeted them and led them upstairs to where his mom, he said, "had just made

coffee and fresh cookies." What unfolded was a show-not-tell strategy that used interactive theater to demonstrate the technology in daily life and give writers insight into the lives of the more than six million OnStar customers. No control desk, no scenic lighting and no microphones involved.

Company representatives discussed OnStar's technological advances and then guided journalists through the residence where they encountered different short vignettes that featured members of the Kensington family using Family Link. In one scenario, the fictitious family demonstrated how using the service they could locate daughter "Julie" while she was out with friends. The parent-actors located her in the family's 4G-capable Chevy Volt on their desktop computer screen and then used Skype to chat with her (she was on her iPad). Another scenario showed the family preparing for a trip where journalists were introduced to a 4G-connected concept vehicle that OnStar had debuted at the Consumer Electronics Show.

OnStar wanted to capture the attention of a broader range of press, from traditional automotive outlets to tech publications and influential tech blogs, by providing an authentic product experience as it would occur in daily life. Frankly, what journalist wouldn't have been curious enough to check out this event based on the element of surprise alone? OnStar was on par with this one. The event attracted the target media and resulted in a little more than 401 million impressions across digital, print and online sources.



BEST PRESS/MEDIA EVENT

CLIENT: Samsung
CAMPAIGN: Galaxy Note 10.1 U.S. Launch
AGENCIES: Barkley Kalpak Agency, Cheil



Tablet computers have made an incredible impact on the way we work. For the August press launch of the Galaxy Note 10.1, Samsung enlisted celebrity artists, filmmakers, fashion designers, photographers and writers to show how the tablet's new version is not just productive from a hardware and performance standpoint—any tech geek could have done that—but how it is a productive tool in the creative, innovative and educational realms as well.

The two-part show began with presentations from Australian film director Baz Luhrmann of “The Great Gatsby” and “Moulin Rouge,” who described how using the Note he could create storyboards and set designs. Women’s wear designer Zac Posen showed how the Note could help him prepare for New York Fashion Week. The second, hands-on portion featured four experiences: a photo studio where photo editors and caricaturists used the Note to snap photos and create caricatures; a fashion studio where fashion consultants used the tablet against the backdrop of an exhibition of Posen’s designs; and a learning workshop featuring creative experts David Bronfman of HGTV’s “Design Star” and “Color Splash,” Carole Radziwill, an award-winning author and journalist, and Trey

Ratcliff, a blogger, author and photographer. The fourth station housed a gaming arcade.

More celebrities packed the closing party including Debra Messing, Tracy Jordan, James Franco and Kelly Osbourne. Swedish dj Icona Pop spun beats and, after, Swizz Beatz performed. Samsung projected that after the launch of the Note 10.1 that sales would be double that of the original Samsung Galaxy Note.



BEST PRESS/MEDIA EVENT

CLIENT: Nike
CAMPAIGN: Hyper Elite Platinum Uniform Launch
AGENCY: Obscura Digital



Nike’s basketball division introduced the media to the Nike Hyper Elite Platinum series by augmenting a real basketball court with live 3D projection mapping technology that told the story of a young man who opened a doorway into the future of NCAA basketball. He was transported through eight worlds, each representing one of the Hyper Elite teams—Arizona in the desert, followed by Duke in a blue cavernous underworld, Syracuse in a tron-like reflective environment, UNC in a wind-tunnel, Florida on the back of a gator, Baylor in an eight-bit video game, Kentucky on the moon and UConn in a forest reimagined with leaves made of plastic bottles.

The event launched the platinum series, a collection of eight uniforms for the eight most successful basketball teams in the NCAA that have all won national championships wearing Nike footwear and apparel. Eight New York City street dunk champions shot hoops and activated each “world” in front of the live audience on an 1,800 square-foot set built for the event,

which featured two walls, custom flooring and a custom backboard and rim. City press watched as the players dunked over alligators, landed in hell, flew through wind tunnels and knocked an entire forest canopy of leaves to the ground. How freakin’ cool is that?



BEST PRODUCTION OF AN EVENT (CONSUMER)

CLIENT: Anheuser-Busch InBev

CAMPAIGN: Bud Light Hotel

AGENCY: Fusion



The Super Bowl is about football, but it's also about parties. Everybody competes for attention with the right beverages, the best comfort food and the most ample couch space to offer guests while two teams battle it out to be able to utter that famous phrase, "I'm Goin' to Disneyland!" Bud Light, the beer that turns "good times into great times" for a fourth year created the ultimate Super Bowl experience, transforming in 2012 the 180-room Hampton Inn in Indianapolis into The Bud Light Hotel, a branded beer paradise of entertainment for retailers, VIP guests and contest winners.

Everything from the interior lighting to the room keys to the hand towels and bath soaps, bed pillows and coffee cups screamed Bud Light. The brand was able change the look of the building, too, using image mapping and projection to enhance the visual impact without permanently altering the structure. Other components of the branded hotel included a "blue carpet" walkway, dj booth and branded bar and club-style lounge areas including one exclusively for VIP attendees. That was not all. The brand constructed an event venue equipped to handle several thousand local consumers, retailers, partners and other attendees (in an empty parking lot in the middle of winter, no less) for a special concert the Saturday night prior to the Super Bowl featuring 50 Cent, Lil Jon and Bud Light-sponsored artist Pitbull, as well as a Barenaked Ladies tailgating concert the afternoon of the big game.

Between the two venues, the brand was able to host a range

of events for its target consumers—20-something male and female football fans—from the concerts to the invitation-only EA SPORTS Madden Bowl XVIII and Playboy Party events. To get all consumers in on the action, the brand partnered with Yahoo! to live broadcast the Saturday night concert. Fans at home could control their experience through a 360-degree camera positioned at the concert. Other features of the Bud Light Hotel included an Instaprint activation, which is a location-based photo booth for Instagram where images tagged with the location or hashtag were printed out on the spot.

Leading up to the takeover, consumers could enter a competition to win a trip to stay at the hotel or receive tickets to the invite-only events. In addition, the brand gave one lucky consumer the chance to become a special correspondent through a contest on the Bud Light Facebook page, where consumers submitted 30-second videos to highlight their skills. The winning correspondent received compensation, access to parties and the opportunity to conduct interviews on the red carpet.

Due to the production value alone, the Bud Light Hotel commanded attention from the media. By leveraging media partners at ESPN, "Jimmy Kimmel Live" and "Late Night with Jimmy Fallon," the program generated 660 million media impressions and reached more than 4,000 people per day. The Hotel returned in 2013, too, taking over the Wyndham Riverfront hotel in the Big Easy. Beer me!



BEST PRODUCTION OF AN EVENT (CONSUMER)

CLIENT: Pernod Ricard USA
CAMPAIGN: ABSOLUT X
AGENCY: Giant Step Marketing



ABSOLUT Vodka through the years has worked closely with artists to create its iconic advertising campaigns. Art world luminary Andy Warhol, himself, in 1986 created the first of a collection of 850 works commissioned by the Swedish vodka maker. To leverage this rich cultural history in tapping 20-something artistic consumers, the brand launched the ABSOLUT X program, a series of six events in the U.S., designed by innovative visual artists to satisfy wild creative minds.

For the debut masquerade ball-style event, ABSOLUT X Chicago, visual artist Nick Crave created a shimmering Mylar entryway and concert stage powered by industrial fans. Guests were greeted by thumping electronic music and given an "X" mask to wear for the night. They could transform themselves into "nightlife creatures" with bold makeup and futuristic rock 'n' roll hairstyles, and pose for photos in a black-light photo booth. Signature ABSOLUT cocktails were served from a 60-foot by 40-foot X-shaped bar manned by 30 bartenders. Synthpop duo Holy Ghost! performed and during the show—get this—inflatable punching bags fell from the ceiling.

The brand's iconic advertising campaign art was on display in

a large light box gallery, including the work by Warhol. Recipes for the cocktails inspired by the host city, musical and visual artists were shared with guests in a post-event email. Consumers could follow the program at absolutx.com where, among content, they could access a syndicated video series called What's Your X?, which profiled collaborations between artists from cross-disciplinary mediums. This content portal and the Chicago kick-off event alone generated nearly six million media impressions.



BEST PRODUCTION OF AN EVENT (CONSUMER)

CLIENT: eBay
CAMPAIGN: Selling Style Studio
AGENCY: Matter Inc.



Online marketplace eBay is a shopping haven for fashion seekers who want to find great deals and hard-to-find pieces, or who simply want to experience guilt-free shopping by selling off things they don't want. The brand's five-market mobile eBay Styling Studio educated fashion-focused consumers on the four simple steps of buying and selling on eBay through a pop-up housed in a reclaimed shipping container. Consumers could bring an item to list and learn techniques such as shooting, scripting, pricing and listing from selling experts and top eBay fashion sellers in their communities. At each stop the brand also introduced consumers to the new eBay iPad app and helped them complete the entire selling process from their own mobile device or one on site.

The shipping container not only satisfied eBay's sustainability criteria, it also streamlined transport and set-up in each market by allowing the activation elements to be self-contained. One simple design element helped drive traffic to the footprint and emphasized eBay's desire to be viewed as a curator of the latest fashion inspirations—a rotating closet positioned on

top of the container filled with bright, on-trend clothing. Adding dimension to this message, celebrity stylist Brad Goreski joined the tour for the New York and Los Angeles stops. The tour directly engaged more than 54,000 consumers.



BEST SINGLE-MARKET EVENT (CONSUMER)

CLIENT: Nestlé

CAMPAIGN: New York Presence Marketing

AGENCY: Good Solutions Group



We often think of chocolate milk as an indulgent treat that's just for kids but in launching the four-month Refuel Challenge program last summer, Nestlé Nesquik set out to show how the low-fat beverage complements the diets of active and nutritionally conscious adults. Nesquik for the program struck a strategic partnership with tennis players Mike and Bob Bryan, the world's No. 1 doubles team, 2012 Olympic gold medal winners and three-time US Open champions, who became the face of the campaign and made appearances at a variety of events. Complementing this partnership was the brand's sponsorship of the four-week US Open, the largest annual sporting event in the world held in Flushing Meadows, NY.

Nesquik and its iconic bunny character engaged the athletic community in the New York City area through more than 250 Refuel-themed or sponsored events ranging from local races and triathlons to pick-up games and professional sports games. One such event included the sponsorship of the Little Mo International Open for young tennis players, held in Forest Hills, NY, where tubs of Nesquik were strategically placed on the courts for the players to sample and "refuel" with.

Brand ambassadors, chaperoned by the bunny, staged a variety of surprise street appearances and visited events that targeted weekend warriors with sampling and product information to reinforce the nutrition-based message. The Bryan brothers headlined a charity Ping Pong tournament the brand organized in partnership with New York City firemen to benefit the FDNY Foundation. Held at New York Spin Galactic, a stylish

athletic club in Manhattan, the event raised \$25,000. To promote the event the Bryan brothers and firemen appeared on Fox's "Fox & Friends" morning program to demonstrate their Ping Pong skills with the hosts. Other press engagements included interviews with the *NY Daily News* and daily weblog Gothamist.

The final facet of the program involved sampling to drive impulse purchases, including activations at major convenience stores in New York State and Long Island as well as a major retail promotion with Duane Reade. Nesquik established a strong presence at the Duane Reade flagship store at Union Square in Manhattan, conducting sampling, sales blitzes and organizing celebrity appearances for consumers, members of the mainstream media and bloggers. This included appearances by the Bryan brothers who, along with the Nesquik bunny, posed for photos with fans wearing their Olympic gold medals.

Through this program Nesquik wanted to rejuvenate the emotional affinity for the brand among adult consumers. By aligning itself with sporting events and athletes like the Bryan brothers, the brand scored big in the authenticity category as far as the nutritional message it wanted to promote. As a result, the brand recorded a 62 percent increase in volume convenience store consumption in New York, compared to its average yearly growth. The brand also increased its convenience store market share in New York by 6.4 points, the equivalent to 70.6 percent. Due to the success in the New York market, Nesquik this year is expanding the program into new markets across the country. Behold the power of the bunny.



BEST SINGLE-MARKET EVENT (CONSUMER)

CLIENT: American Express
CAMPAIGN: Amex Sync
AGENCY: Momentum Worldwide



American Express's Amex Sync Concert held during South by Southwest in Austin launched Twitter Sync, the brand's new commerce platform where consumers tweet using a custom merchant hashtag and automatically unlock savings (rather than carrying paper coupons). To drive early adoption, the brand devised an incentive strategy for its cardmembers flying to Austin. They received complimentary WiFi, which included a promo for Sync concert tickets. The brand announced that only the first 1,000 cardmembers who synced their cards and tweeted a special hashtag could score tickets. One minute later the tickets were sold out.

Those that didn't get tickets could still watch the concert live through a distribution strategy with VEVO that posted the content feed where users demanded it, from YouTube to Twitter, on tablets or TVs. In Austin, the live feed was syndicated to hubs around town from the official Twitter #Feed House to the Austin Convention Center and on the Sixth Street billboard. Cardmembers could participate in the first-ever Twitter-powered interactive stream. As the tweet volume increased, Sync offers got better and so did the concert. Using tweets, cardmembers could control camera angles, request songs and unlock limited

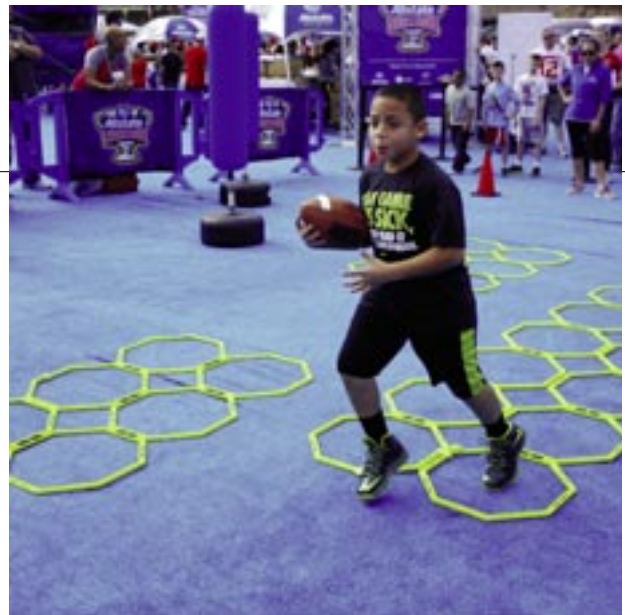
edition Jay-Z posters.

American Express also activated the Sync hub in the Austin Convention Center to expose cardmembers to the benefits of the program. After signing up, cardmembers instantly received \$10 back on any \$10 purchase during SXSW by tweeting #Amexaustin10. Twitter impressions topped at a staggering 426 million and the total broadcast audience tuning into the concert reached 12.5 million. #Winning.



BEST SINGLE-MARKET EVENT (CONSUMER)

CLIENT: Allstate
CAMPAIGN: Allstate Fan Fest
AGENCY: Octagon



Sugar Bowl 2013-sponsor Allstate capitalized on the lack of large-scale, multi-day events for fans surrounding the college football bowl game in New Orleans by creating Allstate Fan Fest. The footprint played host to pep rallies and activities like the Allstate Good Hands Net, where fans could test their skills by kicking a 25-yard field goal, and the 60 Seconds of Mayhem sweepstakes, the finale for which paired two randomly selected opponents against each other to see who could kick the most field goals. The winner received a truck, boat, motorcycle and RV—things Allstate is known for insuring. Fans could also register with the brand and be entered for a chance to be present on field at the Bowl trophy ceremony.

Digital components included a Twitter strategy where fan tweets with the #allstatefanfest hashtag were posted to a Jumbotron. The brand also live-streamed a Fun! Fan Fest concert via its Facebook page. Among promotions for the event, the brand offered a pretty cool tool for consumers: branded hotel key cards contained a QR code that when scanned pulled up a map

and provided detailed directions from anywhere in the city. The brand kicked a major field goal with fans, attracting more than 21,000 people to the event and generating 95 million media impressions.



BEST SINGLE-MARKET EVENT (B-TO-B)

CLIENT: Google
CAMPAIGN: I/O 2012
AGENCY: Sparks



The global event industry has been waiting for years for Google to enter the elusive and exclusive I/O in the Ex Awards—and with its first attempt, the brand's experiential marketing group—now being evolved by industry vet Jessica Igoe—showed its true colors.

The Google I/O conference doesn't need promoting. The 6,000 slots for the 2012 event in San Francisco sold out in just 28 minutes. But to extend the conference's reach and connect to the millions of developers and tech-savvy industry people who weren't able to get tickets, the brand went bigger and it went digital. Before the conference, the brand encouraged developers to register for opportunities to participate in a series of networking parties (350 of them across 85 countries) dubbed I/O Extended. Those who couldn't attend a live event (plus those that could!) were invited to tap into conference happenings and content on YouTube and Google+ via a new initiative called I/O Live.

The new digital+live components helped immerse 3.5 million developers worldwide in the magic happening on-site including experiences befitting Google culture. Naturally, this included things like a 20-foot Google Maps pin, a 60-foot floating Android robot, all-day snack kitchens, office hours with Googlers and 10 networking lounges. Attendees could watch live demonstrations and take part in product sampling and expert Q&A, and they could check out the mini Google store offering up branded swag. Large LED ticker screens provided real-time social Google+ data

of the developers tuning in from outside.

The main event was the high-octane keynote session where 10 products were launched in dramatic fashion. Google co-founder Sergey Brin kicked off with the launch of Google Glass, a new wearable camera technology, introduced through death-defying stunts. A skydiver wearing the device landed on the roof of the Moscone conference center as stunt bicyclists and rappellers scaled the building façade. They all eventually made their way onto the keynote stage and attendees were able to watch the entire event from the perspectives of the stuntmen using the Google+ Hangout tool. Projection displays brought the keynote session to life. On either side of the main 20-foot by 80-foot blended rear projection screen were two large LED walls with one vertical screen and one horizontal screen on the floor. Transecting these screens at 45-degree angles were 30-foot by 20-foot Musion screens. When all were activated and precisely balanced, 20-foot 3D images appeared to float in mid-air.

The conference offered more than 130 sessions and code labs for attendees as well as 150 demonstrations by developer partners of cutting-edge products offered on Google platforms. After-hours events included a futuristic carnival, virtual reality play within a 3D VirtuSphere, a concert featuring Train with dj Paul Oakenfold and a host of live dynamic experiments led by inventors, artists, educators and global visionaries. Buzz is already building for this year's event, with 248,846 already registered for the program.



BEST SINGLE-MARKET EVENT (B-TO-B)

CLIENT: Amazon
CAMPAIGN: re:Invent 2012
AGENCY: Opus Solutions



Customer and partner events provide brands with a mission-critical platform for updates on new products and year-ahead strategies. But as much as attendees want to hear that stuff, they also want to network and have some fun.

Amazon Web Services last year transformed its portfolio of small regional workshops, roadshows and webinars into a three-day program for 4,000 developers called re:Invent.

The main program began with a 45-minute chat with Amazon founder Jeff Bezos. Presentations followed by top executives from Netflix, Pinterest, SAP, Razorfish and Animoto—companies that use the Amazon Web Services cloud. A highlight of the program was a NASA rocket scientist reliving the fateful landing of the Mars Rover, complete with a journey through space recreated on the panoramic screens.

Attendees in the general session stepped through an illuminated, chalk-drawing gateway and into a technological blackboard playground featuring chalkboard surfaces with hand-drawn cartoons. Presenters used the chalkboard to convey complex information through art and animated elements.

The conference offered 186 customer meetings providing one-on-one access to executives and technical experts. A developer lounge entertained attendees with beanbag chairs and

Ping Pong matches. A hands-on lab offered 16 different one-hour lab exercises which attendees could complete at their own pace, 11 technical boot camps and 10 code challenges. Other components included a Partner Summit and Analyst Day, which offered tailored sessions for Amazon Web Services influencers, and a Start-Up Launch Event, where eight start-up customers were showcased on the main stage before press and peers.

Even with an increase in capacity, re:Invent sold out seven weeks prior to the event and boasted 5,893 attendees, 147 percent of goal.



BEST SINGLE-MARKET EVENT (B-TO-B)

CLIENT: Monster
CAMPAIGN: 2012 Global Sales Conference
AGENCY: TBA Global



Monster Worldwide's global sales conference brought together 1,400 attendees, including 4,000 virtual attendees, representing 54 countries in which the job search portal conducts business. Since the goal of the program was to get sales teams thinking globally about cultivating international relationships, the conference experiences were aimed at developing community and networking opportunities for attendees.

The conference included a gala celebration dinner called the mVP Awards (Monster's Valuable Players). Throughout the first day, some 200 images of the nominees and winners were transformed into animated graphics representing each category. Other highlights included an opening dance number with silhouetted dancers and a three dimensional, multi-surface screen for projection mapping that turned presentations into interactive displays. Digital updates were provided to the virtual attendees including photos, PDF documents and daily recap videos.

The event's mPorium expo environment showcased

Monster's premium products and the people that developed them, and allowed the sales force to interact hands-on, asking developers specific questions to help enhance their knowledge of its lineup. At the end of it all, attendees were treated to a fireworks display where, if they looked through custom 3D glasses, the starbursts looked like millions of tiny Monster "M's" in the sky—the belle of Monster's ball.



BEST MULTI-MARKET EVENT (B-TO-B)

CLIENT: Audi

CAMPAIGN: Immersion Events

AGENCY: MVP Collaborative



salesmen to porters were invited to register for the immersion events held at eight different performing arts venues across the country, including Yerba Buena Center for the Performing Arts in San Francisco and Lincoln Center in New York City. Non brand-centric promotional posters teased the event, like one that featured Steve Jobs with an iPhone, which read “Without Fans, It’s Just a Phone.” Upon arrival, attendees were immediately welcomed and guided one-on-one by staff that directed them to check-in points where they could receive credentials by signing their name with their finger on an iPad.

The main show included live performances and “talks” from Audi executives and speakers in a presentation format inspired by TED’s “ideas worth spreading” events. Rather than turn to traditional charts, graphs and PowerPoint slides, each speaker told a personal story directly relating to a customer experience that transcended the auto sales world. For example, one speaker described how he had started to go blind at age 35 and had become angry and struggled with altering his on-the-go personality. He eventually, however, would come to pay greater attention to things like family and friends. He started noticing things he hadn’t notice before. The story symbolized how often people turn a “blind eye” to details customers notice every day, from the taste of coffee to the music playing in the showroom. The stories were memorable and they were emotional, and in a few creative instances, the brand brought them to life. One talk featured a butcher who crafted a custom German sausage for an expat customer, who would grow to become a close friend. During intermission afterward, the attendees were treated to beer and sausage, Oktoberfest-style.

Typically for these automotive meetings, managers attend the live event and then return to

the dealership with speeches, slides and other tools to pass down the chain. Audi wanted to make sure the message got to everyone directly. That included Audi of America employees, agencies and even brand business partners. The program’s design, with multiple events in geographically convenient locations, minimized the exhaustive task cast upon dealers to transport and lodge their employees at meetings. For those who missed all the action, the brand offered live and recorded shows through an exclusive online portal.

So, just how many pounds of drink and food does it take to feed 10,000 people? Try this on for a size—86,000 ounces of beer and 3,900 pounds of sausage. Prost!

Audi has over the years dramatically improved its product lineup and along with bold marketing, has become one of the hottest luxury automotive brands in America. For automakers, however, success is not always based solely on selling a car to a customer one time; success is getting that customer coming back for life. Faced with a 40 percent loyalty rate and middle-of-the-pack customer satisfaction indexes, Audi of America kicked off a multi-year, multi-million dollar program aimed at inspiring employees with a new customer experience mindset. The brand rallied the troops—all the troops—through immersion events that used art, emotion and a little TED.

Nearly 10,000 employees ranging from executives to





BEST MULTI-MARKET EVENT (B-TO-B)

CLIENT: T-Mobile
CAMPAIGN: Challenger
AGENCY: Proscenium



The story behind T-Mobile's nine-city tour across the U.S. to bring senior leadership and frontline employees up to date on company strategy could begin with the brand's decision to move away from its typical one-time event in its hometown of Seattle. This story, however, is as much about management as it is about execution, because in a symbolic twist, the aptly named Challenger tour had its fair share of challenges.

After the first tour stop, T-Mobile announced a new ceo. Two weeks later T-Mobile's parent company Deutsche Telekom announced the purchase of MetroPCS and merger with T-Mobile USA. Four weeks after that came Superstorm Sandy, right when meetings in Washington D.C. and New York City were to take place. None of this stopped the momentum of the tour, to re-energize attendees who had faced a rough year following a failed deal with AT&T. The 10,000 attendees were treated to an appearance by Carly, the T-Mobile spokesperson riding her signature Ducati motorcycle on stage, marching bands, rappers, singers and employee performances. Attendees could also interact live with executive leadership through a live text-to-screen social media application. All events had an expo

component, which featured T-Mobile partners like Microsoft, Samsung and HTC, as well as games and experiences like "Whac-A-Network."

Three thousand attendees were surveyed before and after the meeting, and the results indicated that 93 percent left with a clear understanding of the business strategy, compared to 65 percent upon arrival. Challenge: accepted.



BEST MULTI-MARKET EVENT (B-TO-B)

CLIENT: DIRECTV
CAMPAIGN: Learning Experience Lab
AGENCY: IMG Live



DIRECTV's Learning Experience Lab visited customer care call center sites across 31 states to get agents comfortable discussing the value of its products over streaming services, which are growing in popularity and numbers. The goal was to increase DIRECTV's premium and sports package upgrades among an existing customer base by educating agents about competitors—mainly, streaming services and the devices customers use to access them, many of which agents had never experienced and therefore couldn't address from a sales strategy point of view.

Each lab environment remained on-site for a one-week activation period. On top of the Lab structure was a DIRECTV Winegard satellite configured to bring a live feed using SWiM technology into the pod. The Lab contained seven teaching stations that used instructional videos, learn-by-play activities and one-to-one instruction designed to show agents product comparisons, so they could understand the shortcomings that customers would experience with competitive products. A center

island displayed DIRECTV applications on tablet devices and smartphones, and in the back, larger groups of agents could receive instructor-led product and program demonstrations from a 60-inch TV station. The brand attributes an \$8 million increase in incremental revenue to this program—a "direct" hit.



BEST MULTI-MARKET EVENT (CONSUMER)

CLIENT: Ford

CAMPAIGN: Fusion Street Chic Tour

AGENCY: OgilvyAction



Women may sacrifice comfort for style when picking out their shoes, but when it comes to the cars they ride in, they have often had to sacrifice style for things like reliability, value and fuel economy. Enter the 2013 Ford Fusion, a gas-electric hybrid that delivers on all of the above.

To build awareness about the new vehicle line, the brand launched the Fusion Street Chic Tour designed to make car shopping as fun as shopping for clothes.

With the tour, Ford wanted to reach women in their 30s and 40s, in particular, working professionals who want a quality vehicle that exudes professionalism and success, but also one that is stylish and fun to drive. The “Try on a Fusion” experience hit 68 locations and events in key Northeast Ford markets with a modular boutique-style footprint that included the car, a “Fusion Fitting Room” complete with fashion accessories and a full-form mirror, an interactive screen that helped consumers find the right style of features and packages in a Fusion that would work best for them, stylish informed brand ambassadors and an iPad-fueled photo experience where consumers could become cover models by posing for photos against a large “Street Chic Magazine” backdrop and share the images with friends on social media. The tour activated in locations like malls, Shecky’s Girls Night Out events (Shecky’s is an event and lifestyle resource for women), movie theaters and at local Ford dealerships. Dealerships tailored their individual event settings by offering refreshments and hosting local boutique vendors alongside the Fusion experience.

A major component of the tour was a sweepstakes brand ambassadors encouraged consumers to enter. The grand-prize winner received an all-new 2013 Ford Fusion, a \$2,000 gift card to purchase designer accessories and an appointment with fashion consultant and style expert Jeannie Mai. Other prizes included gift cards to purchase designer handbags and accessories. The tour also included a philanthropic component, as consumers were invited to bring gently used professional apparel to help other women feel and look good as they prepare to get back into the work force through the nonprofit organization Dress for Success.

The goal of the program was to provide consumers with a car buying experience that nixed confusing jargon. We liked the fact it upped the ante on stationary car promotion activations—in the mall setting, especially. In addition, the stops at the dealerships allowed consumers to get to know their local Ford salespeople and it let them take a look at the Fusion in a dealership setting, but in a different context.

Ford promoted the program through an event microsite, on social media, by reaching out to regional bloggers and through geo-targeted digital advertising. The program reached 75,000 Northeast consumers and captured 44,000 vehicle leads for the brand. Through p.r. efforts, the program generated 187,000 Facebook impressions and 960,000 Twitter impressions. Oh, they pulled the whole thing off while dealing with the effects of Superstorm Sandy, too. Right on.



BEST MULTI-MARKET EVENT (CONSUMER)

CLIENT: Mondelēz International

CAMPAIGN: Oreo 100th Birthday Celebration

AGENCY: DFCBX



The beloved OREO cookie turned 100 years old in 2012 and to celebrate, the Mondelēz brand staged simultaneous flash-style birthday parties in Chicago, Los Angeles, Miami, New York, Phoenix, Pittsburgh and Salt Lake City aimed at connecting busy adults with the unbridled joy of childhood. To tease the party, brand ambassadors that morning strategically placed six-foot by six-foot birthday presents in high commuter-traffic locations that had oversized gift tags attached inviting passersby to come by at noon (times adjusted per zone) for a big surprise. Not even the media was aware of the details until the events were underway.

At noon, the birthday presents popped open and launched party streamers 40 feet into the air and projected the happy birthday song to the guest of honor, the OREO cookie in the form of a camera-ready life-size OREO cookie character. A flash mob of dancers dressed as birthday candles performed an original "Happy Birthday, OREO" number. Thousands of samples of OREO cookies and milk were then handed out to consumers as brand ambassadors launched challenges in OREO "lick racing," handed out branded playing cards and snapped photos of the action for consumers to share on Facebook and Twitter. Guests of the



marquee event in Los Angeles were treated to a live performance by award-winning country music trio Lady Antebellum.

Once the, uh, cookie crumbs settled, the brand recorded that OREO consumption was up 45 percent during the birthday week compared to the yearly average. Fourth-quarter dollar consumption was also up 14.4 percent, one of the highest peaks in history.



BEST MULTI-MARKET EVENT (CONSUMER)

CLIENT: FIAT

CAMPAIGN: FIAT 500 Live!

AGENCY: AMCI



The FIAT 500 LIVE! tour sent seven teams with two FIAT vehicles each to high-traffic locations across the country in order to gain traction in the U.S. market. This included the Formula 1 Grand Prix race in Austin, New York Fashion Week and Austin Fashion Week, as well as stops in iconic locations like at the Hollywood sign and in Times Square. At each stop FIAT experts bumped music from the vehicles and encouraged consumers to climb in and take a look at its specs. The vehicles doubled as photo booths and by Liking the FIAT Facebook page, consumers could post the image to their Facebook timelines. Consumers who participated in a survey and chatted with experts received FIAT-branded premiums.

The program also helped enhance internal communications, which were lagging prior to the launch. Each team visited key regional staff along the route to learn about the market and also fill them in on brand narratives developed by headquarters so that they could then pass the information on to dealers and



sales people. About 60,400 consumers visited stops, the equivalent to 121 percent of the brand's program goal. The brand also recorded 14,355 dealer "hot leads," or about 24 percent of participants.



BEST PROPRIETARY PROPERTY (CONSUMER)

CLIENT: Chrysler Group

CAMPAIGN: The Road to the Ram Jam

AGENCY: G7 Entertainment Marketing



When it comes to consumer opinion about the toughest trucks on the planet, Chrysler wants people to think first of Ram, of course. But it's about more than being tough for Ram, and for the brand's target consumers: country music fans. It's about a truck that can be tough, fun and every-day reliable. The brand wants to be part of the lifestyle of an honest day's work, good buddies, outdoor activities, barbeque and beer.

Throughout 2012, Chrysler put its Ram Trucks front and center to appeal to the country music fan community with The Road to the Ram Jam fan experience and concert series. The brand built the foundation of the event on solid ground by setting up partnerships with country superstars Zac Brown Band, Brantley Gilbert, Easton Corbin, Kellie Pickler and Billy Currington. The 35-week long campaign incorporated p.r., digital and traditional media promotions, but the heart of the program was the invite-only Ram Jam concert in Nashville featuring all five artists. It was streamed live on-demand by Yahoo!, but the only way to get one of the 100 tickets for the live show was by winning the brand's invitation sweepstakes. Consumers entered the ticket sweepstakes through widgets on radio station websites and the brand's event microsite. Chrysler also distributed some tickets to local dealerships to use as incentives for customers and top salespeople.

The tickets were in high demand, but most of the excitement

came through the charity auction. Each of the celebrity partners was given a Ram 1500 Laramie Longhorn edition pickup truck to use—hard—during the program. Videos went up of how the trucks were worked out and the fans put down bids on them, with the highest bidder getting to win the specific truck at the end. The money from the winning bids went to the artists' favorite charities. To keep the buzz at a fevered pitch over the course of the program, the artists were revealed in stages, one every seven weeks. The celebs leveraged their own extensive social media followings to punch up the Ram events and encourage participation.

Ram flew the 100 winners of the ticket sweepstakes to Nashville for two nights so they could enjoy the Dec. 29 concert. For these dedicated country music fans, this was a rare opportunity to see their favorite acts play in an intimate club setting, which made the brand a hero and the memories stick. They each got a Southern-style meal and some got to meet the artists before the three-hour show. Representatives from the artists' charities also got some stage time to educate the audiences about the causes.

Was it a success? In a word, yes. It was the most popular sweepstakes offering in Ram history, with more than 600,000 entries, which allowed the brand to identify potential sales opportunities among this key truck-loving demographic.



BEST PROPRIETARY PROPERTY (CONSUMER)

CLIENT: LEGO
CAMPAIGN: KidsFest
AGENCY: LIFE Marketing & Events



LEGO bricks are the gold standard for children's toys, and the LEGO KidsFest has been one of the best in the event marketing business and a stalwart of the brand's live marketing strategy since it was launched in 2009. In 2012, the brand used the event to engage heavy LEGO users and deepen its relationships with the fans of its many product lines, including LEGO Friends, LEGO Ninjago and LEGO Games. The tour grew in 2012, adding one stop, and the brand will expand it by one stop again in 2013. LEGO chooses its markets by looking for the "LEGO-ness" of a region, meaning it has LEGO events, stores, or experiences present already and the presence of 50,000 LEGO Club Members within a four-hour drive to facilitate targeted communications and promotion of the KidsFest.

The experience, as one would expect, was all about the brand. About 90 percent of the show floor was occupied with LEGO-only activities like meet-and-greets with LEGO Master Model Builders, the Big Brick Pile free building station and Creation Nation, which began as the outline of the United States and gave attendees a five-inch square baseplate to build a creation upon that represented their regions. The brand kept crowds under control by only having about 6,000 kids in at any one time and doing five sessions during the weekend-long events. Over the

course of the six stops last year, LEGO played host to almost 160,000 people, almost 25 percent of whom came from more than 50 miles away to be there. And they didn't just hit the free stuff and bail, either. LEGO says the third-party retail locations inside a 50-mile radius saw significant year-over-year increases in sales of LEGO product during and after the events. Talk about building a successful foundation.



BEST PROPRIETARY PROPERTY (CONSUMER)

CLIENT: Red Bull
CAMPAIGN: Crashed Ice
AGENCY: In-house



As a brand with one of the most bad-ass reputations in the universe, when Red Bull launches a new sport designed to feature the best and toughest athletes in the world, you know it's going to be a bruiser. And Crashed Ice brought the thunder in world-class style. The 2012 tour had three stops in Canada, Switzerland and the U.S. before the world championships in Quebec City, Canada.

The sport began in Sweden in 2001 and is known as ice cross downhill. The course is a 500-meter long downhill ice track filled with steps, jumps and hairpin turns. Inside this gauntlet, the gladiators race on hockey skates four at a time, accelerating to speeds upwards of 45 miles per hour as they fight to be the first to the bottom.

On the race days, about 200 skaters lined up to barrel down the course. They were narrowed down to 64, who then competed in the elimination round until just one was left. Only two racers from each heat progressed to the next round as the field was whittled from 64 to four athletes in the final round, so it got

pretty intense out there. Each racer earned points in all Crashed Ice events, and the top racers went to Quebec City for the world championships. Cool.



BEST P.R. STUNT

CLIENT: Volkswagen
CAMPAIGN: VW Gifaway
AGENCY: Deutsch



Volkswagen is, quite literally, the “people’s car,” and for 2012, the brand set out to bring its message back to them. VW wanted to show drivers that it isn’t interested in the celebrity and athlete drivers, it’s after the fans and their families that make up the heart of the brand. To launch that message in a big way, Das Auto hit the 2012 Super Bowl in February, but not as an on-site sponsor. Instead, the brand threw a huge tailgate and viewing party a few blocks from the stadium and invited all those football fans that couldn’t get tickets to the big game. In addition to grabbing attention for the brand’s “back to the people” initiative, VW also wanted to support the new Beetle Turbo, designed and billed as a more masculine Volkswagen.

The party hosted 2,000 fans in downtown Indianapolis before and during the game on Super Bowl Sunday, but the p.r. game started much earlier. Leading up to game day, fans won tickets to the tailgate through radio giveaways, social media, and local Volkswagen dealership promotions. One of the biggest draws was the pre-event social media “The Catch” contest. The brand selected eight fans, who got to reenact “The Catch,” the winning touchdown reception by Dwight Clark of a Joe Montana pass at the 1982 NFC Championship game that gave the 49ers the win over the Dallas Cowboys and launched Montana and his team into their decade-long domination of the sport. And the winners got to do the re-enactment with Joe Montana himself, live at the

tailgate. Damn. The luckiest one of those eight winners also won the grand prize: two tickets to watch the Super Bowl live with Joe Montana. Da-Dayum!

The experience began when the brand greeted the fans at the airport with complimentary Volkswagen shuttles. All they had to do was print out a Volkswagen-branded sign available via social media and they got to bypass the taxi line and travel to their hotel in style. Inside the party, two Beetle Turbos, wrapped to represent the competing teams, gave the cars a spotlight for the largely male crowd who would not have otherwise sought out the vehicle. Celebrity chef John Besh served up team-inspired dishes while the fans talked some smack about the team they were rooting against in the “Taunt and Share” digital activation and then shared the taunts to their social networks. A digital trivia challenge tested fans’ Volkswagen knowledge, and a green-screen photo opportunity enabled guests to digitally share their fan photos. Live performances by Jane’s Addiction, The Roots, Pete Wentz and local band The Main Squeeze rounded off the party nicely. To pull all of this off, Volkswagen partnered with local media outlets, local bands and *Rolling Stone* magazine, in addition to leveraging the Joe Montana relationship. Although only 2,000 fans could be there, the place was filled to capacity for the big game, the brand earned more than 100 million total media impressions and five million social media impressions. Now that’s a game-changing catch.



BEST P.R. STUNT

CLIENT: Jaguar
CAMPAIGN: Chill NY
AGENCY: MKG

Jaguar is back, baby. And this time, it's bringing the all-wheel drive.

To make sure every potential Jag owner in the world knew about it, the luxury brand hit New York City for two days in August with a winter wonderland known as Chill NY.

That's right. During one of the hottest months in one of the hottest summers in recorded history, Jaguar proved it's a snow cat by bringing winter to Manhattan's High Line.

The centerpiece of the experience was a giant snow globe with an ice-skating rink inside. The AWD Jaguar growled out onto the ice to kick off a press conference with Andy Goss, president-Jaguar-Land Rover North America, Olympic figure skater Johnny Weir and Jane Krakowski and Tracy Morgan, stars of NBC's "30 Rock." Now, although everyone loves a nice racy AWD, the brand knows its target is an affluent consumer, so the brand made sure to reach out to the folks who are capable of purchasing a Jaguar, and to create an experience that appealed to them in a location that made sense. The meatpacking district in Manhattan, where Chill NY lived, has become a bastion of the well-to-do, and since it was hot as... something colorful, the cool air inside was a



definite draw. While the kids had some tasty ice cream and strapped on some skates to take a spin on the rink, the parents got plenty of time to fully explore the new models. All told, the brand grabbed about 170 million total media impressions and the event sizzle reel is now the most viewed video of all time on Jaguar USA's YouTube channel.



BEST P.R. STUNT

CLIENT: Zynga
CAMPAIGN: Zombie Swipeout Game Launch
AGENCY: Manifold

Video game maker Zynga put a zombie-style twist on the ice cream man for its new game, Zombie Swipeout. To drive downloads, create some excitement and draw a ton of media coverage, the brand took over the streets of New York City and San Francisco on May 24 with a pied-piper style zombie apocalypse called the Zynga Zombie Blood Drive.

The brand unleashed more than 100 zombies onto the streets of the two cities simultaneously, but instead of terror, they inspired surprise and delight by handing out frozen "blood pops" to passersby, while smaller hordes hand-delivered blood pops to select media outlets. In the game, the hero, Joey, is an ice cream man trying to get the zombies to follow him out of his city by teasing them with the blood pops with which he's filled his cart. Mirroring the game's action, consumers and media followed the pops, trying to snag a tasty, gory treat. The stunt generated stories in consumer, technology and gaming outlets, including MTV Multiplayer, Yahoo! News, *Complex* magazine, VentureBeat, 7X7.com and NYT.com. KTVU filmed the San Francisco zombies in action, and interviewed Joey, who was on scene in case the day



needed saving. The event had more than 12.5 million impressions on Twitter with about 350 tweets referencing the actual stunt.

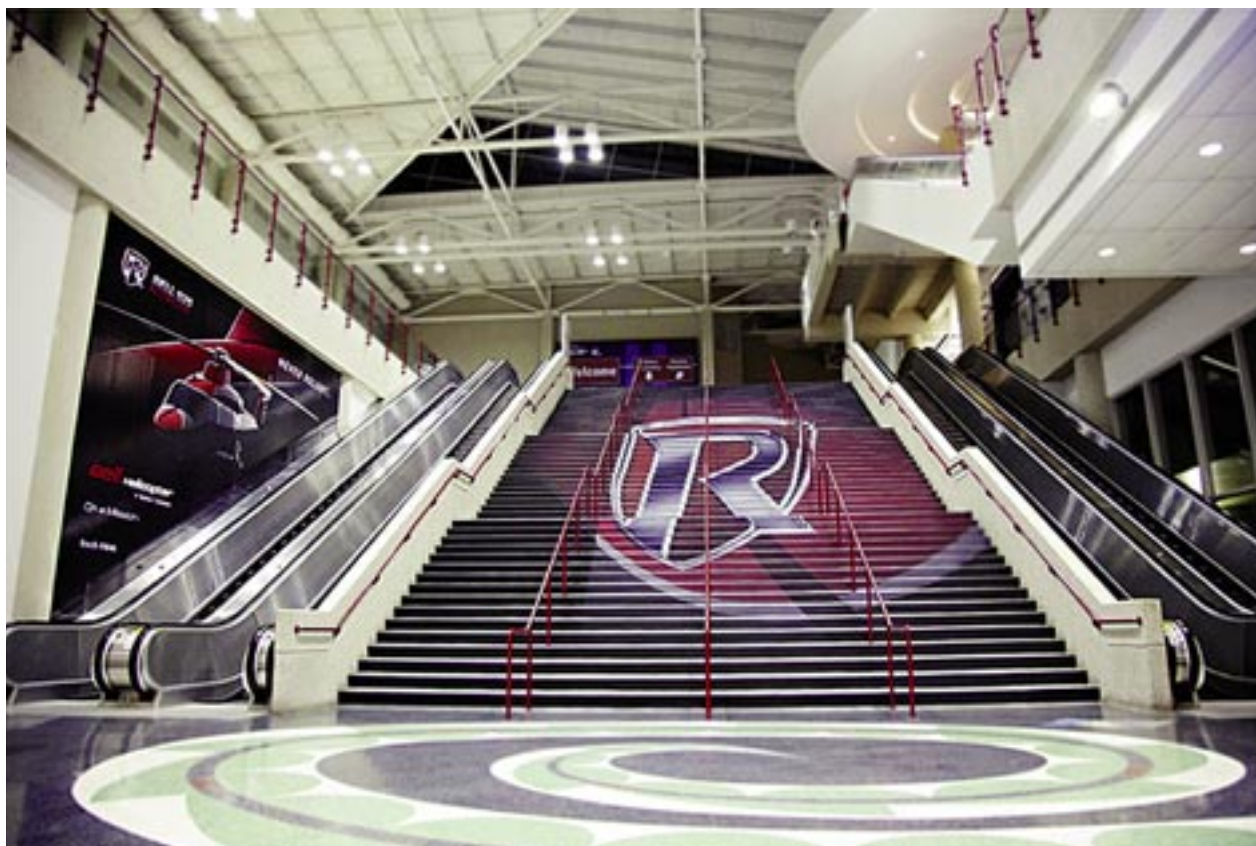


BEST TRADE SHOW CAMPAIGN

CLIENT: Bell Helicopter

CAMPAIGN: HAI 2012

AGENCY: Global Experience Specialists



Bell Helicopter's new 529 Relentless chopper is more than just a new model. It's an industry and category game-changer, boasting a big cabin that can carry 16 passengers and billing itself as the world's first "super-medium." Bell chose the world's largest helicopter show, HELI-EXPO, as the logical launch pad for the Relentless reveal, but it also leveraged the event as a platform where it could reaffirm its industry leadership in technology and innovation while projecting its home field advantage, since the brand is based in Dallas. The HELI-EXPO audience is made up of more than 17,000 c-suite officers, pilots, maintenance engineers, operators and owners in the military, commercial, government and civil sectors, making it the biggest buyer's market in the international helicopter industry. (No pressure there.)

Since the Relentless was to be the centerpiece of the experience, and the brand knew that it would revolutionize the industry, Bell began with a teaser campaign that dropped super close-up shots of the 525 to build anticipation and excitement around the reveal, set for the first morning of the show. The brand placed messages about the big reveal along the path visitors would follow to the show, with signage everywhere from the airport to the area hotel room mirrors. In fact, the entire

venue, the Dallas Convention Center, was plastered with Bell messaging from the windows to the grand central staircase.

The reveal went off in huge style, living up to all the brand's hype. On opening day of the show, Bell CEO John Garrison introduced the new chopper and dropped the curtain to reveal a state-of-the-art CGI presentation designed to show off the various mission types that the 525 Relentless can perform. From there, the surface transformed into a Bell Helicopter hangar, which virtually opened to reveal the actual helicopter, appearing out of a cloud of fog. Epic.

Although it was originally slated to be a one-time event, the crowds loved it so much, and the Bell Helicopter execs loved it so much, they brought it back on day two. In short, the 529 Relentless reveal was relentless in its badassery. It was one of the most highly attended product launches in HELI-EXPO history. Industry publication *Flying Magazine* called it the most spectacular aviation product launch ever. The event garnered 109 media impressions altogether, a share of voice that was five percent higher than its nearest competitor and reported a share of exposure three times that of the entire competition's shares-combined. Most telling however is the simple fact that Bell Helicopter went ahead and sold several of the new choppers right on-site, thanks to immediate demand from a spectacular reveal.



BEST TRADE SHOW CAMPAIGN

CLIENT: Carestream
CAMPAIGN: RSNA 2012
AGENCY: Catalyst Exhibits



At the 2012 Radiological Society of North America trade show (RSNA), health care technology brand Carestream Health set out to punch up awareness for its MyVue platform for patient information sharing under the theme “Empowering patients to control their records.” The brand needed to communicate its message to the more than 60,000 radiologists, medical physicists and medical imaging professionals at the show in a way that highlighted the brand and the MyVue product. To do that, it created a 26-foot by 14-foot interactive engagement wall that brought the product to larger-than-life.

The brand had sent attendees a preshow mailer with a custom CD that the visitors were to bring and insert into the MyVue wall with the help of a brand ambassador. The CD launched a one-minute presentation that illustrated the evolution of patient information access, from old-school CDs to modern tablet-accessible electronic records.

Thousands of RSNA attendees visited Carestream during the show, and ran through the presentation. In fact, the brand’s exhibit ranked fifth at the show in terms of total booth traffic, and they weren’t just goodie-grabbers, either. The brand said 88 percent of them had buying influence in their organizations and 78 percent said they were interested in learning more about



several products. Healthcare media took notice too, generating 67 articles about the brand’s products. The exhibit also showed major improvements over the previous year, from 46 to 55 percent of visitors reporting purchasing intent, while 24 percent of visitors said they would be considering a purchase within 12 months and 55 percent saying the booth played a major role in making that purchase decision. Cha-ching.



BEST TRADE SHOW CAMPAIGN

CLIENT: Accuray
CAMPAIGN: ASTRO 2012
AGENCY: 3D Exhibits



Accuray, a maker of radiation oncology systems, went all out at the annual ASTRO 2012 show to showcase the next generation of its CyberKnife and TomoTherapy products, and generate raw media attention for the brand. Cool LED messaging, laser lighting and something called a sucking winch that unveiled new products by pulling draperies out of sight, seemingly by magic, were just a few of the production tricks and enhancements the brand rolled out for its first-ever in-exhibit product launch event. The experience, dubbed “Tomorrow is Today,” didn’t stop with cool technology and winning wizardry, however. The brand also fielded hand-selected brand ambassadors to greet visitors and give them custom guidance to appropriate product specialists and local account reps, creating a VIP experience for every attendee. Data collection and lead generation systems were housed on tablets scattered throughout the exhibit.

Accuray hit all the marks. It attracted press coverage from 13 trade pubs and nine general interest outlets. About 70 percent of



respondents agreed with Accuray’s key messaging. And in terms of leads, about 54 percent of visitors were new prospects—a 62 percent increase over the previous year.



BEST VEHICLE DESIGN

CLIENT: GE Water & Power

CAMPAIGN: Flex Efficiency Truck Tour

AGENCY: EP&M International



GE is known for its revolutionary and forward-thinking technology, and when it launched its FlexEfficiency 60 Combined Cycle Power Plant technology, it knew it had to bring as much thunder to the launch campaign as it did to the product itself. That thunder came in the form of a gleaming black 18-wheeler, headed coast to coast to visit customers, college students, industry trade shows and GE facilities in Canada, Mexico and the U.S. The brand knew people just had to experience the power plant system to feel its power, so they brought it door-to-door with one-day events at each of the 26 stops, with the truck as the focus, but the tech as the star.

The vehicle is a double-expandable semi-trailer with twin slide-out pods that create a mobile showroom full of 3D models of key elements of the power plant, videos that illustrate how it works, interactive tutorials and meeting spaces where the brand's engineers and product experts met with the thousands of visitors. The outside of the vehicle was wrapped with GE branding and FlexEfficiency promos to draw attention to the footprint, both when the truck was on the move and during activations. It carried its own generator (of course) that handled power for heat, air conditioning, interactive installations and all other power requirements on-board. The truck even had high-speed internet access for visitors.

The displays at each exhibit station inside were custom-designed and engineered for the tour in order to accommodate the interior floor, which folds up when the truck is on the move, and the collapsible walls that pull inward when the truck is packed for moving. All compressed for travel, there was only a narrow space left in the center of the trailer for the models and stations to be bolted down. In like fashion, all of the plasma screens and interior graphics on the walls had to be hung at specific heights to avoid contact with the floor, once it was folded. Shelving and counters were attached to the walls with specially designed heavy-duty brackets so that they didn't break apart while the trailer was traveling from stop to stop. For employees and tour managers, the trailer also incorporated a private workspace and storage area, complete with a full canteen. A key design element was the easy setup and take down. Even with all of the bells and whistles, the vehicle only required three people to run: a driver, an A/V support person and a project manager. These three road warriors had the whole exhibit ready for visitors in less than two hours on event days, and ready for the road again in about the same amount of time at the end of the day.

All told, the tour traveled about 30,000 miles in 2012, made two border crossings and didn't see home for the better part of the year. And we say, thunder was brought.



BEST VEHICLE DESIGN

CLIENT: Simmons Bedding Co.

CAMPAIGN: ComforPedic by Beautyrest Tour

AGENCY: Performance Marketing Group



Over the last few years, Simmons noticed that retail-buyer attendance was dropping at several of the key tradeshows in the bedding space, but the brand's need to get in front of those people was only getting stronger. What was the solution? For Simmons, it was to hit the road with the ComforPedic from Beautyrest tour, a seven-month-long road show that brought the ComforPedic product line directly to dealers with a hands-on experience that illustrated the specifications and characteristics of the new product.

The 53-foot double-expandable trailer was designed to be a mobile training center and demo space masked as a complete bedding showroom. The brand didn't cut any corners, either, using high-end finishing materials to mirror its product catalog, including hardwood floors, a dropped ceiling, contemporary throw rugs, flat-screen televisions, bedside tables with lamps and, naturally, fully made beds. There were eight "bedrooms" inside the trailer, with the entire new line of mattresses on display in various sizes. The retailers got to climb in bed with the brand's new offerings and really experience how it translates into better sleep.



Thanks to the tour, Simmons was able to train sales associates on its new products, exciting and inciting them to sell in such a way that hundreds of additional product orders have been attributed to the tour in the markets that it visited. The brand even added several new dealers to its roster thanks to the tour. Now that's a sweet dream.



BEST VEHICLE DESIGN

CLIENT: Kenworth

CAMPAIGN: T680 Tour

AGENCY: Kentucky Trailer Technologies



What does a major truck manufacturer like Kenworth do when it's got a new, super fuel-efficient truck on the road? It hits the road itself with the T680 tour, which ran from March to December, made 75 stops and impressed more than 12,000 independent owner/operators, existing Kenworth customers and decision makers at large trucking and leasing companies.

The tour was designed to promote the new vehicle launch and showcase its array of options and accessories in addition to its industry-leading fuel efficiency ratings. This was the first time since 1996 that Kenworth had mobilized a mobile tour in such a big way, so everything had to be right on pitch from day one. And it was. Of course, the 1000-square-foot double expandable trailer was pulled by a T680, so the opening gambit on exhibit day was a detailed walkthrough of the new truck, from engine to hitch. Inside the trailer, guests learned about the vehicle through video presentations on large flat screens and hands-on demos. The tour hit 65 dealer events and trained hundreds of sales



associates in just its first month on the road, and an average of 150 viable customers visited at each tour stop, making this a huge success for Kenworth. Truck, yeah!



BEST TRADE SHOW EXHIBIT

CLIENT: Caterpillar
CAMPAIGN: MINExpo 2012
AGENCY: Simantel Group



A great trade show exhibit makes a splash that no attendee or media rep can miss, then translates that experience into concrete, measurable results for the brand. For the 2012 MINExpo in September, Caterpillar Global Mining made that mission its own, and reaped the rewards.

Caterpillar set out to create a dominating experience with product-centric displays in order to put a more personal face forward for its potential and current equipment customers from around the world while introducing its new technology. The brand's largest group of customers are multi-national mining corporations, but it must also cater to public and privately held businesses of all sizes, including small-scale family-owned mining companies.

The 52,000-square-foot exhibit was divided into several business-specific sections, with dedicated focus areas for dealer services, technology and other initiatives. It was a two-story structure that had enough room for guests to circulate among the 26 vehicles and pieces of mining equipment, including three three-story-tall mining trucks and a 74-foot railroad locomotive. That's right, the brand had displays for each of its key vehicles inside the exhibit. A 46-foot by 14-foot video wall dubbed the Cat Center Stage served as the focus for the footprint and showed presentations and videos of show events and live reports from the floor every 15 minutes. The brand had a dedicated elevated walkway for demos of Cat surface mining hauling and loading equipment and, to show off its underground mining tech, there

was a separate area enclosed in a circular, central space surrounded by the brand's underground mining equipment.

Cat set off a dedicated dealer services space with white flooring, bright clean lighting and large-format graphics to create the feel of a dealership service bay. Dealer show workers in white uniforms staffed the area, and a dealer service truck served as the space's centerpiece. In addition to the large-scale elements, interactive engagements allowed attendees to dig into the equipment and technologies, either on their own or with the help of brand ambassadors. The brand deployed iPads loaded with a Cat MineStar System application to guide attendees through technology capabilities. The content was mirrored to large monitors, enabling multiple attendees to experience the application at the same time. Each equipment display also featured a video marker that detailed key messaging about tech on that machine using interactive text and graphics.

The Caterpillar exhibit became a MINExpo hot spot, with almost 60,000 attendees passing through while the brand conducted more than 300 business meetings at the event with almost 6,000 specifically targeted customers. Those meetings influenced more than \$2 billion in additional business and product sales, according to the brand. What's more, Caterpillar completed its largest-ever underground coal deal in China thanks to a special event for Chinese customers hosted during the show and one North American attendee bought seven new multi-million dollar mining trucks. Cat's digging deep now.



BEST TRADE SHOW EXHIBIT

CLIENT: Intel
CAMPAIGN: CES 2012
AGENCY: The Taylor Group



Intel is a staple of CES and its booth is always a standout. But even with its years of stellar on-site experiences, it is still challenged with overcoming its image as a chipmaker. So to get consumers to embrace Intel as a multi-platform, multi-device provider that delivers innovative, intelligent devices, it set out to do something that had never been done before.

Intel's CES booth design was crafted to portray the brand's "Connect to Life" theme through a gigantic, organic ever-changing form made out of a powder-coated white framework covered by fabric and backlit by rear-projection lighting and computer-generated images. It used 14 separate projectors that mapped the content across the 168-foot long, 2,200-square foot, curved projection surface. Visitors got in on the creation of new content by placing their hands on touch screens in the faces of shiny white kiosks. The image of their hands instantaneously appeared on the structure and transformed into fanciful animated creatures that flew or swam away to frolic with other visitors' creatures. All to illustrate the power of Intel technology.

Elsewhere, the "Spotlight Theater" featured testimonials from users who shared how the brand's technology, and especially the new Ultrabook that was unveiled at the show, enriched their lives. All over the booth, vertical screens and

curved, lit surfaces featured illuminated graphics of the etching on a microchip to reinforce the Intel-technology connection. Digital gardens with color changing fiber-optic grass and microprocessor "flowers" further cemented the messaging. The almost 80,000 people who visited Intel during CES overwhelmingly rated the experience as excellent and Intel as a company they trust and that creates life-changing revolutionary technology. We don't disagree.



BEST TRADE SHOW EXHIBIT

CLIENT: Viva International
CAMPAIGN: Vision Expo East
AGENCY: Adex International



Viva International designs and produces eyewear for fashion brands including Guess, Candies and Sketchers, so it's important that its trade show exhibits showcase its unique lineup of brands in uniquely different ways. For the 2012 Vision Expo East show at the Javits Center in New York City, the brand activated The Village—eight custom exhibits that featured its flagship brands and a corporate exhibit area for nine other brands, including one for VIVA itself. It was conceptualized as a recreation of Rodeo Drive, the famous Beverly Hills shopping street where luxury brand boutiques live side-by-side and only the hippest and most well-to-do celebs prowl for the goods. The design used unique textures, transparencies, lighting and flooring elements to create a unified, yet distinctive space for each sub-brand. There was a broad avenue and on both sides of the "street," each sub-brand got a featured spot at its own pop-up style retail space. The brand called this year's event a total success, with clear delineations between the brands. In a post-

show survey, attendees rated the integrated experience as being "very memorable" and were able to overwhelmingly recall all of the brands represented. It takes a village.



BEST EVENT ENVIRONMENT (CONSUMER)

CLIENT: Audi

CAMPAIGN: Brand Pavilion

AGENCIES: Schmidhuber+Partner, KMS BLACKSPACE



A permanent consumer exhibit can be a risky venture for a brand. Static environments are expensive and have to be nimble enough to evolve as marketing objectives, the industry and consumer needs change and grow. Audi knew the risks, but also knew it could handle them when it recreated its presence at the Autostadt.

Auto City Wolfsburg is a permanent visitor attraction at the Volkswagen factory in Wolfsburg, Germany (Audi has been part of the Volkswagen group for many years). In 2012, Audi rebooted, redesigned and rebuilt its part of the experience, with the goal of creating a brand experience that would showcase Audi's innovations and technology in a tangible way for visitors and fans of the brand. The architecture of the structure is all sexy curves and lines that mirror the lines of Audi vehicles. Three so-called "technology columns," the Audi Ultra, Audi E-tron and Audi Connect, represent the central thematic principles of the whole exhibit. Audi Ultra outlines the brand's dedication to lightweight cars and building materials. Audi E-tron is all about alternative energy vehicles, especially electric car initiatives the brand is pursuing. And Audi Connect highlights the vehicles loaded up with the brand's interconnected features that keep the driver, the car and the on-board infotainment systems connected to each other and the internet. Another key feature of the space is the interactive Audi Sphere, which acts as a guide and personal

companion for visitors to the pavilion. As a key to the world of Audi, visitors use it to activate content and decide for themselves which information they want to access, instead of being fed messaging from the brand. The final element is the 360-degree media rotunda, where real and virtual exhibits, spatial dramaturgy and communication messages are choreographed to blend into one multimedia presentation. Of course the beautiful Audi cars are everywhere, and look like museum exhibits in and of themselves.

Interactivity is at the heart of the pavilion and everything is geared toward involving the visitors. The path through the exhibition and available information is activated by the visitor through the Sphere and then imagined in the exhibition space. So, even if someone visits it on several occasions, the exhibition is always new because the combined interactions of all visitors constantly generate new experiences. The visitors, in essence, become the exhibition designers. In its interplay of space and staged performance, the environment creates a holistic brand experience that integrates the attendees, brings the brand promise to life and connects Audi with its fans. And the visitor citations speak for how well the brand has done. They said it was "really great that I become an active part" of the exhibit. They called it a "real representation of the brand" and felt like they really experienced the "Vorsprung durch Technik" meaning, Advancement through Technology (Audi's tagline). We feel it, too. And it feels good.



BEST EVENT ENVIRONMENT (CONSUMER)

CLIENTS: HP, Intel
CAMPAIGN: Golden Gate Bridge 75th Anniversary
AGENCY: Infinity Marketing Group



In May of 2012, hometown heroes HP and Intel teamed up to celebrate the 75th anniversary of San Francisco's Golden Gate Bridge and the launch of their joint effort, the Ultrabook product line. The two brands sponsored the city's celebration festival with a 400 square-foot experience that was designed to raise awareness for the new products in an interactive and organic way that tracked back to the city and the iconic orange bridge. One key metric was to get at least 6,000 festival attendees to visit the space. The brands decided the best way to celebrate such a big landmark was to go big or don't go. So, they built a structure that was tall enough to be seen all over the festival grounds. Inside, big was still the message.

Since the square footage on the ground was so limited, the brands had to build up to meet their goals. There were two 18-foot towers constructed, painted and detailed to recreate the Golden Gate bridge towers. Between the fabricated towers was a steel truss system supporting two 20-foot wide LED boards on front and back that showed 75th Anniversary messaging, HP and Intel product ads and a photo collage with a clock counting down to the Golden Gate Bridge's televised evening fireworks show.

There were two functional, 10-foot-square Ultrabook laptops on which attendees played a trivia challenge during their visits. In association with the Golden Gate National Parks Conservancy and the City of San Francisco, a custom sound booth was produced to allow festival goers to record congratulatory messages for the historic anniversary. HP and Intel met all of their key goals for the event: 8,528 attendees entered the space and participated—three times the results of any other sponsor. And due to the consumer involvement and media interest in the giant Ultrabooks, the brands plan to produce 14 more giant Ultrabooks for global marketing activities.



BEST EVENT ENVIRONMENT (CONSUMER)

CLIENT: Beam Global
CAMPAIGN: Jim Beam Distillery Experience
AGENCY: Proof



The Jim Beam Distillery Experience, known as the American Stillhouse, was relaunched last year to establish Jim Beam as the preeminent Bourbon brand and create an experiential opportunity for consumers. The 217-year-old company wanted to provide visitors with an interactive and multi-sensory educational experience that allowed folks to see just how America's Native Spirit is made. The Stillhouse was transformed from a lackluster and poorly-performing tour into a full "behind-the-scenes" production experience for wine, beer and liquor drinkers in Kentucky and its bordering states, with an emphasis on day-trippers and weekend travelers. Inside, visitors begin with the history of the brand with a replica of a stillhouse built in the 1940s, featuring the staircase from the original Jim Beam stillhouse. A 50-foot high family tree crowns the entry doors and hardwood floors made from reclaimed barrel wood is everywhere underfoot. The distillery feel carries throughout the space, even down to the elevator, which is housed in an old three-

story copper still. The second floor is all about education and the heritage of the Beam family and its Bourbon. Interactive digital exhibits invite guests to thumb through Beam family scrapbooks. Retail is a key element, too, with exclusive merchandise not found anywhere else. Visitors to the distillery in 2012 totaled more than 100,000, up 25 percent over 2011 and sales reached \$1.8 million, up 26 percent over 2011. That's a lot of hooch.



BEST BUZZ MARKETING/INFLUENCER PROGRAM

CLIENT: Ford
CAMPAIGN: Escape Routes
AGENCY: Team Detroit



a bit more exciting, online followers won prizes alongside their favorite teams just by registering an account and then chatting, tweeting, recruiting, commenting, playing online games and participating in interactive challenges.

To keep the virtual teammates' [read: consumers'] excitement at fever pitch, Escape Routes digital host and YouTube star iJustine hosted a live Twitter wrap-up with the cast after each episode aired and streamed the first-ever interactive game show on escaperoutes.com. Throughout the six-week program, online followers could participate in six real-time challenges in six cities, six live Twitter wrap-up shows and six game shows in addition



Everybody has heard of the Ford Escape. It's been around for more than a decade, after all. But, for 2012, the brand had given the old girl a shiny new design that was sleeker, sexier and tailored to meet the needs of young, smart and socially-active women. To reintroduce these consumers to the all-new Escape and improve consumers' opinions of the vehicle by at least four points before the vehicle's relaunch, the brand rolled out the Escape Routes reality television program. It was designed to generate buzz, social credibility and awareness of the vehicle's changes, while maintaining the high standard the brand has set for pre-launch events in the past like the Ex Award-winning Fiesta Movement and Focus Rally programs.

Ford knew that the target consumers are big fans of competitive adventure reality shows. So for Escape Routes, Ford pitted six teams of two drivers against each other as they traveled to a new city in the U.S. each week in a Ford Escape, performing challenges and having adventures while vying for a \$100,000 prize and an all-new Ford Escape. Teams had to rely on the smart features in their Escape to get from location to location and use it to compete in challenges along the way. In each episode of the show, teams competed in urban, city-based challenges and then would "escape" the city for a more rugged SUV-esque adventure. Target consumers were ready, willing and able to enjoy the show on any number of devices and screens, so Ford made sure Escape Routes was everywhere, using mobile, online and traditional broadcast television to get episodes out and draw consumers into interactive Escape games that gave favorite drivers advantages on the weekly NBC show. Ford also enticed fans to join a team online at escaperoutes.com and interact with their team through live-streaming chats. To make it

to the livestream sessions inside the cast's home and Escape vehicles. Seventeen other bloggers from the six Escape Routes markets with specialties in green, entertainment, technology, travel, fitness, lifestyle, food and social television created content about Escape Routes for Ford.

Results, you ask? Please. There's a reason Ford's here perennially. Aside from creating the genre of a brand-created prime-time television show to launch a new vehicle, this was Ford's most successful pre-launch program to date. The program had 7.65 million viewers and more than 337 million minutes of content watched, with viewership growing throughout the six-week season. During the program's run, the program had 116 million tweets, 64 million Facebook impressions and 3.4 million incremental user-generated video views. Escaperoutes.com saw almost 40,000 registrants and 3.3 million page views with the average visit being more than four minutes. Most telling was that Ford measured an increase of four percent in purchase consideration during the program. Well played, Ford.



BEST BUZZ MARKETING/INFLUENCER PROGRAM

CLIENT: Nintendo
CAMPAIGN: Wii U Video Challenge
AGENCY: A Squared Group



The Wii U, successor to the Wii video game console, is Nintendo's first console to support high-definition graphics. Its target, 18- to 34-year-old guys, game an average of nine hours per week and, although they had grown up with Nintendo, they'd moved onto HD graphics, first-person shooters and more aggressive content on competitive platforms. For its launch, the brand wanted to make sure male gamers who grew up with Super Mario Bros. and Legend of Zelda got the message: Wii = HD.

To gain the trust of these hard-core gamers and attract them to the new Wii U platform in a way that wouldn't come off as shtick, Nintendo engaged 50 active gamer YouTube influencers (research shows gamers have an affinity for YouTube) to speak on behalf of the brand via short-form videos inspired by the system and its games.

The Wii U Video Challenge involved two rounds of content creation. In the first round, contestants made their own videos about the games; in the second, Nintendo brought the top 12 to Los Angeles to work together in teams of four, creating new videos about the system and games. In lieu of cash incentives,

Nintendo took 12 of the 50 contestants to the Sundance Film Festival to premier their short films. By offering a rewarding, career-building experience, the challenge encouraged influencers to educate and authentically promote the brand to their loyal social media communities. To date, the vids have more than 3.6 million views with 105,000 likes and 21,000 comments. Wii say, woo hoo!



BEST BUZZ MARKETING/INFLUENCER PROGRAM

CLIENT: Acura
CAMPAIGN: #WeekwithILX
AGENCY: Brand Influencers



The Acura ILX, designed to be an entry-level luxury car for young professionals, failed to attract as much attention at launch as the brand had hoped. So to earn the car a second look, the brand further segmented its target into six key audiences—foodies, underground comedy, mom adventures, day travel, affordable fashion and creative entrepreneurs.

Acura identified 100 social influencers across the six audiences and gave each of them an ILX for a week. The brand wanted each week to be unique to that influencer's (and their audiences') personal interests. So, Acura created an experience throughout the week for each of the 100 about which they could be passionate, and that each of their respective social audiences would find compelling enough to then become actively involved with the content and conversations each influencer shared. Remember, these were not car bloggers. These folks were writing about the car through the lens of their respective passions. It became the brand's job to curate awesome experiences worth sharing. And boy did they.

The #WeekwithILX campaign became a social phenomenon. The influencers created an average of 46 posts during the

campaign, which drove more than 1,250 audience activities, and perhaps more powerfully, Acura created an army of influential social brand evangelists at a fraction of the cost of a typical product launch campaign.



BEST 100% VIRTUAL EVENT

CLIENT: McDonald's

CAMPAIGN: Mid-Manager Business Meetings Initiative

AGENCY: One Smooth Stone



Virtual events have evolved into fully immersive experiences that look nothing like the cookie-cutter online trade shows of just a few years ago, and with its Mid-Manager Business Meetings Initiative in 2012, McDonald's showed what the platform is really capable of. The brand had two objectives for the Initiative: to better reach licensee mid-managers, and to provide a secure place to share information and collaborate. The content was designed to provide the managers with the "why" behind the "what" of the brand's "Plan to Win" global strategy, thus improving prioritization and giving managers the tools they need to think strategically for the year ahead. The challenge was that the audience was all over the world, making face-to-face meetings inefficient in reaching the 2,000 to 3,000 franchisees.

To reach them all, the brand created a branded virtual event platform with INXPO technology and programmed a series of live and on-demand events that stimulated creativity among the managers, while being easily measurable and secure. The environment was full of live video, virtual presentations and social media tools, and McDonald's could see that the audience was not only absorbing the message, but also participating and engaging with other attendees to further align with the McDonald's brand. It became an avenue of two-way interactive communication between the mid-managers and McDonald's and transformed internal communications and the dissemination of messages for the brand. If the live online events were

inconvenient for the busy mid-managers to hit, the ability to access any portion of the meetings on-demand gave them the option to use and refresh on the information again and again.

The virtual event environment provided a series of general sessions, learning sessions and exhibits. The general session for each event was an hour long and provided strategic content and business initiatives. A series of learning sessions within each event were crafted into five- to 10-minute videos of content on key topics with subject matter experts, while the interactive exhibits allowed each attendee to explore resources and download materials associated with each upcoming initiative. Each could include live video, interactive polls, PowerPoint presentations, chat rooms, hand-outs and social tools.

The mid-managers reported that they appreciated being provided with information via an avenue that created dialogue in a non-threatening way and made it easier for them to digest, on their schedules. Online feedback was overwhelmingly positive, according to the brand. Live online event attendance averaged 3,000 people per event, with several thousand more viewing on-demand.

But the ratings don't tell the whole story. When asked if the attendees liked the new virtual business meeting format, 82 to 86 percent said they liked it or liked it a lot, while up to 94 percent said that they would recommend presentations to other mid-managers. Ninety-six percent said they are likely to attend another virtual business meeting event. McTasty.



BEST 100% VIRTUAL EVENT

CLIENT: CGI
CAMPAIGN: CGI Forum
AGENCY: InterCall

Networking Lounge



Last year, IT services brand CGI was facing pressure to contain costs associated with client-focused events. The brand wasn't able to host a single event for all of its clients, partly due to travel and cost restrictions on the customer side, so the brand sent teams to locations all over the country and alternating among regions to cover most of its client base. Instead of continuing to pay for inefficient, small, local meetings, CGI chose to create a virtual environment that allowed its clients to attend events without having to deal with the costs and hassles of traveling and also afforded the brand with cost-saving benefits by not having to coordinate a traditional event.

The design of the UI dropped attendees into a modern landscape featuring a lounge, conference hall and exhibit hall, all branching off of a main hall, where attendees found information about the resources available. Everything from the daily agenda to announcements to session links were all found in one place. The conference hall was designed to resemble the auditoriums where attendees were accustomed to sitting at live events. The lounge was created with networking in mind and incorporated an easy-to-use interface. The exhibition hall recreated what the

brand had done at traditional events by having booths that were readily accessible and easy to view. Each was branded with custom graphics that showcased different products and services. Finally, the resource center focused on a simple user interface that made it quick and easy for attendees to find the information they needed and save it in their virtual event briefcases. There were around 1,400 real-time attendees and an additional 200 to 300 attended later. Even better, CGI estimates it at least doubled its penetration at client organizations, meaning the brand reached decision-makers who typically don't leave their offices.



BEST 100% VIRTUAL EVENT

CLIENT: Farmers Insurance
CAMPAIGN: National Broadcast
AGENCY: Go West Creative Group



In January 2012, Farmers Insurance CEO Jeff Dailey wanted to impart his vision for Farmers to each and every employee at the same moment, energizing the brand's 10,000-strong sales force for the coming year, while recognizing outstanding performance by agents, regions and Farmers team members. The Farmers National Broadcast was designed to creatively motivate and communicate with the thousands of Farmers agents nationwide with a one-day, live, multi-city electronic conference.

The brand booked 60 local theaters for the broadcast. The studio was equipped with a full-production satellite truck to provide the required up- and down-link capability and a control room for the production. Five set cameras and a gib camera on set covered four separate stages, which were installed on a sound stage at Occidental Studios in Los Angeles. A live audience of 100 people was present on the day of the broadcast. As a backup, in case the live feed went down, the best dress rehearsal

was recorded and cut into a complete two-hour show, but the live broadcast went off without a hitch. The show was also streamed online live for about 1,000 agents who couldn't make it to the theaters. The whole thing was so successful that Farmers has already broadcast a sequel and intends to continue doing more.



BEST USE OF TECHNOLOGY

CLIENT: Coca-Cola Co.

CAMPAIGN: Beatbox

AGENCY: ignition



Technology is at the heart of every experiential campaign these days. But just using technology isn't enough. You've got to embed it throughout the experience. And no brand did that better last year than Coca-Cola. The Olympics are a signature event for the brand and have been for almost a century, so the brand that has always helped drive the art and science of sponsorship activation mixed both in the most influential brand pavilion designed in the history of this industry. Enter the Beatbox—a two-story architectural riddle planted on high ground, right in the middle of London's Olympic Park, and the most impressive display of technology-integrated design we've seen in a long time, maybe ever. Coca-Cola's core creative idea for the Games was Move to the Beat of London 2012, anchored by the original "Anywhere in the World" anthem by Mark Ronson and Katy B. It aimed to put Coke at the heart of an experience that would motivate young people to move together by offering them fun and participatory content and experiences.

The Beatbox was designed by up and coming young British designers as a physical, living breathing beacon of Coke-ness that conveyed to the world Coca-Cola's aim to bring young people closer to sport through music. In short, the 'Box was made of hundreds of touch- and motion-sensitive, red and white panels that responded to visitors' actions to produce musical phrases from "Anywhere in the World." The technology that made it work included 230 Ethylene tetrafluoroethylene (ETFE) cushions that made up the

crystalline-looking facade of the pavilion. Forty of the cushions were sound-emitting and touch-sensitive, empowering guests to play the pavilion. They could mix their own beats comprised of the theme song, mixed with a myriad of sport-specific sounds.

A transparent trumpet-shaped loudspeaker based on the latest sound exciter technology was designed specifically for this application. It accentuated the customized design of the cushions. A new two-way speaker combination generated low frequency sounds within the cushions. High frequency sounds were generated through stimulation of the membrane itself. A conductive silver coating on the inside of the membrane bore the sensor that was sensitive to distance, velocity and touch, providing dozens of control options. Attendees got immediate tonal, tactile and visual feedback through sound, vibration and LED lights, making for a unique Move to the Beat experience for each attendee. And minds were blown all over the place.

More than 150,000 attendees went through the Coca-Cola Beatbox, where most spent more than an hour interacting with the structure. Its iconic and impossible-to-miss design and lighting ensured that more than three million people saw the pavilion on-site. The experience generated more than 160 media articles in Great Britain alone, garnering 83 million impressions, and its social reach exceeded 13 million impressions, including more than 4,000 tweets directly referencing the pavilion. Music to our ears.



BEST USE OF TECHNOLOGY

CLIENT: Target
CAMPAIGN: Bullseye Badge
AGENCY: Periscope



Target wanted to increase engagement at its existing Back to College After-Hours Shopping Events and extend the impressions beyond the live experiences, so it launched the Bullseye Badge program. Designed to attract first-year college students, ages 18 to 21 years old at the 68 universities across the U.S. that Target partners with to host its after hours shopping events, the Badge was a mobile site that provided a custom digital experience for each guest. Once they scanned a school-specific QR code, the site began to deliver locally relevant and changing content before, during and after the events to keep students engaged both socially and digitally. The badge program also encouraged students without a QR reader to download the Target app, providing an ancillary benefit to the program.

The mobile content included a countdown clock that let the participants know when the next shopping event would take place, a checklist of freebies to collect throughout the store, a local map including bus stop locations, a shopping list of top back to college must-have gear, direct links to Facebook, Instagram, Twitter and Foursquare to encourage social sharing, the ability to tweet a song request to the dj during the event, a call to action

for a Text to Win contest, downloadable wallpapers for their phones, links to more Target discounts and a student survey with a chance to win a Target gift card. During the month-long run of the program, the Badge site saw 18,600 unique visitors and 24,000 total visits. About 14 percent of event attendees engaged with the site and Target reported that Bullseye Badge garnered the best engagement of any QR code initiative in the brand's history.



BEST USE OF TECHNOLOGY

CLIENT: Microsoft
CAMPAIGN: Windows 8 Times Square Takeover
AGENCY: R/GA



The name Microsoft is pretty synonymous with technology. So when the brand took over Times Square for its Windows 8 launch in October 2012, the tech was understandably awesome. The brand wanted to provide consumers with a hands-on Windows 8 experience, going beyond a simple demo. Other objectives were to demonstrate live tiles, icons and modules that updated in real time with information relevant to the user, and other features like snap view and full screen apps. To introduce the world of consumers and members of the press to the new operating system, for three days, on 39 screens, Windows 8 took over New York City's most iconic intersection.

The brand covered Times Square with oversized tables with Windows 8 PCs, and broadcast consumers using the OS on the ground so that thousands more could see it on the Square's 39 huge screens. They were all synchronized and as consumers played with the desktops, their photos and drawings appeared seamlessly on the screens closest to them. Visitors even played Windows 8

games in gigantic scale by mirroring gameplay to the American Eagle and Reuters screens. The technology was a mixture of off-the-shelf software and custom code to make the synchronization and content program flow seamlessly and on a large scale.



BEST GLOBAL CAMPAIGN

CLIENT: Coca-Cola Co.

CAMPAIGN: London 2012 Olympic Activation

AGENCY: ignition



The Olympic Games are the biggest, flashiest, arguably the best and almost always the most expensive sponsorship opportunity in the world every two years. And since it first attached to the Games in 1928 in Amsterdam, Coca-Cola has never looked back. The London Games in 2012?

Something special. This was more than a sponsorship activation. It was a statement to the world that the world's most powerful brand will never settle, will always push the envelope and experiential marketing is here to stay.

The company ignited its entire marketing mix with globally relevant programming and locally relevant experiences. From media efforts and bottler communications to promos, in-store and of course, the Olympic Torch Relay, no sponsor activated the Olympics as much as Coke did in the run-up to the Games.

The heart of the entire activation tied to Coke's global "Move to the Beat" music platform and to a custom-made song, "Anywhere in the World," featuring the mixing magic of producer Mark Ronson, the singing of British pop star Katy B and the sounds of Olympic athletes playing their sports. When it came time for the actual on-site experience at Olympic Park, Coke sought to change the Game(s). With so many other companies now creating "pavilions" like Coke has at the last few Olympics, the company decided to redefine what a pavilion experience could be. The goal? A branded experience that interacted with consumers—and that consumers could interact with right back.

The company also wanted to be culturally relevant in Great Britain and continue connecting with fresh young minds. Planning began 18 months ahead of time with an RFP to 20 up-and-coming U.K.-based architecture firms that was narrowed to three finalists

and eventually went to Asif Khan and Pernilla Ohrsted (both under 35 years old) for a design dubbed... The Beatbox. It turned out to be quite the spectacle, with architecture that many consumers considered as interesting as some of the Olympic stadiums. The giant façade was made up of 230 ETFE cushions, plastic membrane-type pillows inflated with air. Sensor technology and speakers cranking "Anywhere in the World" were embedded in 40 of the cushions, essentially turning the entire exterior of the Beatbox into a customizable mixing station; consumers could change the song as they engaged the overall experience, which meant they were in essence controlling the architecture and content.

As they progressed through the Beatbox, consumers wrapped around the exterior, up to the roof and then down inside the structure. The Beatbox was designed as a 35-minute experience and featured no exterior branding (nice) or LED screens. Lines of up to 90 minutes kept moving, and a dozen brand ambassadors specifically dedicated to entertaining the crowd helped keep the queue moving.

For the first time, the IOC granted access to the exclusive Athlete's Village for select sponsors. Through this, Coca-Cola provided athletes, officials and media with an English pub experience tied to social media, that provided a fully-equipped dj booth for athletes to create their own "Anywhere in the World" mix. The results are as epic as the experience was. Retail showed Coca-Cola display lifts up to 270 percent for retailers along the Olympic Torch Relay, the brand got 16,463 new bottler distribution gains for sparkling and soft drink categories and the brand gave out more than 1.25 million samples and 543,000 promos. What're we going to see in Russia, guys?



BEST GLOBAL CAMPAIGN

CLIENT: Cisco
CAMPAIGN: GSX 2012
AGENCY: George P. Johnson



Theeeeey're baaaaack. Yup, Cisco is still taking names on the global scene with its epic and still game-changing GSX sales experience. In 2012, the brand set out to arm its global sales force with strategies for meeting the year's goals and sales objectives, recognize performance during the year and motivate its people. As the preeminent global hybrid event platform, GSX combined the reach, measurability and interactive possibilities of a virtual environment with physical face-to-face gatherings. The brand deployed video, interactive content, sales tools, gamification tactics and a new mobile app to excite and motivate attendees and tap into audience emotion.

One of the biggest new features this year was the Make Connections app that helped employees find one another and network, both online and at satellite events. It was used by more than 11,000 employees. The live unveil of the Chairman's Club winners was re-imagined by leveraging Cisco technologies to capture the winners' emotional reactions when they were told that they had made it into this select group. A Team Appreciation app enabled top sales people to recognize their teams that helped seal their deals through customized multimedia

messages and personal videos. Cisco tracked trending topics on attendees' live digital conversations and took part, too.

All of this helped GSX push satisfaction to its highest levels since the last face-to-face event in 2007. There were 20,000 attendees around the world and 85 percent of them took part in the active digital experiences, with one-quarter using a mobile device. We say, see you here next year, GSX.



BEST GLOBAL CAMPAIGN

CLIENT: Bloomberg
CAMPAIGN: Bloomberg NEXT
AGENCY: In-house



More than 300,000 of the world's players in the global financial markets use the Bloomberg Professional Service to access news, data, research and analytic tools, and to connect to one another. In 2012, the brand rolled out Bloomberg NEXT, an initiative that overhauled and consolidated 30 years of product development improvements, resulting in a more intuitive and robust end-user experience. NEXT required a user-by-user conversion to the new system, and sales had to convert all of the users to the new platform by the end of the year.

To support this massive sales effort, the brand launched a campaign to build buzz and excitement for the upgrades and support its sales force with their conversion efforts. Bloomberg needed to reach its users, a notoriously hard-to-access group of people, while energizing and educating its sales force so they could effectively sell the new platform. To do all of this, Bloomberg devised a global event series that hit 16 cities in 13 countries in three geographies. Each event leveraged the global campaign messaging and assets, and followed a formula to

ensure consistency and maximize impact. Wherever possible, the brand hosted events in its local offices, but even off-site the feel was one of calm, cool accessibility. All told, the brand converted its 300,000 users, so it was a clear success. We just want to know why we didn't get an invite.