The ANDYS were founded in 1964 by the ADVERTISING Club of New York and play a key role in carrying out the AD Club’s mission as a champion of the advertising industry. Built on four pillars—providing members with access to a network of thought leaders, fueling creativity, encouraging greater diversity and offering the best training for professional development—the AD Club is the only organization that represents the international advertising community across crafts. The organization has been uniting professionals around shared experiences and a passion for exchanging ideas and best practices for more than a century. Its whole reason for being is to support the business of inventing ideas.

The ANDYS, founded as a print-only New York competition, today honor creative excellence throughout the world, covering print, radio, television, out-of-home, direct mail, video/cinema, interactive and other media.

The ANDYS not only recognize the contributions of individuals, marketers and agencies involved with the work but also serve to encourage higher standards of craftsmanship in the industry. Proceeds from the competition help to support the ADVERTISING Club Foundation, which is committed to cultivating talent entering the advertising and marketing field. Judged by a panel of internationally renowned creative directors, awards are given to both single and campaign executions in product, service and technique categories. The winners also compete for the ANDYS’s highest honor, the GRANDY, which comes with a cash prize of $50,000.

To celebrate the ANDYS’ golden anniversary, the AD Club chose a theme of creative bravery for this year’s show. AD Club New York President-CEO Gina Grillo and ANDYS jury chairman David Droga, creative chairman and founder of Droga5, recently took time to discuss the creative concept of bravery, why bravery matters and its role in moving the industry forward.

Ad Age: How did you come to choose “bravery” as the theme for the ANDYS’ 50th anniversary?

Gina Grillo: For an important milestone like the ANDYS’s 50th anniversary, we knew we needed an industry icon like David Droga and his forward-thinking agency, Droga5, to help lead this banner year. I have spent 20 years at the AD Club, and when I started, my first charge was the ANDY Awards. It remains near and dear to my heart. David embodies a spirit of innovation that represents the future of our business, so he was the perfect person to lead the 50th ANDYS.

We also knew we needed a theme for the 50th that represented our position as an organization. It had to strike a chord with people in our industry, give cause for celebration and have relevance for the past, present and future. The AD Club believes the ingredient that moves business and creativity forward is bravery. We advocate for greater diversity of thought, focus on nurturing the source of great ideas and concepts, and help create an inclusive environment for all those who want to be in this business. When David and his team brought us the idea of bravery, we supported it wholeheartedly because we knew it encompassed all that we stand for.

Ad Age: But why “bravery”?

David Droga: “Bravery” is a word tossed around a lot in meetings and conversations, but is rarely drilled down or celebrated. Bravery touches every aspect of our industry, not just through a piece of work.

From an agency’s viewpoint, bravery means presenting work you believe in and not compromising. The best work is a product of people being brave through all steps of the process—in agencies and marketing departments. It’s not just the output, and we should celebrate all the courageous moments that happen before the output.

There will always be points in time along the creative journey where things could be derailed. It takes an individual or group to step up, protect, defend and stay pure along the way. Having a great idea is hard; keeping it great is actually harder.

Ad Age: How did you come to choose “bravery” as the theme for the ANDYS’ 50th anniversary?

Gina Grillo: For an important milestone like the ANDYS’s 50th anniversary, we knew we needed an industry icon like David Droga and his forward-thinking agency, Droga5, to help lead this banner year. I have spent 20 years at the AD Club, and when I started, my first charge was the ANDY Awards. It remains near and dear to my heart. David embodies a spirit of innovation that represents the future of our business, so he was the perfect person to lead the 50th ANDYS.

We also knew we needed a theme for the 50th that represented our position as an organization. It had to strike a chord with people in our industry, give cause for celebration and have relevance for the past, present and future. The AD Club believes the ingredient that moves business and creativity forward is bravery. We advocate for greater diversity of thought, focus on nurturing the source of great ideas and concepts, and help create an inclusive environment for all those who want to be in this business. When David and his team brought us the idea of bravery, we supported it wholeheartedly because we knew it encompassed all that we stand for.

Ad Age: But why “bravery”?

David Droga: “Bravery” is a word tossed around a lot in meetings and conversations, but is rarely drilled down or celebrated. Bravery touches every aspect of our industry, not just through a piece of work.

From an agency’s viewpoint, bravery means presenting work you believe in and not compromising. The best work is a product of people being brave through all steps of the process—in agencies and marketing departments. It’s not just the output, and we should celebrate all the courageous moments that happen before the output.

There will always be points in time along the creative journey where things could be derailed. It takes an individual or group to step up, protect, defend and stay pure along the way. Having a great idea is hard; keeping it great is actually harder.

THE ANDYS AT 50

For 50 years, the International ANDY Awards have set the bar for creativity in advertising as the first awards show of the season. In fact, they are sometimes referred to as the Golden Globes of advertising.

The ANDYS were founded in 1964 by the ADVERTISING Club of New York and played a key role in carrying out the AD Club’s mission as a champion of the advertising industry. Built on four pillars—providing members with access to a network of thought leaders, fueling creativity, encouraging greater diversity and offering the best training for professional development—the AD Club is the only organization that represents the international advertising community across crafts. The organization has been uniting professionals around shared experiences and a passion for exchanging ideas and best practices for more than a century. Its whole reason for being is to support the business of inventing ideas.

The ANDYS, founded as a print-only New York competition, today honor creative excellence throughout the world, covering print, radio, television, out-of-home, direct mail, video/cinema, interactive and other media.

The ANDYS not only recognize the contributions of individuals, marketers and agencies involved with the work but also serve to encourage higher standards of craftsmanship in the industry. Proceeds from the competition help to support the ADVERTISING Club Foundation, which is committed to cultivating talent entering the advertising and marketing field. Judged by a panel of internationally renowned creative directors, awards are given to both single and campaign executions in product, service and technique categories. The winners also compete for the ANDYS’s highest honor, the GRANDY, which comes with a cash prize of $50,000.

To celebrate the ANDYS’s golden anniversary, the AD Club chose a theme of creative bravery for this year’s show. AD Club New York President-CEO Gina Grillo and ANDYS jury chairman David Droga, creative chairman and founder of Droga5, recently took time to discuss the creative concept of bravery, why bravery matters and its role in moving the industry forward.

Ad Age: How did you come to choose “bravery” as the theme for the ANDYS’ 50th anniversary?

Gina Grillo: For an important milestone like the ANDYS’s 50th anniversary, we knew we needed an industry icon like David Droga and his forward-thinking agency, Droga5, to help lead this banner year. I have spent 20 years at the AD Club, and when I started, my first charge was the ANDY Awards. It remains near and dear to my heart. David embodies a spirit of innovation that represents the future of our business, so he was the perfect person to lead the 50th ANDYS.

We also knew we needed a theme for the 50th that represented our position as an organization. It had to strike a chord with people in our industry, give cause for celebration and have relevance for the past, present and future. The AD Club believes the ingredient that moves business and creativity forward is bravery. We advocate for greater diversity of thought, focus on nurturing the source of great ideas and concepts, and help create an inclusive environment for all those who want to be in this business. When David and his team brought us the idea of bravery, we supported it wholeheartedly because we knew it encompassed all that we stand for.

Ad Age: But why “bravery”?

David Droga: “Bravery” is a word tossed around a lot in meetings and conversations, but is rarely drilled down or celebrated. Bravery touches every aspect of our industry, not just through a piece of work.

From an agency’s viewpoint, bravery means presenting work you believe in and not compromising. The best work is a product of people being brave through all steps of the process—in agencies and marketing departments. It’s not just the output, and we should celebrate all the courageous moments that happen before the output.

There will always be points in time along the creative journey where things could be derailed. It takes an individual or group to step up, protect, defend and stay pure along the way. Having a great idea is hard; keeping it great is actually harder.
‘Bravery doesn’t have to necessarily be extreme, gritty or edgy. It’s not about being crazy, weird or different. You can still be brave even in a traditionally conservative category.’

—David Droga

Ms. Grillo: Bravery can take many forms. It can mean work that changed people’s perceptions, achieved a change or made an impact. Brave work stands out because it stands the test of time, breaks through the clutter, sometimes makes people a bit uncomfortable and taps into social mores or fads. It all comes back to humanity, and that’s real.

In the modern ad business, we see many acts of bravery, from a heritage company that needs to reinvent itself, to a startup offering a disruptive solution, to a new use of technology. It will require bravery to succeed in the future. The theme of bravery allows us to rally the industry around a call to action to make our industry better for the next 50 years and beyond.

Ad Age: In creative work, and marketing in general, what does it mean to be brave?

Mr. Droga: It’s brave to not follow in well-trodden footsteps; to present an idea that you believe is right but a client may not approve. It’s also brave to admit that you may not have all the answers and that something is not as good as you want it to be. Bravery isn’t always about being great or daring. It’s about honesty and sticking to what you believe is right, not changing your opinion just to have a good meeting or keep a client.

Ms. Grillo: To be brave, you have to care. This is what drives work that ultimately rises to the top, gets lauded for its impact, takes a stand or sometimes comes from unlikely sources.

Ad Age: What are some examples of brave work?

Mr. Droga: When we [Droga5] first started out, we created an ad for a client showing people pretending to break into Andrews Air Force Base and we were told [by the client] that we were breaking the Patriot Act. Here’s the twist of this story: I actually think the client was braver than we were.

Bravery doesn’t have to necessarily be extreme, gritty or edgy. It’s not about being crazy, weird or different. You can still be brave even in a traditionally conservative category. Prudential’s “Day One” campaign is a great example. It discusses retirement in a whole new way by telling real retirees’ true stories and showcasing the realities of retirement. It’s very heartfelt, very honest, and it breaks the mold of the category. They put themselves out there by being honest about retirement and the fact that it can be difficult, not all glorious salt-and-pepper-haired models and ambience.

Ad Age: As you look at creativity and the industry over the past 50 years, there has been a lot of change and a lot of growth, both in how advertising reaches people and how agencies and marketers work. What do you see for the industry moving forward?

Mr. Droga: There is a lot more collaboration now. The biggest opportunities and biggest canvases are no longer privileges that solely belong to the biggest networks. Even as a feisty startup or a midsize player, if you have the track record, talent and output, you can affect anything. It’s an even playing field now.

Additionally, the definition of advertising is much broader today, stretching far beyond what it was just 10 years ago. The principles are exactly the same, but the way advertising manifests itself is different. It’s all up for grabs.

As long as we as creators are the epicenter of brand guardians, the strategic thinkers and the creative leaders, we can nudge up against all different disciplines and industries. It’s quite liberating. We are no longer limited to TV, print, radio and online. Those are some of our tools, but the world has opened up.

Ad Age: What are some examples of brave work?

Mr. Droga: With all this in mind, what can be done to cultivate bravery in advertising?

Ms. Grillo: From the AD Club’s perspective, cultivating bravery for the future starts with cultivating the next generation of talent, and creating environments where people can contribute and grow. For our 50th year, we have launched a new category in the ANDY Awards entries called Future 50. It’s a scholarship program that aims to give undiscovered, talented high school students the opportunity to start a career in the creative industry. High school students, selected based on their responses to a creative brief on using bravery to solve a real-life problem, will come from schools across the globe where creativity as a profession isn’t on the radar. We are engaging with students through Virtual Enterprises International, an organization that runs a virtual entrepreneurship and global business-simulation program through high schools. By donating to the Future 50 on the entries form, agencies can help us create a pathway for young talent and help our industry grow from a generation of new backgrounds, cultures and perspectives.

We are hosting a number of events and initiatives this year, like our “bravery” speeches at both Advertising Week Europe and New York. In London, icons such as Sir John Hegarty, David Droga, Dave Trott and Steve Henry—as well as people randomly chosen from the audience—shared their stories and anecdotes about bravery. The intent is to inspire people to be braver in their own work. The ANDY’s have also added a new award category, the Bravery Awards, honoring the bravest marketers.

Mr. Droga: One way to cultivate bravery is actually to study the most iconic pieces of work produced in the last 50 years. I want to understand how, why and what could have derailed that work, what kept it on track and who kept it on track. Whether it was a midlevel account person, a creative who pushed it further or worked nights and weekends to better it, or a midlevel client who said something positive about it to his boss, these are ways people can work bravery into their own processes.

There are countless steps throughout the production process that can throw good ideas out of whack, and it’s important to understand those details. At our agency, we are encouraging a culture where people feel they have a right to have an opinion, to be heard and considered, to understand our point of view, whether they agree or not. The pressure is on the brand marketer and manager as well.

There are many agencies trying to do the right thing. It’s not easy. The middle is very compelling; it’s very magnetic. It drags a lot of people there. It’s safer, cozier, warmer. But it’s the middle; it’s average, and no one wants to be there. The idea is to fight against that. It takes some courage. It takes bravery.
Congratulations to the 2014 International ANDY Award Winners!

adam&eveDDB
Alma DDB
AMVBBDO
Arnold Worldwide
Art Center College of Design
Barton F. Graf 9000
BBDO Atlanta
BBDO New York
BBDO SINGAPORE PTE LTD
BBH London
BETC
Creative Artists Agency
Curious Film
DDB DM9JaymeSyfu/Digit
DDB New York
Deutsch LA
Droga5
Duval Guillaume NV
Forsman & Bodenfors
Fred & Farid Shanghai
Furlined
GSD&M
Havas Worldwide Australia
Leo Burnett France
Leo Burnett London
Leo Burnett Sydney
Leo Burnett Sydney/Chicago
Leo Burnett Tailor Made
McCANN Australia
McCann Worldgroup India
Miami Ad School
Miami Ad School San Francisco
Miami Ad School Europe
Miami Ad School/ESPM Sao Paulo
MJZ
Mullen
Nexus
North Kingdom
Prolam Young & Rubicam
R/GA
RadicalMedia
SapientNitro
School of Visual Arts
serviceplan
Sookmyung Women’s University
TBWA London
Wieden+Kennedy London
Wieden+Kennedy New York
Wieden+Kennedy Portland
Y&R Dubai
Y&R New York

As the first show of awards season, remember you heard it here first!

Learn more about the ANDYs at www.andyawards.com
For this year’s 50th anniversary the ANDY Awards have introduced a new honor, the Bravery Awards, to recognize bravery among marketers that help make the work possible.

Volkswagen and Chipotle Mexican Grill were named the first winners of the Bravery Awards for demonstrating creative bravery—Volkswagen for the "Bravest Legacy Marketer" and Chipotle for the "Bravest Current Marketer.

The specific campaigns cited were VW's 1959 “Think Small” Beetle campaign, which was ranked the No. 1 campaign of the 20th century by Ad Age, and Chipotle’s "Back to the Start," an animated video first introduced online and in movie theaters before making its TV debut on the telecast of the 2012 Grammy Awards. The winners were chosen from among 20 finalists (see chart).

VW and Chipotle were recognized at the 2014 ANDY Awards Show and Party on April 24. They received special Bravery Award statues that feature the ANDYs head tilted upward to portray aspiration and to give a nod to the future of the industry.

**Volkswagen**
Creator: DDB

Volkswagen’s “Think Small” campaign is being honored as one of the greatest pieces of communications ever created, changing the landscape on Madison Avenue. The print campaign played up the size and form of the Beetle at a time when most car advertising focused on roominess and luxury. The ads conveyed simplicity while short, unobtrusive copy listed the advantages of owning a small car. Year in and year out, Volkswagen has led the world in terms of brave new creative content and brave ideas, one 2014 ANDYs judge said. VW was at the forefront of the creative revolution in the 1960s, playing a major role in shaping modern advertising.

**Chipotle Mexican Grill**
Creator: CAA Marketing

Chipotle is being lauded for having a very clear point of view about itself and its convictions and standing up and publicly declaring it had gone off track. In this effort, "Back to the Start," it returned to its belief in supporting sustainable farming, and using organic foods and meats produced from animals not treated with antibiotics. ANDYs judges said Chipotle showed incredible bravery by producing an effort that reflected what it really believes in, re-storing the brand’s image. The commercial told the story of a farmer who saw the error of his ways in industrializing and transformed his farm by returning to sustainable practices.
## BRAVERY AWARD FINALISTS

<table>
<thead>
<tr>
<th>Brand/Client</th>
<th>Campaign</th>
<th>Agency</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red Bull</td>
<td>Stratos Jump</td>
<td>In-house</td>
<td>2012</td>
</tr>
<tr>
<td>Kandia Dulce</td>
<td>American ROM</td>
<td>McCann Erickson</td>
<td>2011</td>
</tr>
<tr>
<td>Bing</td>
<td>Decode Jay-Z</td>
<td>Droga5</td>
<td>2010</td>
</tr>
<tr>
<td>Old Spice</td>
<td>The Man Your Man Could Smell Like</td>
<td>Wieden+Kennedy</td>
<td>2010</td>
</tr>
<tr>
<td>Jewish Council for Education and Research</td>
<td>The Great Schlep</td>
<td>Droga5</td>
<td>2008</td>
</tr>
<tr>
<td>Burger King</td>
<td>Whopper Freakout</td>
<td>Crispin Porter+Bogusky</td>
<td>2007</td>
</tr>
<tr>
<td>Cadbury</td>
<td>Gorilla</td>
<td>Fallon</td>
<td>2007</td>
</tr>
<tr>
<td>Nike</td>
<td>Nike Plus</td>
<td>R/GA</td>
<td>2006</td>
</tr>
<tr>
<td>Dove</td>
<td>Evolution</td>
<td>Ogilvy</td>
<td>2006</td>
</tr>
<tr>
<td>Sony Bravia</td>
<td>Balls</td>
<td>Fallon</td>
<td>2005</td>
</tr>
<tr>
<td>Honda</td>
<td>Grr</td>
<td>Wieden+Kennedy</td>
<td>2004</td>
</tr>
<tr>
<td>BMW</td>
<td>The Hire</td>
<td>Fallon</td>
<td>2001</td>
</tr>
<tr>
<td>Guinness</td>
<td>Surfer</td>
<td>Abbott Mead Vickers BBDO</td>
<td>1999</td>
</tr>
<tr>
<td>Budweiser</td>
<td>Wassup</td>
<td>DBB</td>
<td>1998</td>
</tr>
<tr>
<td>Nike</td>
<td>Just Do It</td>
<td>Wieden+Kennedy</td>
<td>1998</td>
</tr>
<tr>
<td>Apple Computer</td>
<td>1984</td>
<td>Chiat/Day</td>
<td>1984</td>
</tr>
<tr>
<td>Avis</td>
<td>We Try Harder No. 2</td>
<td>DBB</td>
<td>1962</td>
</tr>
<tr>
<td>Levy's Rye Bread</td>
<td>You Don’t Have to Be Jewish to Love Levy’s Rye Bread</td>
<td>DBB</td>
<td>1961</td>
</tr>
</tbody>
</table>

Here’s to the winners

***ANDY50***

**CELEBRATING BRAVERY IN ADVERTISING**

Offering Native Advertising at Scale

The InMobi Native Ads Platform enables outstanding creativity across mobile devices

www.inmobi.com/breakup  
@inmobi
10 WAYS
THE INDUSTRY CAN BE BRAVER
OVER THE NEXT 50 YEARS

As part of the 50th anniversary celebration of the ANDY awards, the AD Club of New York is recognizing the importance of creative bravery in moving the industry ahead.

Over the past five decades, bravery has been instrumental in fostering major changes in the industry—but it’s also a rare commodity. Says Gerry Graf, founder-CCO, Barton F. Graf 9000, “The reason people don’t take chances and try to do something bold and different is because they’re afraid—afraid to lose their job, afraid of not having money. How do we remove that fear from the equation?”

To promote bravery going forward, advertising and marketing leaders and legends shared their thoughts on how the industry can be braver in the future.

1. Protect the visionaries and the people who view the world differently.

“I am sure the first man to paint a bison on the cave got laughed at,” says Tham Khai Meng, worldwide CCO, Ogilvy & Mather. “Anyone who suggests something new or different will not get an easy ride. It’s a paradox. On the one hand, we in this business are hot-wired to conform, but we need the visionaries to draw the bison on the cave wall.”

“Creatives agree the industry must have people with talent and people who are brave, although that’s a rare commodity. “The industry requires the brave ones, the ones who are slightly cracked, because those are the ones who let the light into this world,” Mr. Tham says.

2. Take advantage of the new borderless canvas to create content that allows strong connections to people and conversations that flow both ways.

It’s never been easier to connect to people because of technology, says Mark Tutssel, CCO, Leo Burnett Worldwide. At the same time, connecting emotionally has never been more difficult since people have so much choice, he adds.

He and other creatives agree that the new communications landscape offers more opportunities for agencies and marketers with an “infinite borderless canvas,” but this is requiring marketers and agencies to think in a different way.

“When you connect with someone, unless you find something of mutual interest, something that’s rewarding immediately, consumers are on to the next thing. That’s exciting for us because it allows us to have that one-to-one conversation, but it requires us to be constantly on our game,” Mr. Tutssel says.

3. Create a relationship with something people are involved with every day to become part of their daily ritual.

Iain Tait, executive creative director, Wieden+Kennedy London, poses the question: “Why is being brave something we all aspire to do?” He believes that more than anything, it’s about being surprising in a positive way, which offers a sense of longevity. But, he says, it’s also harder because of all the messages people are exposed to.

One way to foster longevity, Mr. Tait says, is to create something that people are involved with every day, either the product or service itself or something that the product or service stands for in the longer term; not some one-off. “Those are the things that take real bravery,” he says.

4. Strive to create provocative, relevant relationships between brands and their consumers.

No one doubts that the advertising industry is going to have to change over the next 50 years to stay relevant, and bravery is definitely part of that conversation.

For Colleen DeCourcy, global executive creative director, Wieden+Kennedy, that means “say what you mean even if it won’t favor you 100% of the time,” and don’t rely on a proven formula just because it works for another marketer.

“We try to be provocative, to get people to see things in a different light or through a different lens [in order to] shift perceptions,” Ms. DeCourcy says. “That can be as much about shifting about themselves as it is about a company. It says that all brands aren’t for everyone. You have to be OK with not pleasing everyone.”

Amir Kasaei, CCO, DDB Worldwide, says the key word here is “relevant.” “One of the most important ways agencies can be braver in the next 50 years is to not look at themselves as ad agencies,” Mr. Kasaei says. “We are not in the ad business. We are in the business of creating relevance.”

5. Drive new ways of thinking and new approaches through an organization to engender support, engagement and enthusiasm.

Brad Jakeman, president, PepsiCo Global Beverages Group, defines bravery as “doing something that has never been done before” and says that’s also the definition of marketing. He asserts that marketing is the function in any corporation that should be constantly pushing new ideas to find the right balance between what has worked in the past and new ideas driving to the future.

“The riskiest thing of all as a marketer is doing exactly the same things you have in the past. I would argue that not adopting new ideas and not adopting new approaches is a higher-risk strategy.”

6. Do not lose sight of what the industry does best.

“The thing that we really offer is minds more open about the world than anyone else’s. That’s what we have always offered and we have to keep offering. The tools change, but the people who are the visionaries don’t change,” says Jeff Goodby, co-chairman-partner, Goodby, Silverstein & Partners.

He believes the days when the best work of the advertising industry was widely known have disappeared, due in part to the splintering of media.

“We are working in so many different ways,” Mr. Goodby says. “It’s definitely an opportunity for the industry to broaden, but one of the goals of branding should be to figure out a way to make these things bigger as we go forward.”
7. Be bolder and braver so advertising can compete with people’s friends and other news sources.
For some time, everyone has been talking about whether the industry model is broken and ready for change, and the voices are getting louder. Media will continue to become more fractured, and it will be difficult to simply buy the eyeballs that TV traditionally provided.

“In that environment, you’re going to have to be more provocative, more bold and more brave because you are going to be competing on equal footing with people’s friends and the news,” says Andrew Keller, partner and CEO, Crispin Porter + Bogusky. “That’s going to require a lot of bravery because the current model is not sustainable and is going to change radically.”

8. Think about being creative as using leverage, not as being a risk.
“Being creative and using creative as a leverage to have people love your brand and want it, that’s not brave,” says David Lubars, chairman-CCO, BBDO North America. “That’s just smart business to me.”

He says when creativity is used correctly, it’s an economic multiplier and returns a disproportionate value. “That’s just good sense because you minimize the risk by standing out,” he says.

9. Become an expert in knowing when to push forward and when to play it safe.
Being brave, going out on a limb, is part of every agency’s job description, says Mark Waites, creative partner, Mother London. Essentially, that’s what an agency is there for, “to constantly push work.

You could call our creative department, ‘the bravery department,’” he says. “Bravery should be an agency’s default setting.”

But it’s also important for a shop to know when to advise a client to pull back a bit, Mr. Waites says. Part of an agency’s task is to find a place where a brand can fit comfortably in all the new media and contribute to the conversation while maintaining brand values and strategy.

10. Expand capabilities and horizons, including hiring digital talent, technologists and skill sets from other businesses.
Finding the best talent for agencies has always been crucial, and today it is even more so as some of the money that used to go to agencies is shifting to consulting firms and other specialists. Agencies must fight to get it back and create new business opportunities by hiring people with skill sets that have not traditionally been part of a traditional agency, says Bob Greenberg, founder and chairman-CEO, R/GA.

This requires bravery because it involves risk. “The advertising business is connected to real opportunities, but there will be people left behind,” Mr. Greenberg says. “It’s a great time to be in the business if you want to be brave and make change happen.”

Tony Granger, global CCO, Y&R, says that this industry has always been about people, about infusing new blood from “all kinds of places, large and small, and with all kinds of points of view and points of reference.” The work then “benefits from a cross-pollination of advertising, entertainment, music, literature, technology, film, academia, business and data,” he says. “Really, the list should probably be endless.”

• ‘Say what you mean even if it won’t favor you 100% of the time.’ —Colleen DeCourcy Wieden+Kennedy
WHAT DO ALL OF THESE COMPANIES HAVE IN COMMON?

They all support creativity, professional development and diversity at The AD Club.

BECOME A MEMBER AND ACCESS A COMMUNITY.

www.THEADVERTISINGCLUB.org