CREATIVE REPORT CARD 2024

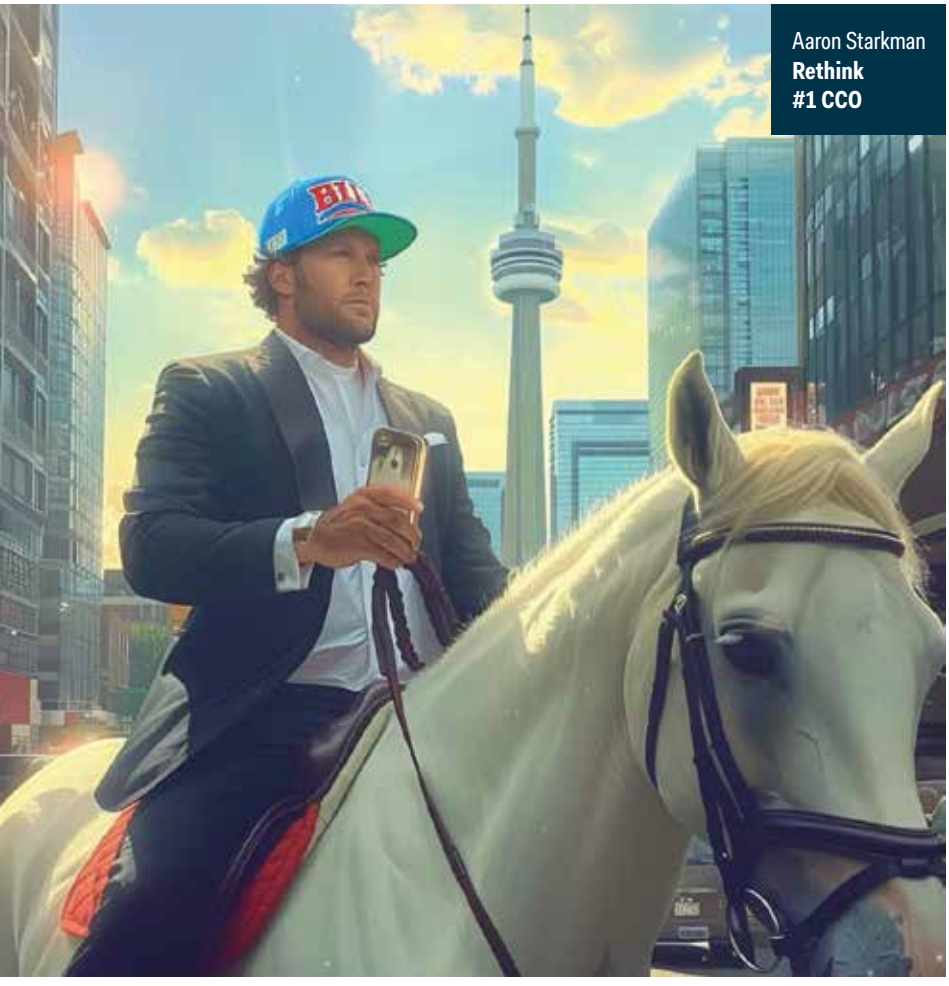
BY SHEIMA BENEMBAREK

Strategy's 2024 Creative Report Card is here, once again providing valuable insights into the top performers. ★ And to no one's surprise, Rethink emerged as the #1 Agency. The recognition is not only a testament to its creative brain power but also its ability to adapt to industry innovations. And no other innovation has been top-of-mind like artificial intelligence. ★ Which is why, this year's report has an an AI theme. The technology has, without a doubt, disrupted the entire advertising industry. With its ability to analyze vast amounts of data at incredible speed, it has the potential to enhance advertising processes if not strategies. It cuts down on the discovery and distillation phase. ★ But despite these benefits, quality and bias concerns linger, prompting the industry to strike a balance between leveraging AI capabilities and trusting that humans are, ultimately, the drivers of this train. But who knows what potential it holds for the advertising sector in fifty years? For now, it seems to be slowly establishing itself as a useful tool – a tech version of a new, smart, and crazy fast, assistant. Turn the page to read more about this year's toppers, and what went behind some of the work that won.

All of the portrait images of the CRC winners were self-generated through prompts on Midjourney, DALL-E 2, ChatGPT4, Photoleap, Photoshop Generative Fill and Canva

From observation to insight: Will AI ever make the creative leap?

Aaron Starkman is the CRC's #1 CCO, while **Sean McDonald** sits in the #1 Planner spot at **Rethink**, this year's Top Agency. Here, they share their thoughts on AI and how they're approaching the tech.



Aaron Starkman
Rethink
#1 CCO

So, is AI the way forward or is it a mistake?

Sean McDonald: I wouldn't put it in that binary. I'm old enough now that I have been through several tech waves. I started in the agency space when the conversation was social media. And then it became digital, and then it was data, data, data. And now it's AI. And two things always happen: agencies over-index, they productize and they isolate the trending thing *du jour*. So you've got AI agencies that are full of prompt masters and the people who know how to do all of the things. Because it's a good sales soundbite: "We have the relevant thing you're excited about that we barely understand." And then they take on new clients. Or other agencies – either in a laggard way, or in a cautious and very deliberate way – take it on slowly. They bring it to their agency and they play with it and learn how it works and what you can do.

Rethink has always been Rethink. We're gonna dabble in AI just like we dabble in everything – things that are great, things that are silly, things that are technological and things that aren't. Is AI the future? AI is part of the future. But so is the next thing. And so are the three other things that are still happening from the past. I'm a little bit bored of it, to be honest. Because I think people get more excited by the shiny objects than they do about doing the hard work and just challenging themselves to be excellent with any tools that they have. And I think our industry should really double down on enabling people to do great work, leveraging whatever tools they have in place. And if AI is one of those tools, fantastic. But I think we get more excited about these tools than we do about the conditions and the people that really lead to great work. And so I lament that a little bit. I think people are always going to be the future. And I think there's going to be a litany of tools to help them.

Are you integrating AI in work processes at Rethink?

Aaron Starkman: Wheel-spinning is the enemy of Rethink. And AI has actually been quite beneficial in helping us in our goal of eliminating all kinds of wheel-spinning. Since Rethink's inception, art directors, for instance, were encouraged to come up with lots of ideas and not waste time using Photoshop or drawing up images. AI platforms, like Midjourney, have been useful in really saving art directors' time and freeing them up to come up with more ideas. In our process, we also do peer review, and AI has actually been useful with that too. Several teams are using it that way. You can copy and paste a script, put it in there and ask for feedback. And we get shockingly acceptable results. We prefer peer-review with people. However, if there are tight timelines, AI has been useful.

For instance, we heard from AI that a spot was

boring in the middle. And that actually lined up with a lot of what some creative directors were saying in peer review. We heard from AI the product wasn't incorporated early enough in the story. And this is what some of our account people said. AI has also eliminated wheel-spinning in terms of production. You can get into a situation when you're approaching a shoot, where there's miscommunication between the agency and the production company or the director because you're using images that are close to your vision, but they're not exactly what's in your head. AI can get way closer than images you will find on Google in terms of depth of field, the lighting, the mood, if there's a smoky background. And you just get on the same page faster and there's no guessing. It can achieve that. It can speed things up. It's just another tool like Reddit or Photoshop.

Sean McDonald
Rethink
#1 Planner

One thing that AI can't do properly, or do well, is creative. Like a headline, for instance, a team has never succeeded in having AI write a passable headline. I do think there are people that could lose their jobs. AI can do a decent rip; it can write decent social copy. But it can't compete with excellent creatives, and at Rethink, we are always pursuing creative excellence.

McDonald: AI is operating at the level of a moderately experienced strategy intern. When interns write a brief, it's the summary of observations. That's what they're doing. Here are all the things that I've heard everybody say, and I put them in one place. A more experienced strategist can take all of that and say, "This doesn't matter, this is most important," and make it interesting by reframing it. AI, right now, is intelligently aggregating salient bits from all over the place, but it isn't doing the leap from observation to insight. When you have to get to the creative leap – pulling the heartstrings, and managing the intriguing and unexpected turns – it's useless.

What is it that humans have that AI doesn't have?

Starkman: Empathy. Freshness is also something we're always looking for. And that's not really achieved by AI in any way, shape or form, because AI is working with things that are done. It's taking things that exist and melding them together. Freshness comes easier and more naturally to humans.

Do you have any concerns about bias or other ethical issues?

McDonald: Bias is a fact. Neither of us is going to fight that it exists. And the reason that bias exists is because AI is only learning from its creators. And the predominant perspective of its creators is not an inclusive representation of humanity, nor Canadians, nor North Americans. Voices are not equally represented in the source material for AI, period. So absolutely. But the reason I don't worry about it is because, procedurally, we can protect ourselves from that. If you're asking somebody else to do your homework for you, you're accountable for not being able to explain how you got to the answer.

What lessons can you share when it comes to emerging technologies?

McDonald: I don't know if you remember when Publicis famously said, "Nobody's going to Cannes, because we're investing in Marcel. It's Marcel's time, the time is now." People had to miss out on a celebration of human creativity because they were going to create Marcel, which became an intranet, as I understand it. It's a cautionary tale to say, if you productize something, you are taking a sales motivation, and you are saying to yourself, "I have an asset that I can sell to drive revenue, to create new opportunity." If you have an excellent orientation towards doing great work, you will recognize all these tools and evaluate their opportunity to help you and stay focused on what you do best. I think everybody has to just calm down, focus on excellence and be devoted to that. If your vision is clear, you're fine. If you're subject to trends because of the motivations of sales, then you're gonna have problems. You're going to fall victim to any fad.

Transforming shallow holes into creative canyons

The report card's #1 Creative Director **Mike Dubrick** at Rethink shares what went behind the campaigns that led to **Kraft Heinz** topping this year's Brand list.

Mike Dubrick
Rethink
#1 CD

Kraft Heinz
#1 Brand

The idea: For "Vintage Drip," Kraft Heinz capitalized on thrifting and sustainability trends by turning ketchup stains into a fashion adornment via a collection with thredUP, which showcased items from luxury and streetwear brands, including Gucci and Nike.

The backstory: "At Rethink, we practice something that we call "shallow holes," which means we're not going to go really deep into one idea, at first. We're just going to scratch the surface and see if it creates excitement or energy. This allows us to create lots of ideas. "Vintage Drip," in particular, was interesting because the request from the client was broad. The ask was: what could we do in the merch space that would be powerful, really true to the brand and different from what everyone else is doing? One of the shallow holes was that the ketchup stain itself almost already exists as merchandise for Heinz Ketchup. The problem was that it was seen as a negative to have a stain, whereas for us, it was something that we could celebrate. That became the spark that drove the whole idea forward."

The idea: For "Heinz Slow this Ad," the brand aired a 0.57-second ad during a NASCAR race and asked viewers to pause the Heinz Ketchup ad and play it back at a slower speed, revealing a code for a $5 discount on DoorDash orders.

The backstory: "At Rethink, we do everything we can to make sure that an idea will be impactful. At the same time, we also want to put multiple ideas out into the world over the course of a year. We're not necessarily making one or two big bets that we put all of our money behind. With "Heinz Slow this Ad" we were less concerned about whether or not consumers were going to pay attention. Honestly, the broader concern was whether [media companies were] even going to let us do it in the first place. Our partners were excited about the idea, but that type of media buy did not exist. Our experience has been that if the idea is exciting and compelling, people will find a way to make it happen. But we definitely got the emails that said, 'We're concerned, we're not sure how we can pull this off.' A huge credit goes to our media partners."

The idea: In response to global sightings of restaurant staff refilling Heinz bottles with generic ketchup, the brand initiated "Ketchup Fraud," exposing this behaviour and rallying fans to insist on being served the authentic Heinz product.

The backstory: "We started by searching for evidence of this phenomenon. We ended up finding tweets where people had been caught exhibiting ketchup fraud. It was really important that it was a true insight. And the nice thing about 'Ketchup Fraud' is that it goes beyond a desire for ketchup, it's a desire for Heinz. It's truly, at its heart, a Heinz idea. Once we had evidence that this was a true behaviour, not just here, but globally, we felt we had license to go ahead. It was not an example of pointing a finger at anyone. It was really just an example of the love for the brand – that no other ketchup will do. What a gift to be able to work on a brand that is famous all over the world. A brand that is so ingrained in all of our minds that we can unlock these interesting human truths and create provocative work."

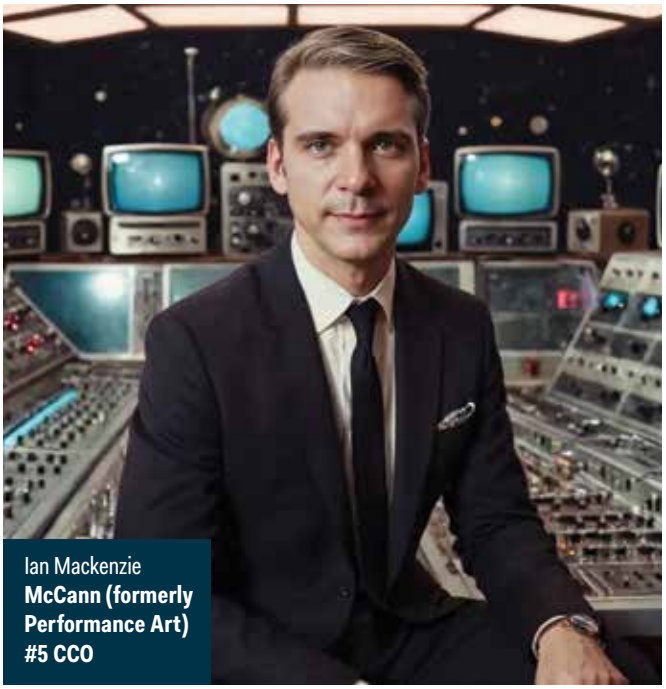
The idea: The "Ketchup A.I." campaign relied entirely on AI-generated visuals initiated by prompting an advanced AI image generator to draw the quintessential ketchup bottle, resulting in images that resembled Heinz.

The backstory: "We have a culture of proactivity. And we work closely with our clients to make sure that when opportunities present themselves, we're ready to jump. And as these AI image generation tools started to appear, we wanted to put a notion that we've held to the test. The notion was that, when people think of ketchup, they think of Heinz.

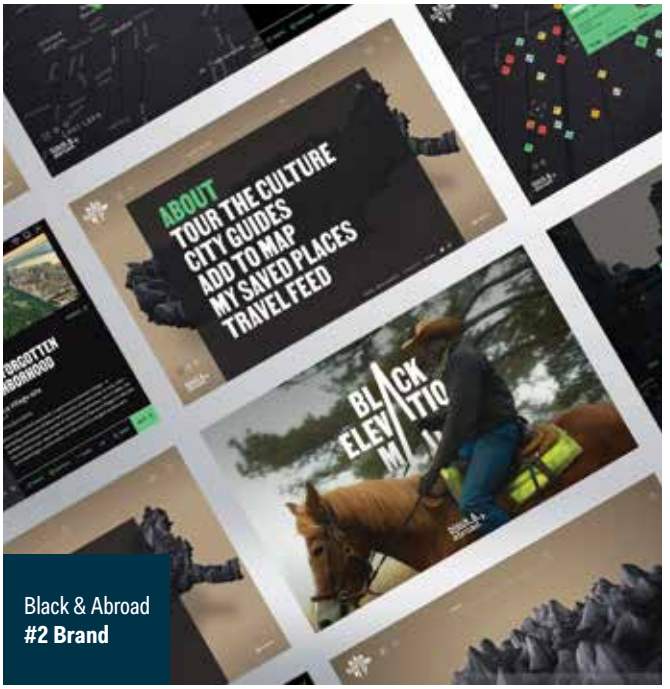
The question became, when artificial intelligence thinks of ketchup, what does it think of? We didn't mention Heinz in the prompts. It was a legitimate test, and we weren't sure if it was going to work. The interesting thing about "AI Ketchup" was that the tech was so new. The Midjourneys and DALL-E 2s of the world were building the plane as they were flying it. It was very experimental, very early days. That was a fingers crossed kind of moment. But our hunch proved correct. AI did deliver on what we had hoped it would. Our rule was you can't say Heinz, you can only say ketchup, and let's see what AI produces. Thankfully for us, it produced Heinz."

The idea: The brand sparked the debate around the ideal way to consume Kraft Dinner – using a spoon or a fork – by launching a limited-edition "Spoon KD" that replaced the fork that has been featured on its boxes for the past 50 years.

The backstory: "If you look at a company like Kraft Heinz in general, they have some of the most famous brands in the world. Kraft Dinner, in Canada, specifically, is a cultural institution. The brief was to make sure that the brand stayed that way. Often, the best way to reassert iconic status is to find ways to prove it, rather than just saying it. "Spoon KD" is a really good example of that. We sat down with real consumers and showed them the box. And the passion that people have for whether they should eat Kraft Dinner with a fork or a spoon is a real testament to just how beloved that brand is. Once the cameras were rolling, our job was to just get out of the way and let Canadians speak for themselves. (I'm a spoon guy. I make it a little saucier, so I need to get all the sauce.)"



Ian Mackenzie
McCann (formerly Performance Art) #5 CCO



Black & Abroad
#2 Brand

Behind a data-forward campaign

After Black-owned businesses were disproportionately affected by the pandemic, **Black & Abroad** created "The Black Elevation Map" as a tool that visualized Black cultural data as an elevation. The map reveals where Black-owned businesses and cultural institutions are most likely to be present or absent. Users could then explore the map through curated city and national guides. In his words, the CRC's #5 CCO **Ian Mackenzie** at McCann (formerly Performance Art, the agency behind the work) shares how the #2 Brand elevated Black culture via the uplifting map.

Why Black & Abroad shifted toward local tourism
"Traditionally, the company had a business model built around international tourism. But it was mid-pandemic, and travel was decimated. We strategically saw an opportunity to build out its credentials around being a domestic travel brand. Our partnership had been tech-forward even before this. We did a program called "Go Back to Africa," which was heavily into data and some AI. And so we wanted to bring those worlds together: How do you reactivate Black & Abroad as a domestic travel brand? And how do we continue to push as a technological innovator? That was our challenge."

A 1930s travel guide for African American road-trippers planted the seeds for the idea
"We looked at the history of domestic travel for members of the Black community in the U.S. and came across the *Green Book*, which was a black travel guide during the era of Jim Crow laws so they could travel safely. And our early idea was, can we do something that is like a modernized *Green Book*? But we realized that there was a lot of IP, and we didn't want to simply redo a new *Green Book*."

The idea wasn't the result of a brainstorm, but of defining a problem the Black community faces
"We knew there was an ongoing conversation around trauma narratives in the U.S. and the brand has been relentlessly positive in the face of that. So the idea to create an elevation map of black businesses, cultural institutions and populations struck us as a powerful metaphor and a way to organize vast amounts of data in a compelling package. When the map popped up as an adjacent approach to the editorial *Green Book* idea, it was pretty clearly the way forward for us. It just seemed to solve a lot of the friction points."

How they found the right data points to build a program that was national at scale
"Data can be a potentially scary word, but it's just information. And there's a lot of it just lying around. But you have to be choiceful about what data you're using. We went on a data discovery and decided that Black-owned businesses were going to be an important data source. We thought about how to get that scale nationally and we found sources on Yelp. It had a field where businesses could identify as Black-owned, and Google Business also had an indication for doing that. Another data source was Black population data. There was a great decennial census in 2020 that we dialed into. It doesn't mean that those data sources included everything but it was a reasonable and good source set."

Diverse representation helped to avoid bias in the process of data sourcing
"We had a team across every discipline that reflected the brand's audience, because when you're trying to understand bias, having lived experience is important. But it's also about making sure that it's not just one person who has to stand for the whole community on a project. Making sure we had a diverse team that could return guidance at every stage was critical."

Mastering the dance between human ingenuity and technological evolution

Despite cautionary messaging, top advertising creatives say they're not worried about AI.

Has anyone been able to forget recent alarmist artificial intelligence vs. human articles yet? *The Washington Post* told us about the misfortunes of two copywriters in "ChatGPT took their jobs. Now they walk dogs and fix air conditioners." How about this *Business Insider* one? "Workers are worried about AI taking their jobs. Artists say it's already happening." Or this one in *Firstposts*? "Ad agency replaces copywriters, designers with ChatGPT and other AI tools."

So, is the Boogey AI really here?

Some of the top professionals on this year's Creative Report Card believe we're still a ways away from needing to worry. They see AI as a good research assistant rather than a shiny new person turning them into the ex.

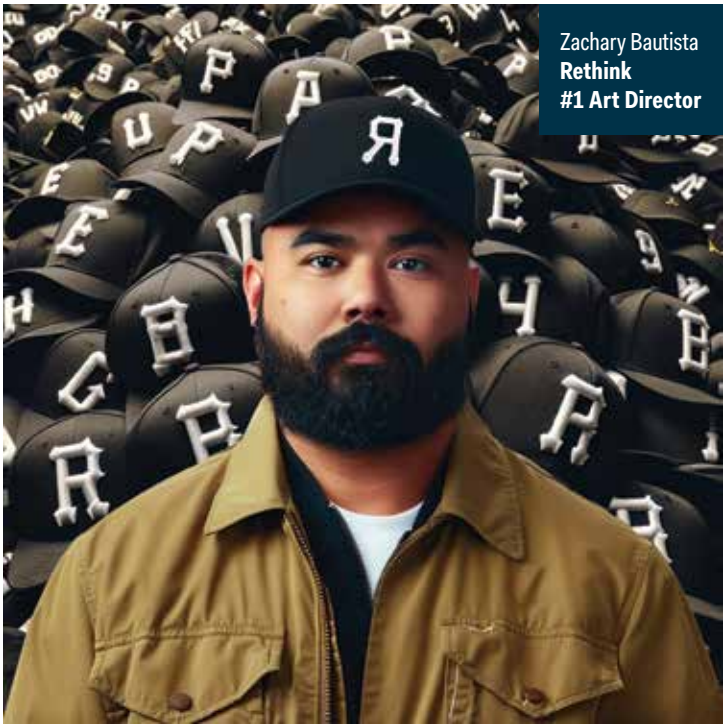
"I doubt that we're at the stage of having everything being systematized by a machine. Good writing has soul, AI will never have that," says Xavier Blais, ECD and partner at Rethink and #2 CRC Creative Director. "The thing that AI does well is priming, like putting a coat of primer on the wall. It does it at an acceptable level, which can serve as a base when you have writer's block."

But the use of AI in the advertising sector is becoming more prevalent. And as agencies and brands look for ways to streamline processes and enhance efficiency, AI is emerging as a powerful tool.

"As it develops and becomes even more advanced, it'll be similar to Photoshop or 3D-printing – a tech tool that helps creatives express themselves and bring ideas to life," suggests Zachary Bautista, partner and CD at Rethink and the CRC's #1 Art Director, who's worked on campaigns for Kraft Heinz, Scotts and TIFF.

But creatives, as a result of the innovation, are finding

Xavier Blais
Rethink
#2 Creative Director



Zachary Bautista
Rethink
#1 Art Director

Skye Deluz
BHLA
#2 Art Director

themselves in increasingly uncharted territory. While some have legitimate concerns about such things as biases, others are fascinated and excited about unlocking its true potential.

"There's an optimism welcoming AI in advertising and seeing it as this positive innovation in the industry. I'm not the most tech-savvy creative, so I'm cautiously introducing it into my workflow – using things like the generative AI function in Photoshop or Midjourney to fill a presentation deck. It's one of those inevitable things, so you have to jump on it or get a little left behind," shares Skye Deluz, creative director at Broken Heart Love Affair and the CRC's #2 Art Director.

Leveraging AI in an industry that prides itself in genuine creativity seems to have sparked a variety of emotions – fascination, curiosity, and, for some, a touch of apprehension about what it can do. Regardless, the most pervasive sentiment is that AI can definitely be included in their arsenal.

UNVEILING AI'S POSSIBILITIES (AND UNDERSTANDING ITS LIMITATIONS)

"I remember the first attempts were funny," says BBDO's Olga Netaeva and the CRC's #3 Art Director, about the early stages of the tech. "It was generating six fingers or three fingers or a really distorted arm. AI has improved dramatically, however, in the past few months. It also depends on figuring out the right prompt to get the result that you need."

Some brands are using AI for their campaigns in direct ways. For example, Kraft Heinz released the "Ketchup A.I." campaign by Rethink and KitKat's "Have AI Break, Have A KitKat" work by Courage – which capitalized on a study that stated AI is more effective if you tell it to "have a break" first – sit at the forefront.

"AI is unlocking a lot of creative opportunities, a lot of amazing things that have never been done before," says Netaeva, who has worked on brands like Muskrat Magazine, DoorDash, and Kijiji. "It's interesting to explore the possibilities. What is it capable of doing? Where are the limits?"

AI is seen by many as a catalyst for creative exploration or discovery, rather than a threat to job security. The evolving relationship between AI and human creativity is an opportunity to automate routine tasks, freeing up creative minds to delve deeper into big picture thinking.

"AI [eliminates] putting hours into crafting images and mockups for presentations. When you're able to cut that out, you get to the concepts and ideas," explains Deluz, who has worked on award-winning Rethink campaigns for Heinz Ketchup, KitKat and YWCA Metro Vancouver.

Some copywriters are using AI to expedite certain aspects of the creative process as well, from generating initial drafts of copy to researching and summarizing complex topics. This then allows them to focus on the more nuanced and strategic aspects of the work.

Rethink's Blais, who helped lead award-winning campaigns for global brands like Decathlon, Molson Coors and IKEA, explains that AI helps creatives get to the "flow state" faster. Blais tried brainstorming with ChatGTP, asking it to come up with some buzzy ideas about cream cheese. "It was all garbage. But, still, there was a sliver of [an idea] in there, [which] made me think, 'Ah, that could serve as a stepping stone to something.' It's someone, or something, to bounce stuff off of when you have nothing better."

AI, in its current state, can't replicate the soul that resonates in well-crafted copy. According to Hemal Dhanjee, ACD at Courage who landed in the CRC's #1 Copywriter spot, AI "is really good at spitting out copy iterations. But it's really bad at ideas. You can ask ChatGPT to write you a screenplay like Scorsese, but it can't write you good film. It's very surface-level."

The essence of great advertising and copywriting lies in profound insights into human nature, and AI lacks the authenticity that comes from lived experience. For example, AI can't come up with Snickers' "You're not you when you're hungry," muses Dhanjee. "AI can't create that yet. And that's simply just because it doesn't

have the ability to produce original thought. That explains why we gravitate so much toward award-winning work," he says. "Because it's totally different and has an effect on you."

But that's not to say Dhanjee doesn't think it has benefits. The role of AI, as he sees it, really isn't to come up with the next best ad idea. For now, AI helps with research and providing digestible information on different topics. For example, while working on a campaign for a big banking client, Dhanjee is learning about complex financial concepts like Tax-Free Savings Accounts (TFSAs). "With Google, you type in TFSA and it'll give you a big jargony definition. But with AI, I can say, 'Explain TFSAs to me like I'm five.' And it does."

It's not surprising though that when ChatGPT was launched to the public in 2022, everyone's initial reaction was to worry about their jobs being taken, forgetting that AI has been in the works ever since Alan Turing imagined it in 1950 in his seminal paper *Computing Machinery and Intelligence.* However, says Bautista, "it will not replace human creativity, it can only execute on creative ideas. Advertising is a very human business. There needs to be a creative person in the driver's seat to create meaningful and relatable work.

Hemal Dhanjee
Courage
#1 Copywriter

NAVIGATING CHALLENGES AND BIASES

AI learns from the data its fed, and if that data contains inherent biases, as does most of human experience, the generated content can reflect and perpetuate those biases. AI is not discerning.

"The scary thing is that it's like a magnifying glass of our flaws," shares Blais. "In French, there's two genders. And there's a grammatical rule that stipulates the masculine form always wins when there's an adjective. My fear is that AI doesn't have judgment when it comes to these kinds of issues." And the absence of judgment in AI can lead to outputs that lack equity, diversity and inclusion.

Simply put, we need to be mindful of what we feed AI, but more so what it feeds us back. "It's sad when you think about it that way; that what AI generates is a reflection of where we are as a society. The prejudices that exist are baked into all this data," adds Deluz.

When it comes to these considerations, Dhanjee, who's worked as a copywriter at agencies Performance Art, FCB/Six and John St., and on brands like Black & Abroad and KFC, says: "I feel like the onus always falls on the marginalized to inform and kind of make sure that we're represented in a way that's human. And that's a very valid concern with AI. Does it interpret the meaning? Or is it just taking words at face value?"

And, of course, if we're not careful, AI can reinforce societal stereotypes. The struggle to balance innovation with ethical responsibility is critical, particularly when considering issues of race, gender and age representation.

"Like most emerging technologies it takes time for everyone to get acclimatized," says Bautista. "AI models are constantly being updated and the data it learns from is expanded to avoid these concerns in the future. It's not perfect but it's getting there."

Contrary to fears of obsolescence, the creatives at the top of this year's CRC see a future where agencies that focus on big ideas and push to keep up with innovation will thrive alongside AI. But, of course, this ongoing conversation is not just a professional one but an inherently philosophical exploration of the intricate dance between human ingenuity and technological evolution. It's clear that used in the right way, it can augment human potential rather than overshadow it.

So, sure, it might steal some jobs that aren't necessarily adding enough value to begin with. However, "it won't steal the judgment of years of writing, years of concepting. If we're not doing better than AI, then what are we even doing?" asks Blais.

In any case, whether AI yields threat or possibility, he has advice for up-and-coming creatives that will serve them: "After mastering the craft, bolster your creative palette – go to the museum, watch movies like *Midnight Cowboy*." Do what AI can't: simply live.

Emily Plewes
Pine
#1 Designer

A quick-fire quiz with the top designer

What's a fun fact about you?
Through college from 2016 to 2020, I worked as a background actor on movies and TV. I was on *The Handmaid's Tale* at one point. And then I worked on *Nightmare Alley* with Bradley Cooper.

What is your creative process?
It's a lot of sketching and coming up with completely outlandish and ridiculous ideas. Earlier on I was hoping that things would just come super easily; that the first thing I tried would be a genius, perfect execution. But there's more to it than that. Lots of trial-and-error, taking breaks, walking away and sleeping on it.

What is the biggest challenge you typically face?
As a designer, you're inheriting other people's work or inheriting a project at a pretty late stage, and I think your timelines are not always taken into account. It becomes this mad dash to finish when in reality you're one of the most important people touching it. But a lot of designers might be like me and claim they do their best work at 3:00am the day before it's due. Maybe it's just something to embrace.

What is the most impactful advice you've ever received?
One of my university professors told us to "embrace boredom." That has really stuck with me. If I have a 30-second break, my knee jerk reaction is to pull out my phone and watch TikTok. But some of your best ideas come from just letting your mind be quiet and wander where it wants to go.

How do you use AI in your work?
I recently spent an hour scouring stock sites for the perfect image of steam for a mockup in a pitch deck. I eventually turned to Photoshop's Generative Fill and the output, created within seconds, was actually pretty damn good. I don't rely on AI for final designs apart from the occasional retouching, but for designers who are considered extraordinarily efficient, it can be a great ally.

Methodology

Strategy's Creative Report Card tallies the awards given to agencies, advertisers, creatives and strategists over the past year. We select a range of shows that incorporate a variety of media and assign every award a point value, weighted to recognize that international shows are bound to be tougher to win than regional ones.

We build a database of wins for each advertiser, agency, CCO, CD, AD, CW, designer and planner, and tally them to determine a ranking in each category. (Note: this accounts for thousands of individual awards and relies on the credits published by the shows. Therefore, there is room for error and/or omission.)

SCORING
Point values are highest for international awards, followed by national then regional. Best of Show and Grand Prix receive more points than Gold, which receives more than Silver, etc. We reserve the right to review and/or change the weight of awards each year based on their level of prestige and difficulty.

AGENCIES
The points for agency offices in multiple cities are combined. Distinct but affiliated agencies (with the same parent) are listed separately, unless considered a single entity by the agency. If two agencies are listed on a single campaign, each receives the same points.

INDIVIDUALS
Points are awarded to the individuals credited in the award show books. If a name isn't listed, the individual receives no points. In some cases, agencies have provided corrections, which have been taken into account on a case-by-case basis.

ADVERTISERS
Points are awarded for the brands as listed in the awards annuals. Sub-brands or brand extensions are grouped together under main brand.

THE AWARDS THAT COUNT
Regional: ACE, Ad Rodeo, ICE Awards IDEA Awards
National: ADCC, Applied Arts, AToMiC, CMA, Marketing Awards, SIA Awards, Strategy Awards
International: Cannes Lions, Clio Awards, Communication Arts, D&AD, Epica, One Show