



Festival of Media  

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INTELLIGENCE

# THE WRAP

Festival of Media Global 2014

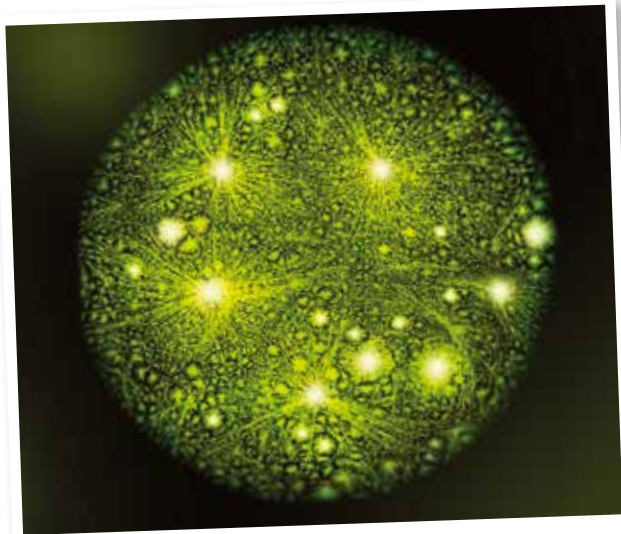


Festival of Media  

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GLOBAL

Trends, insights, analysis, awards and highlights



The changing world of media



Starcom MediaVest win the big one

## An event to remember

It is fair to say that this year's Festival of Media Global, which took place at the Rome Cavalieri hotel from 6-8 April, was the most inspiring, innovative and successful yet. It hosted a record 620 delegates, 77 speakers, 64 sponsors and saw 22 companies claim gold at the awards.

Speakers including Steve King, Global CEO of ZenithOptimedia; Vince Gilligan, creator of Breaking Bad; Dominic Proctor, president at Group M; Oliver Snoddy, global content director for Twitter and Peter Espersen, head of global community co-creation at LEGO, took to the stage to reveal how the world of media is beginning to understand the need for effective global connections.

In this, The Wrap, we provide

an exclusive insight into the Festival, highlighting the trends, the current and future state of the industry, and a variety of key award winning campaigns.

Most encouragingly it reveals the industry is in a healthy state as budgets steadily grow, media owners and agencies connect better with clients, and most importantly they are producing some of the most innovative and inspiring work yet.

Understanding how to connect with the millennial generation is key for brands, while the role of social media and technology is key in increasing crucial growth, and ensuring the industry continually evolves and expands. We look forward to seeing you in Rome for next years Festival from 10-12 May .

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## Speaker's corner

It was the most exciting and captivating conference agenda yet at the Festival of Media Global. High profile speakers ranging from Breaking Bad creator Vince Gilligan to Steve King, Global CEO at Zenith Optimedia and Dominic Proctor, president of Group M all took to the stage, while delegates were also given the opportunity to network.



Colosseum



Global Ad Spend Trends Steve King,  
CEO, ZenithOptimedia



Colosseum



Disruption all around us David Shing, Digital Prophet, AOL



Networking lounge



**A social revolution** Mona Eltahawy, Award Winning Columnist and Activist



**Building communities** Peter Espersen, Head of Global Community Co-creation, Lego



**Marketing in the moment** Oliver Snoddy, Global Content Director, Twitter



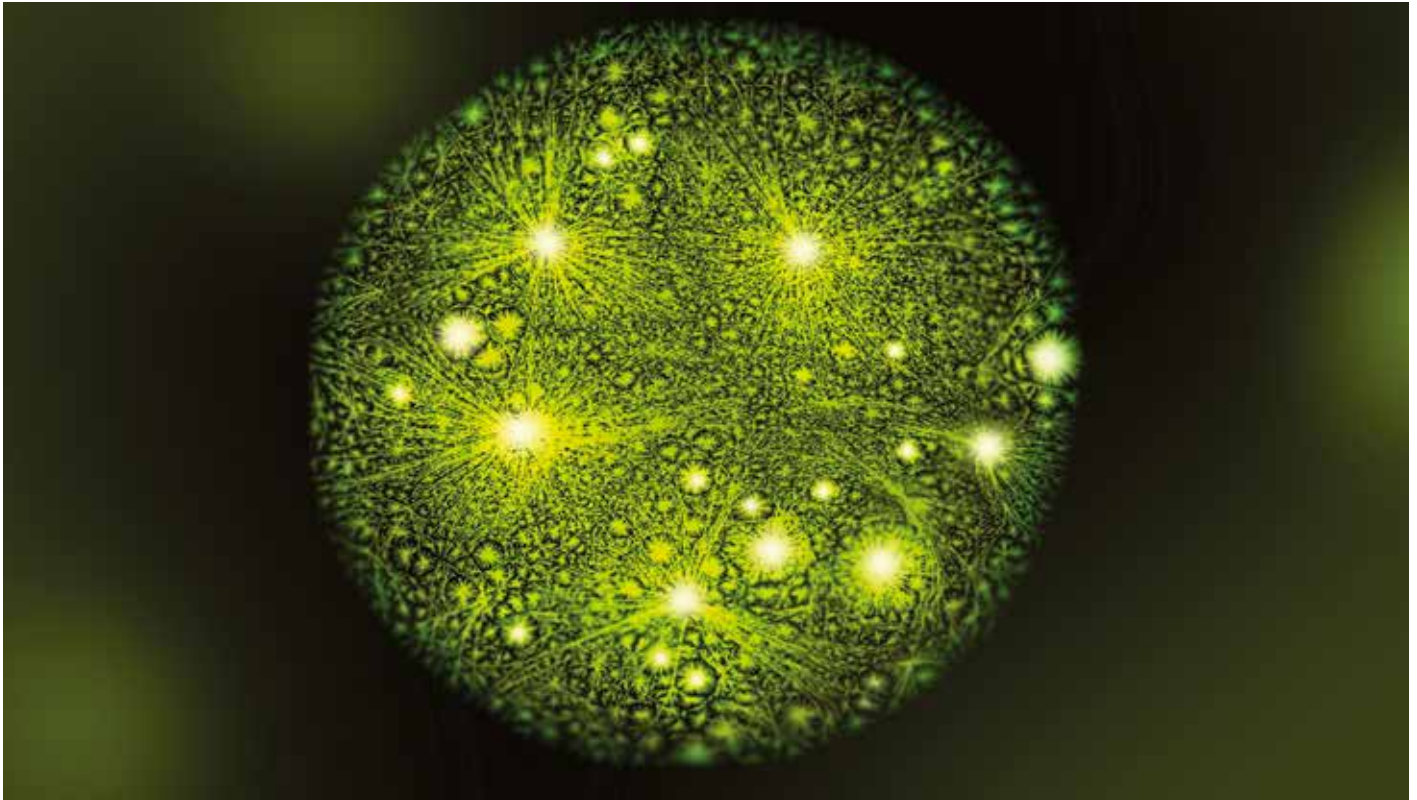
**In conversation with** Vince Gilligan, Producer of Breaking Bad



**Agency power** Dominic Proctor, President, Global Group M



**Compering the event** Charlie Crowe, Chairman & Editor-in-Chief, CSquared



It is a changing world for the advertising industry

## Adapting to a Changing World

2014: the recession is lifting, global ad revenues are on the rise, and corporations and brands are daring to be optimistic. Old models of consumer communications are breaking down and new ones are forming around us

The Festival of Media audience listened to expert speakers and were inspired by big ideas about the digital future and what it means for brands, and the media industry. Panellists confronted broken media models, learned about consumer trends and explored the new paradigm of digital and social media, where the buzz is all about connection.

Recession has taught us how to knuckle under, squeeze costs and make the budget work more effectively. ZenithOptimedia's Steve King revealed the latest global adspend figures, and a series of compelling sessions across the two days of the event addressed how and where that budget could be deployed most effectively in a constantly changing media environment.

Digital is rocketing – half of the world's population of eight billion people is under the age of 30 and has never known life without the internet. There are six billion mobile phones, a billion of which are smart, and industry experts estimate that there will be five billion smartphones in existence by 2016.

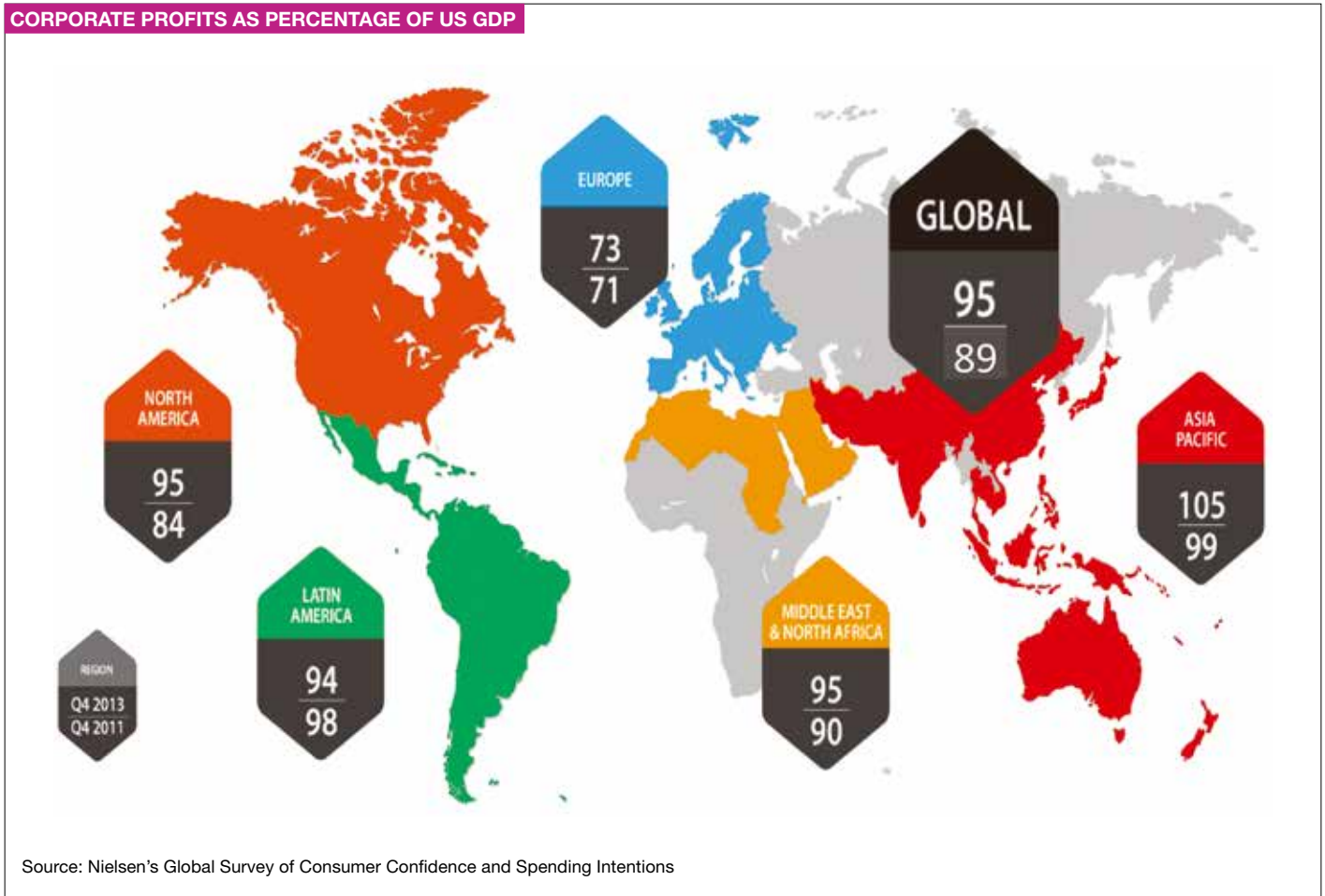
We've come from an age of information and now we're in an age of social media, heading to a world of context, according to AOL's digital prophet David Shing, in a session at the start of the Festival where he looked to find order in a world of chaos.

Content is crucial. Executives from publishing, TV and social media underlined the need to engage and to be part of the broader cultural conversation. The global content director of Twitter, Oliver Snoddy, talked about the importance of communicating in the moment, reacting quickly and in a context that is right for your brand. "The roar of the crowd encourages you to share the experience," he said.

Shing urged fast-fail experimentation. He encouraged brands to grasp any opportunity to communicate their stories in the digital space in anything from six seconds to 13 hours. He also encouraged brands to seize the initiative and own breaking news: "Your role in this digital universe is to do three things. It's to build content that fuels connections, conversation and engagement." ●

# Making a Cautious Recovery

As the world's markets finally emerge blinking into a post-recession landscape, the economic outlook is increasingly optimistic, with growth and consumer confidence returning in many regions

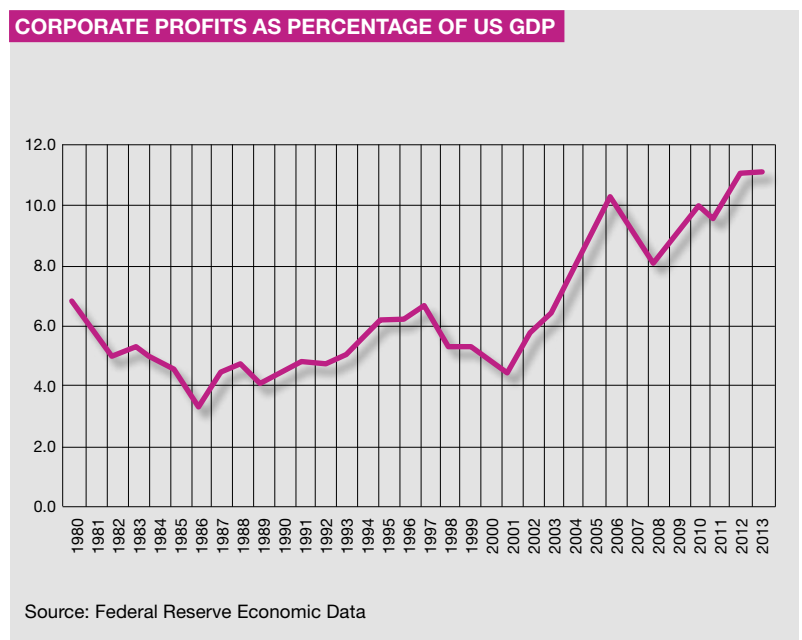


Since 2007, the global economic outlook has been pretty gloomy. Certainly, the received wisdom among economists has it that deep recessions caused by an excess of debt last roughly ten years. Gross domestic product (GDP) is now set to grow for the first time since 2007 across all territories, and we should be emerging fully from recession around 2017.

The current prognosis appears to be good. Delivering ZenithOptimedia's latest forecasts of media spend in the context of the global economy to festival delegates, Steve King, CEO at ZenithOptimedia was upbeat and optimistic.

There are three core trends that affect adspend and all of these are positive.

First, corporate profitability. Economic data from the US Federal Reserve shows that corporate profits have been gradually recovering since the financial crash



of 2008 and are now at a record level in the US since records began in 1947.

King says: “This is not because they have invested or expanded, it’s because they have squeezed their supply chain costs, they’ve become very lean.” With pressure on fees and margins, this is a double-edged sword for the media industry.

Secondly, GDP. For the first time since 2007, the International Monetary Fund is predicting that all regions are going to enjoy economic growth. Within this, there are marked differences, with western Europe showing the most tepid levels of just over 1% growth, and Asia Pacific experiencing stronger increases at around 5%.

Thirdly, consumer confidence. All the markets are now showing consumer confidence rising or remaining more or less stable, with notable improvements in some of the territories worst hit by the recession. These include the US where there has been the biggest shift in 20 years, and Spain, where the recession bit deeply and has left the ad market at half of its value of eight years ago.

**Moving ahead**

With these positive indicators, adspend is set to grow. “Advertising exceeds the economic cycle,” says King.



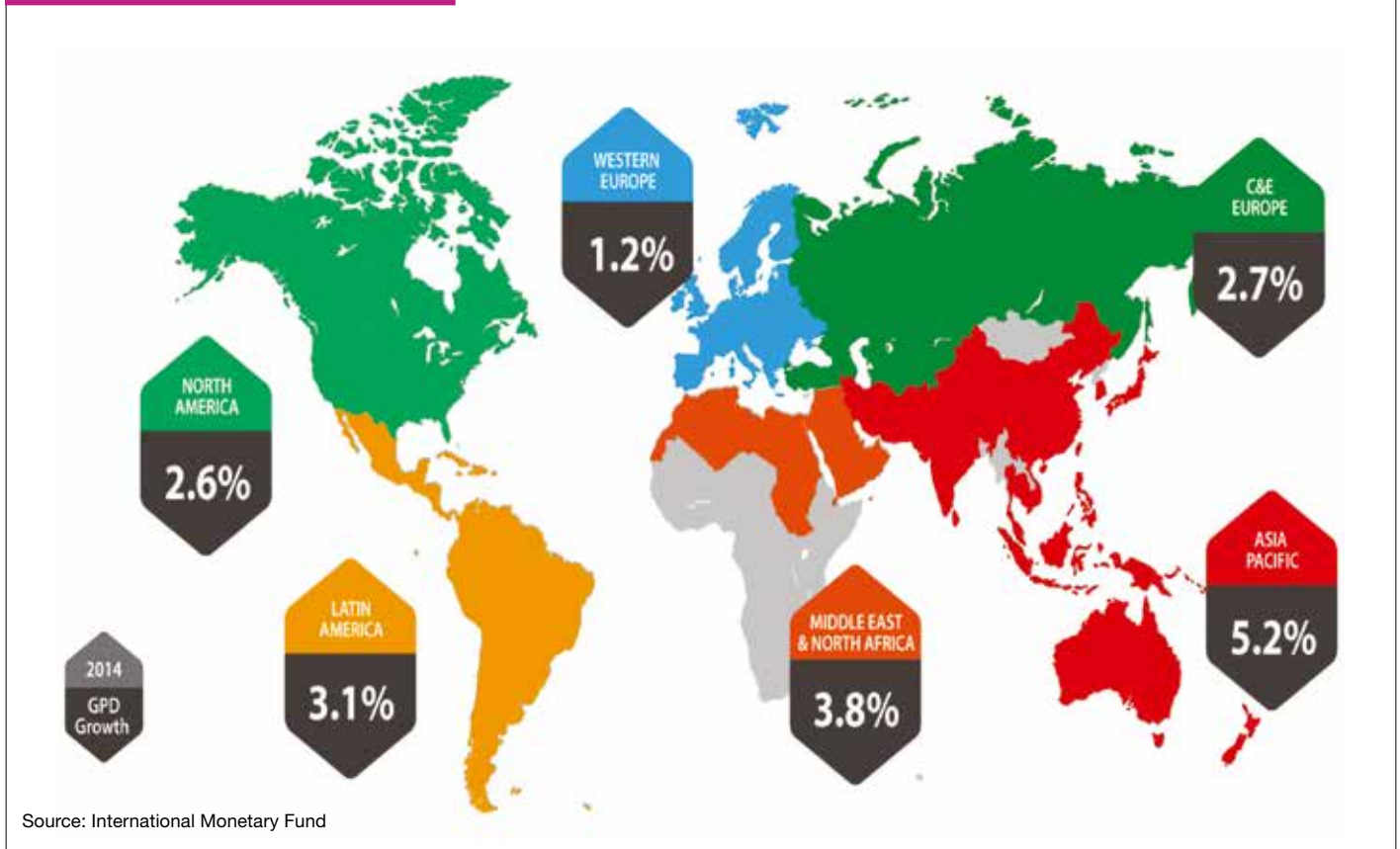
All markets show consumer confidence rising or remaining more or less stable, with notable improvements in some of the territories worst hit by the recession

“When economic indicators are downward trending, advertising is the first thing that gets turned off. When advertisers are thinking more positively, we exceed the economic fortune.”

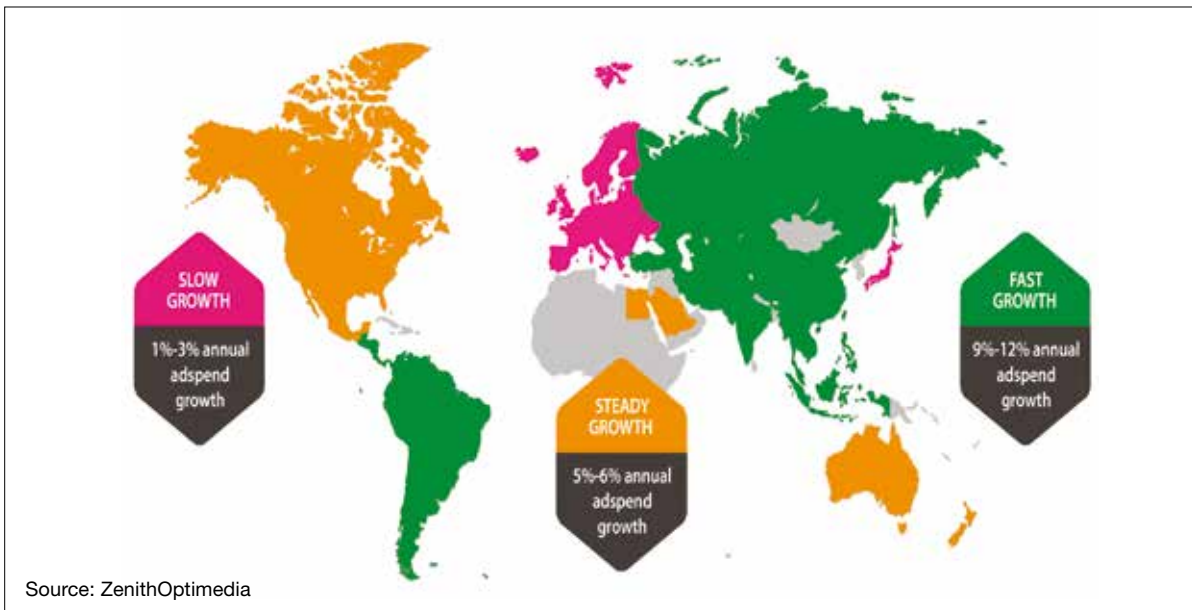
But Steve Hasker, president, Global Product Leadership at Nielsen, sounded a note of caution. With several years of recession still ahead of us, he emphasised that the rise in adspend is largely down to the movement of budgets from unmeasured marketing spend, and the imperative of investing in an increasingly complex media environment.

Hasker described business in 2014 as “the new normal,” with sluggish developed markets posing more challenges than the emerging territories. ●

**CORPORATE PROFITABILITY & ADSPEND**



**THE THREE SPEEDS OF ADSPEND GROWTH**



## The Right Medium for the Message

Nothing stays the same in the world of communications, and today's savvy marketers are not only aware of today's trends, but are preparing for what will happen tomorrow

Delivering the latest adspend figures for 2013, ZenithOptimedia CEO Steve King put the global figure at \$509bn, with forecasts showing a steady increase, with a headline percentage rise of 6.1% globally to 2016. There are, however, distinct differences between regions, with some on go-slow and others that are supercharged. There are variations between the performance of various media, with some growing and others declining.

Western Europe is meandering at between 1-3% of growth per annum in the next three years, with a large proportion of the globe going strong, at between 5-6% per annum. Latin America and Asia Pacific are slowing as these markets mature, but remaining high at between 9-12%.

A group of disparate, youthful markets, dubbed the Civets (Colombia, Indonesia, Vietnam, Egypt and Turkey), are forging ahead, with a predicted annual growth of 13%. They all have high populations and a median age of around 25, compared with 40 in the G7 countries. Inward investment and new technology are also giving these territories an edge.

With bounce back in the US largely a result of the Federal Bank's quantitative easing programme, Steve Hasker, president, Global Product Leadership at Nielsen, foresees a bumpy ride as the US economy is weaned off the cash injections. However, Nielsen

research is suggesting deflation in some western European markets, such as Italy and Spain, which may lead to more quantitative easing in Europe. "We believe the recession for most of us in most parts of the world will be business as usual," he says.

### Risers and fallers

Adspend by media also has markedly different growth rates. Newspapers and magazines continue to decline, although the rate is slowing as they find their way through the digital landscape. Desktop is now the second largest category after TV and is predicted to grow at around 8-10% per annum.

Mobile is still just 2% of the market, but is likely to grow about 50% each year to \$32m by 2016. In the final quarter of 2013 smartphones increased 50% year on year across emerging markets. Although mobile is a small section of the overall spend, it is leapfrogging the desktop and the fixed line market. Comscore data shows that the doubling of US internet usage between 2010 and 2013 is down to smartphones and tablets, with desktop access stable. Meanwhile levels of growth in search are rising, with mobile devices accounting for around half of all YouTube views and Facebook interactions.

King says: "The personal device will open up huge opportunities for programmatic buying to create personalised media buying." ●

# Making the Most of the Data

In an increasingly automated world, vast amounts of data are gathered by marketers. What is important is not the quantity, but how effectively it is used – if knowledge is power, then information is king

Programmatic and big data are two of the major preoccupations of the media industry, and the Festival was a chance for delegates to get their learning curve up to speed with an insight into how brands are harnessing the new technology.

To put the industry's big data challenges into perspective, the Festival first heard from Dr Markus Nordberg, head of resources management at CERN, where massive amounts of data are collected by the Hadron Collider, which is advancing understanding of particle physics and the laws of the universe.

The biggest opportunity for advertisers to deploy data is to use it to buy media intelligently through programmatic marketing – campaigns based on automatic triggers. Of the \$503bn global ad spend in 2013, \$12bn is spent on programmatic.

## The move to automation

Matt Seiler, global CEO of IPG Mediabrands, predicted earlier this year that by 2015 50% of everything bought in the US will be through automated channels. Seiler drew parallels with the rapid rise of auction sites such as eBay, and with the automation of the US Stock Exchange and the launch of the NASDAQ exchange.

Seiler dwelt briefly on agency inefficiencies and what he regarded as stasis in the industry. "I don't want to bring on a crisis, but the reason that Wall Street automated was the crash of '87," he warned.

But why should brands consider the use of programmatic? AOL's head of international Graham Moysey explains it simply: "If embracing technology is going to change the trajectory of your sales, it will change the way brands use data."

Meanwhile, Mike Baker, co-founder of Data Xu, cited one client, a major US packaged goods company, that had made efficiencies of 25% – cost savings that he said were not unusual. Ben Jankowski, group head of global media at Mastercard, explained that he uses programmatic to optimise investment, while also premium buying for other campaigns.

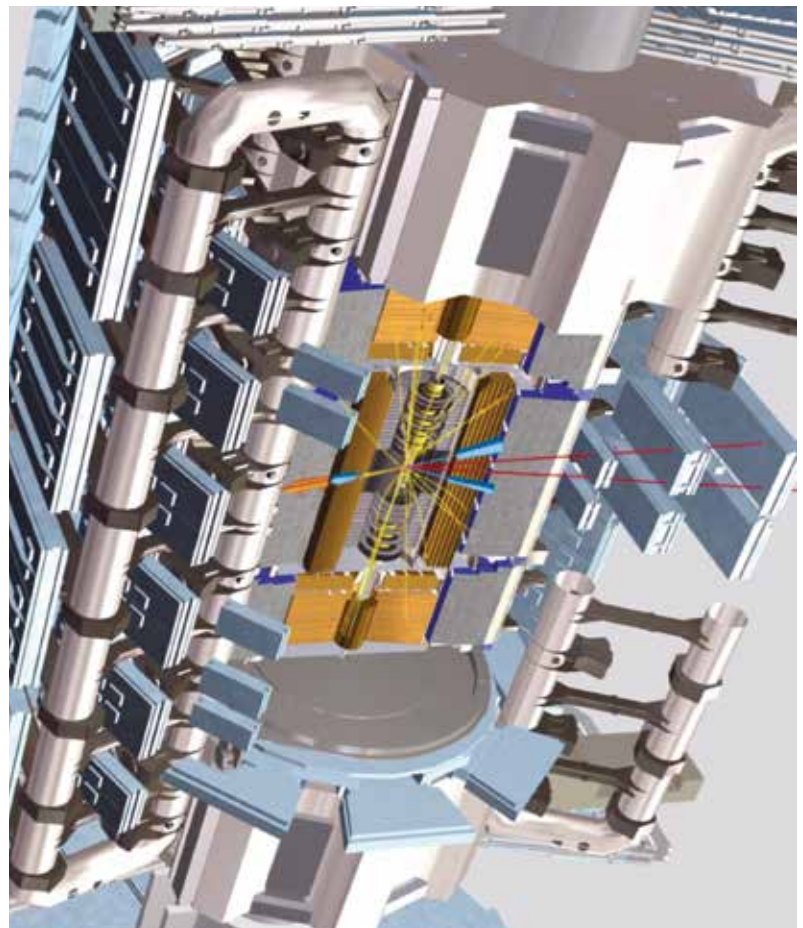
Programmatic is one way that brands can use their growing data banks. There is an increasingly urgent demand for companies to make the most of this collected data, as it also has the potential for tighter consumer targeting, as well as for more efficient

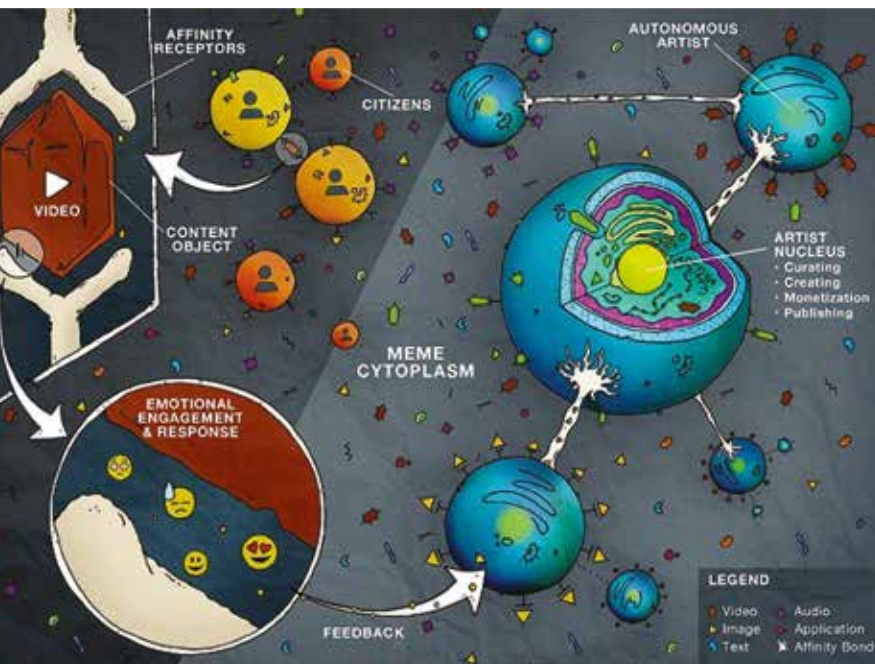
buying. The amount of data out there is immense. Every day, 12 years of video is uploaded to YouTube, 400 million tweets go out and 40 million photos are uploaded to Instagram.

Consumer modelling is another way of exploiting the data, with increasingly complex solutions showing the way forward. IKEA landed a gold in this year's Festival Awards for a bespoke data-matching model that tracked online activity with in-store sales, using the information to book adspace, then tracking its effectiveness back to sales.

"It means for the agencies you're no longer a communicator, you're a consumer scientist," said Steve Hasker, president, Global Product Leadership at Nielsen. He was unsurprised that the CEO of Viacom has just hired five mathematics' PHDs to capitalise on its huge quantity of data. He said: "I'd argue that it's imperative for everybody in the media, entertainment and marketing industries to employ these talents and to figure out how to use the data." ●

The Large Hadron Collider is the ultimate data gatherer





Oliver Lockett, founder and CEO of the direct-to-consumer publishing company theAudience, compared the old model of media consumption to going to church, with programmes scheduled like services. Content can only be received by a captive audience who all gathered round a television set with an appointment to view. “It’s hard to ring a bell on the internet and have everybody tune in at 7pm,” he says. “The architecture has changed... social media is a massive revolution.”

Lockett sees the new social media world as an organism, with many of the characteristics of a living thing, including the need for nourishment, in this case by human expression, with a metabolism of emotions and the demand for positive reassurance. Content embraces the world of memes, rather than regarding them as breaches of copyright.

At the Annenberg Innovation Lab, they have been wrestling with Hollywood’s traditional business model. With a slump in DVD sales, the rise of connected distribution platforms such as Netflix and the potential for audiences to ignore ad campaigns, Hollywood is talking to the geeks. The theory is that when Silicon Valley meets Hollywood to form Siliwood, then Tinsel Town can be everywhere... a new, organic form of film distribution.

Matt Seiler, global CEO at IPG Mediabrands, described himself as “the canary in the coalmine”, during a session where he and Jay Sears, senior vice president market development for the Rubicon Project, discussed programmatic – the automation of the media-buying business. “Business has changed, yet we keep our heads firmly in the sand,” said Seiler. He’s not the first to suggest that programmatic is to media what the automation of the stock exchange was to Wall Street in the 1980s, and one that requires a wholesale rethink of the business model.

While technology is causing media buyers to rethink their organisations, media fragmentation has scored a direct hit on the old-fashioned consumer purchase funnel. It used to be a linear process, but not any more. Rather than a limited number of consumer influences happening pre-purchase, point of sale now comes not just from the retail environment but from all over the globe, delivered by smartphone.

With so much data out there, there’s an increased pressure for brands and media owners to make the most of whatever information on consumers is available. Traditional consumer research businesses have had to rethink the model of the traditional panel to make the data richer, but also to deliver it in real time. Nielsen has recently partnered with Facebook and Experian to create a faster, deeper source of consumer analysis. ●

## Broken Models

The rise of social media and technological changes mean the way consumers are reached needs to be reassessed

“We’re currently in an interregnum – the old is dying, but the new is not quite born yet.” That’s the opinion of Jonathan Taplin, professor of communication at the Annenberg Innovation Lab, which sets out to look 18 months into the future.

Taplin showed Festival delegates a slide revealing a DVD player and a TV set-top box as a representation of the past. The future is mobile, interconnected, 24/7, maybe even virtual, with brands – and even people – being media channels.

So which models have taken a direct hit as worlds digitise, computerise and connect? Four of the clearest examples are: delivering media to a passive audience; the media-buying model as it faces automation; traditional consumer research panels; and the consumer purchase funnel.



Rather than a limited number of consumer influences happening pre-purchase, point of sale now comes not just from the retail environment but from all over the globe

# Meet the Millennials

The evolution of media has gone hand in hand with the rise of a new generational attitude from a new, 21st century demographic who have only ever known digital

It's vital for brands to understand how consumer behaviour is changing with the explosion in different forms of media, and the Festival was a chance to glean insights into how people are adapting. There was also analysis of global demographic trends in developed and emerging markets, together with a lowdown on a critical tribe, the millennials.

One of the biggest changes is the rapid increase of the middle class in emerging markets which, together with younger populations, is a key driver for growth. "When you're thinking about planning, think about difficult conditions in the developed world and much higher growth rates in the developing world and about shifting resources as fast and sensibly as you can," says Steve Hasker, Nielsen's president, Global Product Leadership.

Hasker demonstrated that much of the growth in the US over the next few decades will come as result of the white, non-Hispanic population no longer being in the majority. The rapid increase in the Hispanic demographic in the US is a critical growth area for brands. In other developed countries, where immigration is controlled and wealth is consolidating, there is less prospect for growth.

The consolidation of wealth has been increasing significantly in developed markets. In the US, 54% of housing wealth is concentrated among 10% of the population, and this is accelerating. While only some are accumulating wealth, everyone is stacking up media. Hasker described the consumption of media by the average American as equivalent to a second full-time job – 60 hours of content each week

across TV, radio, online and mobile (just 0.1 hours on mobile video, but that's growing explosively).

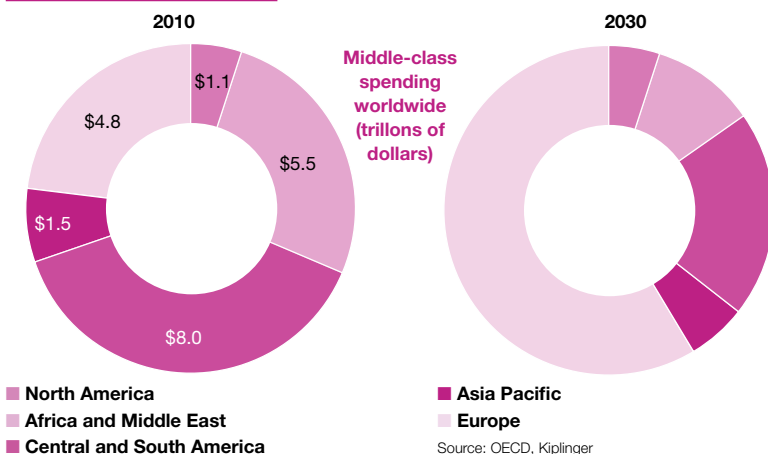
Nielsen data doesn't look good for PCs, while mobiles are at almost at 100% penetration globally and tablets are starting to go up. "The way we think of the world at Nielsen now is not about devices – it's about video, audio and text," he adds.

The scope for influence on purchase decisions has risen correspondingly. "Social influence has always been important in terms of what kind of products you want to buy," says Hasker, "but it's like the water cooler on steroids in a digital environment."

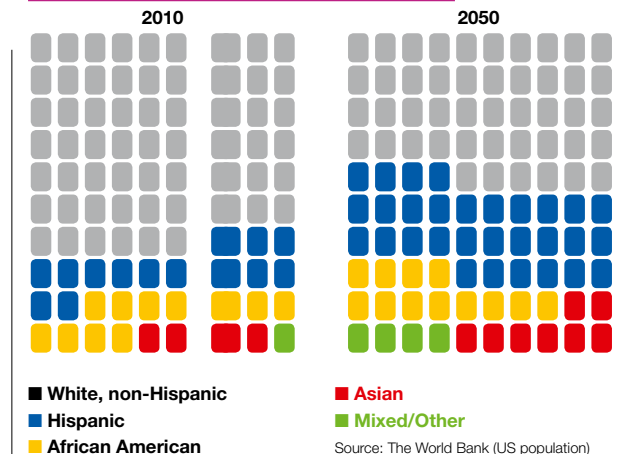
The new generation of 18-34 year-olds – the millennials – are at the heart of this change. They had their own session at the Festival, chaired by Initiative's global chief strategy officer Sarah Ivey, who revealed new research on the age group. We have always been influenced by what our friends like – but the millennials are more influenced by what friends buy and tell them to buy than they are by endorsed messages. Nielsen believes 10% to 14% of all consumer packaged goods are now influenced by mobile devices used in store to compare products and to take advantage of offers.

Millennials have lived through economic hardship, and they research every purchase, relying heavily on digital sources for advice. Up to 48% rely on their smartphone to get the right price and product. They also demand trust and a constant stream of innovation from brands. They are the taskmasters of a new generation. ●

## GLOBAL MIDDLE CLASS



## TOWARDS A GREATER MIX - RACIALLY





The digital footprint



## Brands and the cultural conversation

An insatiable appetite by consumers for a constant flow of information is putting an onus on brands to be operating in real time in order to achieve significant customer resonance

Days before the start of the event, Honey Maid graham crackers – one of the brands owned by international snacking powerhouse Mondelez – received negative feedback after running an ad in the US showing a same-sex couple.

So how did it handle the feedback? The brand recruited two artists and handed them print-outs of the negative feedback, which they transformed into a paper sculpture, spelling out the word 'Love'. The creation of the artwork was filmed and put online. By the time that Bonin Bough, Vice-President Global Media and Consumer Engagement for Mondelez, spoke at the Festival's closing session, the footage had gone viral, with three million views.

Bough explained that this opportunistic, agile-brand coup, which seemed like an inspired one-off, was in fact the result of years of planning. A decision was made to 'build muscle memory to operate in real time'. A number of years ago Mondelez designed a campaign in 2013 called Oreo Daily Twist, which reworked the company's agency relationships and its legal and operational processes to make it ready to react 24/7. "It's a wholehearted culture change. We have to be brave and believe our brands can have a bigger voice in our culture," says Bough.

Dynamic marketing is a practice that goes hand in hand with the fact that our lives are being lived on the move, our senses are dulled with media overload and our expectations of brands have soared in line with the global adoption of mobile phones.

### Brands working in real time

David Shing, AOL's 'digital prophet', foresees a future when more brands work in real time. "When I see a brand, I think about what they're going to do for a new product launch, or a new ad campaign. They often lean into tried methods of evergreen content, then they think about seasonal content, top of mind, audience recognition. There are also the one-offs – how do I programme for something like Queen Elizabeth's Jubilee in the UK? However, what I think is more and more apparent is that brands want to own breaking news and celebrate the culture of news.

Social media looks and behaves like a living, moving organism. A topological view of Facebook appears like a galaxy, with the bright spots of Twitter stars and influencers attracting the mass audience. Oliver Lockett, the founder and CEO of social media company theAudience, identified seven distinct characteristics of all living organisms in relation to their social media meme.



The world's most popular selfie

### Life itself can be compared to the life of the social organism:

1. Life must be nourished – in the case of the social organism, through human expression,
2. Life reacts to stimuli – through emotions
3. Life exchanges with its environment – with positive reassurances
4. Life rids itself of pollution – with moves to protect from negativity and spam
5. Life has the ability to flow and move internally – through frictionless sharing
6. Life evolves through reproduction – with memes
7. Living things become more complicated as they grow – the social organism is arranged through affiliation

Reaching people through this social organism wherever they are, in the moment, gives brands a chance to be part of the cultural conversation.

All of the factors that are driving brands towards a ready-for-action modus operandi are increasing at an alarming rate. ZenithOptimedia, armed with the data about a mushrooming mobile market, calls this new dynamic media world view “living in the mobile of everything”. There’s now around 100% penetration of mobile across much of the global population, but the potential is still huge, with only one billion smartphones so far. Now Chinese manufacturers are selling smartphones in developing markets for just US \$25, with some estimating that six billion smartphones will be in use in another five years.

Seventy-six per cent of users access Twitter via their mobile device and there are already a billion tweets every day. Over 50% of users turn to Twitter for



Reaching people through this social organism wherever they are, in the moment, gives brands a chance to be part of the cultural conversation.

news and 66% turn to Twitter to watch live events. Oliver Snoddy, the global content director of Twitter, argued powerfully for brands to be contextually relevant and to engage with consumers ‘in the moment’.

### Brands need to be part of the news

Emotions and awareness tend to be heightened in the moment, adding impact to any brand message. And being part of the news gives brands greater contextual relevance, allowing them to bounce off information and take equity from what is happening.

The power of the moment is perhaps best illustrated by Ellen DeGeneres’s famous Oscars selfie: it prompted 3.1 million tweets during the Oscar ceremony, extending to 32.8 million impressions on Twitter, with discovery and reach growing like wildfire. Having circled the earth in moments, it respawned a piece of culture, and the group selfie took off. It sparked memes from the political elite, as well as featuring in the Simpsons and inspiring a selfie of the Oscars celebrities built out of Lego blocks.

Working in real time can also apply to campaigning content. Toiletries’ giant Axe’s Kiss for Peace campaign, based around a one-minute film and a 30-second TV ad, had people posting selfies against the KissForPeace hashtag as part of a highly orchestrated campaign across the media, including a selfie Kiss for Peace display at Times Square in New York earlier this year that featured uploaded selfies for two weeks.

At the extreme of this dynamic marketing culture is 3D printing. The prospect of not only purchasing, but manufacturing through your mobile, on the move, quickens even the most cynical marketing pulse.

Last summer Mondelez took two 3D Oreo cookie-making machines to the SXSW Interactive Festival in Texas. In partnership with Twitter, the Oreo machines allowed users to choose flavour combinations according to what was trending on Twitter. Bough said: “This is technology that will transform our business.” ●

# Harness the power of branded utility

Branded utility is nothing new, but the emergence of digital has changed the landscape. It means brands have to be smarter when using apps, social media and digital

Faced with an explosion in media, the disintermediation of retail models and the pressure from a new millennial generation for brand truths, a branded service has become a no brainer for many advertisers.

It might not be easy for a brand to be funny, or to entertain, and it might not be appropriate, but it's pretty much always a good thing to offer a service.

It's a growing trend, which was made clear by the many examples of brand utilities at the Festival, including a large number of campaigns that came out top in the Festival Awards.

Gold winners included the Mobile Entertainment Box, which saw Unilever create a free mobile entertainment channel to reach people in rural India who don't have traditional media. The entertainment channel also carries ads for Unilever products. It has been a huge success, with the consumer base growing at an average of 25,000 per day.

## Engaging campaigns

Another gold winner was ING Direct's Spend Your Lunch Well campaign in Australia. The magician Dynamo fronted a mission to provide lunchtime pursuits for city workers, including live entertainment, rock climbing, art classes and sushi making instruction.

One approach that's catching on is to film a voyage of discovery. The Granola bar company Nature Valley is exploring the trails of US national parks to map them with a 360° camera for lovers of nature and the great outdoors.

Branded utility isn't new. Famous examples include the Shell motoring maps and Michelin restaurant guides. But digital has changed the game.

The logic of utility in the digital age was brilliantly deployed by Nike and Apple with Nike + almost a decade ago. Giving people a way to measure their running distance and speed on a platform where they could communicate with other runners was a masterstroke.

Some of the biggest digital brands - Amazon, Spotify, Netflix - are run on the basis of offering branded utility. You don't just buy a book, music, or a TV show, you get given a personal service with

recommendations tailored to your tastes. Consumers have learned to trust the added service levels.

Of course, digital doesn't have to be intrinsic to a brand to make it useful. Apps and social media can act as service channels for traditional brands, offering both connection with individuals and the power of scalability.

Digital paying systems, digital booking systems, apps to organise your savings or receipts, or find a rental car, these are all ways of helping the consumer and giving the brand a boost at the same time.

O2 Telefonica has built a specialist Twitter service, which company CEO Ronan Dunne believes directly affects sales. "Our reputation for customer service and engagement in Twitter is about authentic communication, real people responding in a natural way to real conversation," he says.

Brands that have a reputation for great service can take advantage when things go wrong to strengthen that brand equity. When its phones went down for a day, O2 communicated with its customers in a surprisingly open, friendly and honest way. ●



Unilever's Sunlight campaign

Tweets like @fionaprice1: “not gonna lie cannot wait to leave @o2” were met with “we still love you” tweets from O2, while abusive tweets such as “F\*CK YOU” were met with “no thanks” and other amusing replies. Before long people had caught on to the tongue-in-cheek tweeting.

Sometimes the utility can become the main driver for a brand’s advertising effort. Pedigree’s decision to fund dog shelters was so successful that it reworked its strategy around the initiative, using it as a central message.

Branded utility is also a way of using big data that is preoccupying the industry. Oliver Lockett, founder of theAudience has a pragmatic take: “Everybody talks about big data. It’s not that hard, it’s common sense. If facebook can tell me a list of 100,000 people that have moved from New York to Los Angeles I’ve got to think that probably most of those people have got to buy a car, so if I’m a smart car company it’s about connecting the dots and giving them great utility, or great value.”

#### Power of branded utility

Branded utility is the perfect response for the millennial generation. Brought up during recession, they’ve learned to be picky, to research purchases thoroughly and to look for brands that are trustworthy as well as interesting.

Several brands have garnered trust by helping to drive social change. Gillette was another of this year’s award-winners, with Soldier for Women. At a time when high profile rape incidents had heightened

the endemic problem of sexual harassment in India, Gillette addressed the image of men. It called on men to pledge positive behaviour. They used a cross-platform approach including a mobile safety app for women, which allows them to trigger emergency alerts. 12 million men took the pledge.

The range of branded utilities is wide and touches on areas not previously considered advertising. In its campaigning form, it can improve lives and change attitudes. But perhaps it comes into its own in the personal space.

One of the nicest examples is VW’s SmileDrive, an app that sets out to give people a light-hearted new way to keep track of otherwise tedious drives by recording distance, time and weather. It also allows you to share the content with friends and unlocking virtual stickers for extra-long rides, or passing the same car as your own.

David Shing, AOL’s digital prophet, thinks that as connected devices become more clever we will increasingly use them to improve our lives, creating new areas for branded utilities. “We all understand that the quantified self is the ability for me to track my own data,” says Shing. “If I want to I can brag about in all the social channels I can, but that becomes really boring. Where it becomes really effective is when I can monitor things about me for a better purpose for tomorrow. Like my yoga instructor would know what my dietary habits and fitness levels are. So how do I collect data for myself for other benefits? I think that’s where the future of the connected devices is headed.” ●



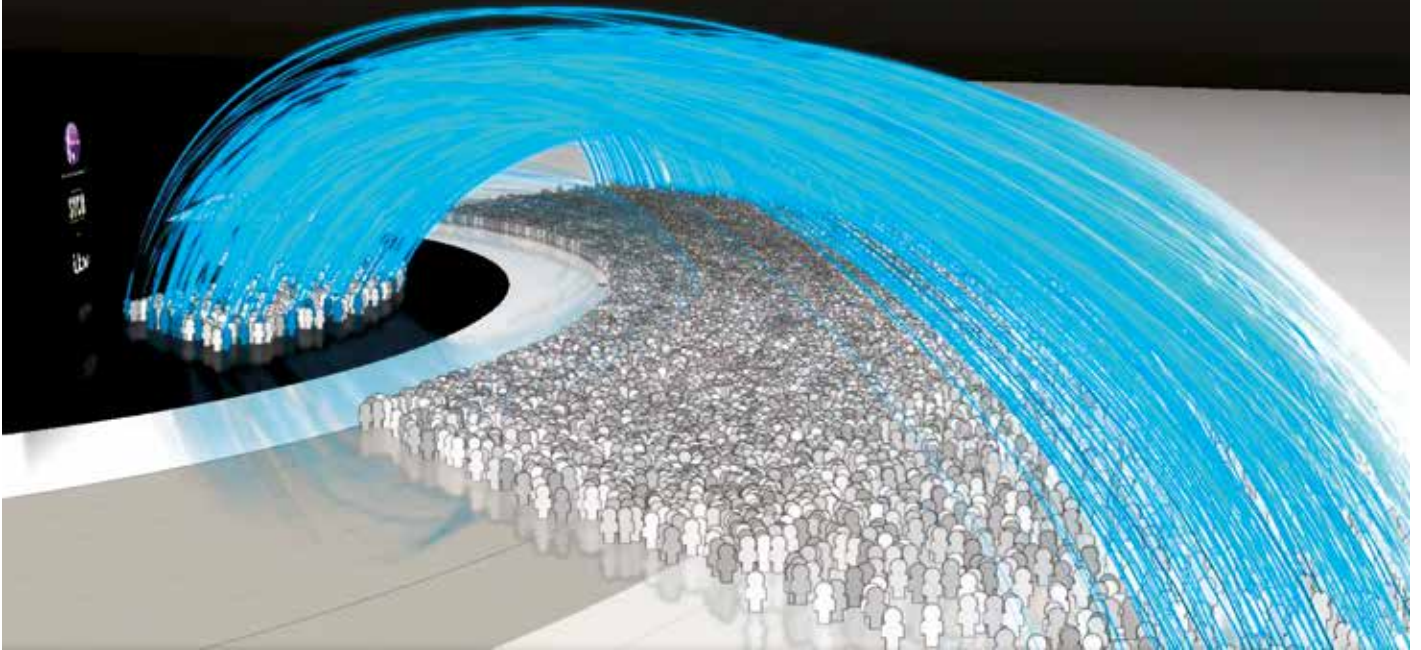
David Shing, digital guru talks branded utility



Branded utility is the perfect response for the millennial generation. Brought up during a recession they have learned to be picky and to look for brands that are trustworthy as well as interesting

# The Great Media Morph

As the industry continually evolves and reshapes one channel to market, TV, is still the most salient for brands, and in 2016 it is predicted to grow to be worth more than \$230bn



TV is still keeping consumers connected to brands

With the media breaking down and re-forming at a seemingly unstoppable pace, it's hard to know where to look for the important emerging patterns. Throughout the Festival, speakers offered insights into aspects of the media world that are the most salient for brands.

For now TV is a constant, and the moving image is a powerful means of communication that's not going to go away in the near future. But the way in which people watch it, the different formats they view and the devices they use is rapidly changing.

Research published by Ipsos OTX in April shows that globally 86% of people watch TV 'live'; 27% of viewers watched streamed, or downloaded content from a computer, with 16% streaming from the internet to TV. Meanwhile, 11% watch on a mobile device, with younger age groups keen on watching TV in modes other than live.

While traditional TV adspend is predicted to grow to just over \$230bn in 2016 (ZenithOptimedia) and will continue to take the largest chunk of media money at around 60% of all screen-based media, the sales of actual TV sets are in decline.

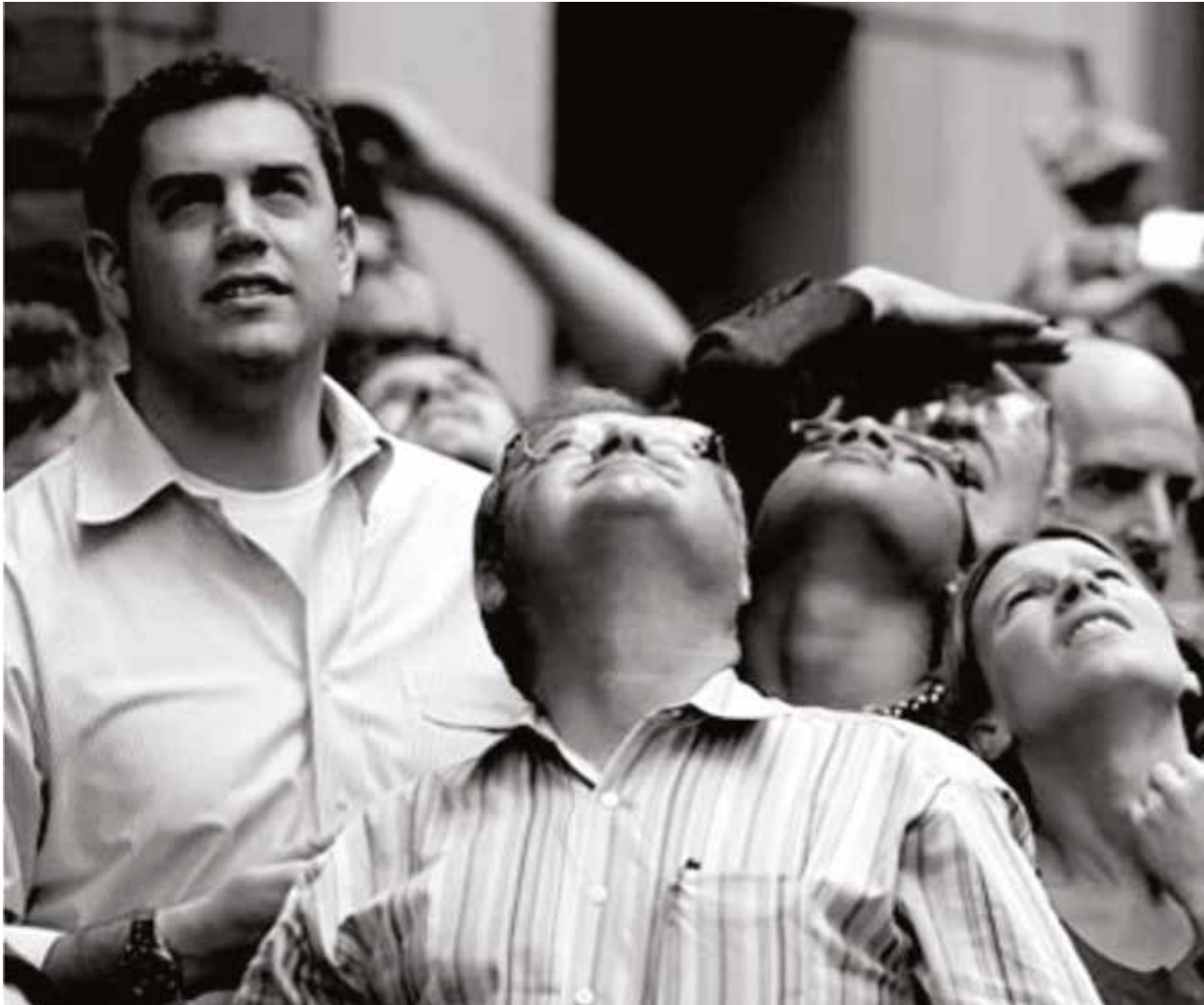


Traditional TV adspend is predicted to grow to just over \$230bn in 2016 and will continue to take the largest chunk of media money

"The kit people have is radically changing," said Duncan Southgate, global brand director for Digital, Millward Brown. Millward Brown's look at the multi-screen future began by establishing that TV and laptop shipments are dwindling, with laptops down 10%, and TV down 5%. There are now 200,000 tablets, with shipments at the same levels as TVs, and more than a billion smartphones.

Mobile devices account for just under half of all time spent accessing the internet, with 47% of time spent on mobiles and tablets, 26% on computers and 27% on TV. On the face of it this screen use bears no relation to adspend on screen-based media, with combined TV and tablet spend set to rise from just

Media is constantly changing.



4% to 12% by 2016, while TV dips to 60%. However, the compelling reasons for using TV have not gone away. It is still the best medium for raising awareness and for communicating a message.

If you look at how mobile is being used then the moving image is important, but it's largely for short-form video, with 40% of YouTube's global watch time happening through mobiles.

The conditions are set up to allow for more cross-device watching. Products such as Chromecast and AppleTV make syncing content across screens effortless, and YouTube now remembers where logged-in users left off when they restart a video.

As it stands one of the significant trends at the moment is for the TV audience to mesh watching TV on a set while interacting with the show on the mobile. TV on its own is becoming a less attractive proposition. Advertisers have realised that when the commercial break comes on people no longer go and switch on the kettle they look at their mobile. This can either take them away from the message, or if the

ad catches their attention then a tweet can amplify it, making it work twice as hard.

Recent Millward Brown research conducted by Twitter showed that when viewers were tweeting at the same time as viewing they were 13% more likely to recall the ad. The lift in purchase-intent levels are almost double those of an audience just watching TV and not tweeting.

### **The Twitter effect**

To demonstrate the power of Twitter, its global content director Oliver Snoddy showed how 500,000 tweets on an episode of the X Factor organically grew to 18 million impressions. All the major US networks are signed up to the Twitter Amplify service, which allows broadcasters and rights holders to share live TV clips and video content into Twitter in real time, as well as driving viral distribution and discovery of that content.

Nielsen has realised the value of measuring the Twitter effect on TV programming. It has partnered with Twitter to measure, in real time, the numbers of



be video,” he said during his engaging session.

Delpport talked about the new algorithm economy, with the likes of Amazon and Spotify disrupting the retail model through the use of algorithms. “It enables individual interaction at scale,” he said. While Hollywood struggles to make sense of its business model, Netflix has shown the way, meta-tagging all of its content as it goes.

Sharing the platform with Delpport was Pierre Chappaz, CEO and the founder of Ebuzzing, which is opening up online video for advertisers. Online, as a format, only accounts for 0.1% of advertising, partly because there have been a number of drawbacks to entry for advertisers.

Chappaz demonstrated the latest technology for inserting online video into editorial, where the video element is activated automatically and closes off if the reader decides to move away. Advertisers are charged only if the film is watched through and they are given a dashboard to measure responses and watch conversations around their brand.



Research conducted by Twitter revealed that when TV viewers were tweeting at the same time they 13% more likely to recall an ad

people tweeting and the reach.

One brand, Trident chewing gum, took the link between Twitter and TV a step further. Teaming up with Twitter the brand backed a TV show on music network Fuse called Trending 10, which featured the top trending artists in the Twittersphere. Delegates heard how Trident, which was targeting millennials worked with the Vine creators to make 22 pieces of content each day to seed on social media to leverage the sponsorship. One of the big draws of this strategy was that some of the Vine creators have several million followers and are individually able to reach more people than a successful TV show.

The use of online video through platforms such as Vine and YouTube is gathering pace. Delegates at the Festival listened to Dominique Delpport, Global Managing Director at Havas Media Group, which is putting a huge amount of investment into content creation for clients. He cited the amount of content that is picture-based and pointed to predictions that 50% of shared content will be video direct-to-devices by 2020. “It’s a massive trend and the next step will

Ebuzzing technology is persuading premium brands to use online video, but big brand names are already signed up to the format, including Reckitt Benckiser, which invested heavily five years ago.

At any given time there are a number of media changes at a tipping point with waves breaking all the time. Bob Pittman, CEO of Clear Channel, which is operating with screen-based digital media, and both outdoor and radio are arguably in the mobile space. He echoed the thoughts of many when he said: “Everyone who’s a TV advertiser probably recognises we’re over spending on TV... the media mix has probably got out of whack.”

But one of the biggest observations, which was endlessly repeated at the Festival, is that everyone is a media channel now. Billions of people are connected through the internet and on social media. Some may have eight million Twitter followers or own a channel of must-watch content, while others may only be in touch with their mother, but they are all media influencers. ●



Starcom MediaVest Group won the coveted Network of the Year for multiple wins by multiple offices

## Creating Excellence

In 2014 the Festival of Media Global Awards celebrated excellence and creativity across 19 categories, with winners from 19 countries. The inspiring raft of entries showed brands motivating consumers, transforming businesses and changing people's lives

The gold, silver and bronze awards that were awarded for best practice shared common strengths. Many of them were underpinned by authenticity and intelligent targeting, and by connecting the message across different dynamic platforms.

### **The Power of Authenticity**

Authenticity – the need for brands to be true to themselves and in their messaging – has become an increasingly powerful element of many strategies.

A number of brands in this year's awards have ingeniously harnessed real-life stories, using them as compelling online content that reinforces the campaign message that can later be repurposed to extend the life of a campaign. Yahoo UK's Life's Journey, Parachute's Convincing Consumers to become our Sales Force and Gillette's Soldier



Tying all parts of a campaign together has become a true art. Connecting the message across evolving platforms is an intricate and demanding task, requiring energy, resources and intelligence

for Women were all campaigns that motivated consumers to become part of the message.

Keeping real can also work for a corporate image, over and above building a brand with consumers. Heineken boosted its own staff morale as well as recruitment, with a clever campaign that also showed the human face of the company.

Dove's Campaign for Real Women, which has now been running for 10 years, proves that authenticity can be a winning strategy, and one that makes for lasting engagement and positive empathy with the brand. Its latest iteration, Real Beauty Sketches, won awards in two categories.

### Intelligent Targeting

Intelligent targeting is critical if brands want to cut through the media overload. It's not enough to identify the right audience when smart marketers are thinking through how their consumer eats, sleeps and communicates – even how they buy their underwear. Carefree Secret Talks is a clever campaign to reach women in Saudi Arabia, while Quaker drew on inventive thinking and smart negotiating to place ads in synch with the weather.

The science of marketing continues to move forward, making it possible to target audiences far more effectively. This year awards went to brands such as IKEA, which broke new ground by building bespoke research models to connect customer behaviour to sales, as well as measuring advertising effectiveness in real time. Meanwhile, Etihad created a media first with its profile targeting app connected to LinkedIn, connecting business travellers who are traditionally loyal to a preferred airline.

### Connecting the Message

Tying all parts of a campaign together has become a true art. Connecting the message across carefully



It's not enough to identify the right audience when smart marketers are thinking through exactly how their consumer eats, sleeps and communicates – even when they change their underwear

selected and constantly evolving platforms is often an intricate and demanding task, requiring energy, resources and intelligence. Many of this year's entries had award-winning tactics across a number of platforms, including out-of-the-box experiential campaigns and live streaming.

Nescafé's Really Friends was inspired by one of the most widely used social media platforms – Facebook – and then enlisted a raft of traditional and social media to support the idea. Meanwhile, the children's charity the NSPCC used the increasingly popular format of online video as a central element to its PANTS campaign in helping to protect children from abuse, and which was seeded across radio, with strong editorial coverage using celebrities.

Amplifying the message by enlisting influencers, whether social media stars or journalists and celebrities, may be a tough call, but this crops up time and again in the awards, and has increasingly become a key measure of success.

Going a step further, several brands have created their own media channels. In Chile, sons embedded messages on to Father's Day gifts of Buchanan's whisky, and on the other side of the world in India, Unilever has used its considerable clout to introduce the Mobile Entertainment Box, which has revolutionised access to media in rural areas. ●



Yahoo UK Life's Journey, UK: allowing users to share stories of self-discovery



Etihad – Mapped Out, MENA: business travellers connected



Dads Deserve Better, Chile: father-son relations in Chile given a helping hand

## Heineken – The Candidate

**Brand:** Heineken  
**Category:** Drinks (alcoholic)  
**Countries:** Argentina, Brazil, Canada, Germany, India, Italy, Mexico, Netherlands, Spain, UK, US  
**Date:** Feb – Mar 2013  
**Agency:** Starcom MediaVest  
**Media channels:** Experiential, digital

As part of its “Open your World” brand strategy, Heineken wanted to show itself as the company full of possibilities. It also wanted to attract great applicants who were open-minded and resourceful. Heineken chose to showcase its global graduate programme by focusing on one job: an internship on its Event and Sponsorship Marketing team. Heineken ditched its usual recruitment rules and invited 25 of the 1,734 applicants to its Amsterdam HQ for an unorthodox interview. Heineken secretly filmed the applicants’ hilarious reactions

and released ‘The Candidate’, a behind-the-scenes, fly-on-the wall viral video so its entertaining new recruitment technique could be shared around the world. It achieved 800,000 hits in the first three days. By the end of the campaign nearly 5 million people had watched it on YouTube. The campaign also had a permanent impact on the company and beefed up its image as a progressive place to work. Existing Heineken employees loved it and potential staff members took a fresh look at the company – traffic on its HR sites went up



279% and the volume of CVs Heineken received shot up 317%. Heineken’s campaign was such a hit that Heineken changed its hiring philosophy worldwide and made the social CV a permanent part of its recruitment process. ●

## Convincing Consumers to be our Sales Force

**Brand:** Parachute  
**Category:** Pharmaceuticals/healthcare  
**Country:** India  
**Date:** Sept 2012 – Aug 2013  
**Agency:** Madison Media  
**Media channels:** Direct marketing, mobile

Parachute Advansed Ayurvedic Hair Oil was launched in 2010 in southern India as an effective solution to controlling female hair loss. There were already 100 brands in the market and the category was notorious for unrealistic claims, which had created huge consumer cynicism. The agency was tasked to generate a trial, create user recommendations and to garner a disproportionate share of new entrants to the category. It also had to persuade women to act on their immediate concerns about hair loss before inertia set in.

The cultural insight was that hair washing ritually happens on Fridays, the “holy day”, when women go to the temple. It is more noticeable that hair strands are being lost when it is washed, which in turn causes more engagement with the problem, leading to women to re-evaluate what to do. Women would also trust their friends’ recommendations more than brand messaging. Using TV, mobile and print, new trials grew by 62% year on year. Eighty per cent of women who had received calls spoke to at least five other people about it, spreading



the message of recommendation still further. The brand gained the highest number (43%) of category new entrants, 1.5 times more than the market leader, and managed to double its market share from 19% to 38.4% in just one year. ●

## Remote Control Tourist

**Brand:** Tourism Victoria  
**Categories:** Government/public sector  
Travel/airlines  
**Country:** Australia  
**Date:** Oct 2013  
**Agencies:** Tool, Clemenger BBDO  
**Media channels:** Digital, mobile, online, OOH, PR

The southern Australian city of Melbourne is not particularly well known for its iconic buildings or amazing natural landmarks. Instead, it’s more about “experiences”, such as food, fashion and music. In fact, many of the best bits of Melbourne are hidden away. The primary objective for this campaign was to highlight the idea that there’s much more to the city than initially meets the eye. Its main focus was to give the domestic Australian audience new reasons to visit Melbourne. So Clemenger BBDO Melbourne created the Remote Control Tourist

– a real-time web experience and a tourism marketing world-first that allows visitors the chance to experience the city at first hand. By harnessing the power of social media and combining it with some clever streaming video technology, tourists became the users’ eyes and ears in Melbourne. Potential visitors simply had to tweet or message via a specially designed website, which would be actioned by a ‘Remote Control Tourist’. The resulting experience was a website that delivered a real-time HD video stream, map-based location tracking



and a social feed of the user-generated requests and dialogue. The results included 107,830 unique visits to the site, 22.40% return visitors and an average visit duration of 6:18; 171 countries also interacted with the website. ●



## Carefree Secret Talks

**Brand:** In Saudi Arabia Carefree wanted to talk to women about the issue of feminine moisture and how its panty liners could help keep them clean and dry. Talking to women one-on-one was a problem; not only was the topic taboo and socially awkward, but as Saudi Arabia is a conservative society where women are rarely allowed to work or drive, they are almost always accompanied by a male family member when they are out and about. Initiative's research indicated that Saudi women go to great lengths to stay fresh and clean. When they experience feminine

**Brand:** Carefree

**Categories:** Pharmaceuticals/healthcare toiletries/cosmetics

**Country:** Saudi Arabia

**Date:** Feb – Mar 2013

**Agency:** Initiative – MENA

**Media channels:** Direct marketing, retail/POS

moisture while they are out, they often return home to clean themselves. Before doing so, they change their underwear in the stalls of women's washrooms, dispose of the old pair and change into a fresh pair carried in their handbags. Since shopping in Saudi Arabia is largely a mall culture, the brand took over women's washrooms in the major shopping malls and let potential customers know that disposal was not necessary with the daily usage of Carefree. It also provided live promoters to offer product information and free samples. And when legislation made it possible



for lingerie stores to hire female-only staff, Carefree reached women when they were buying underwear. Nearly 40% of women approached tried the product instantly, and sales in Saudi Arabia increased 24% over the same period the previous year. ●

## IKEA – a Data Matching Love Story

**Brand:** IKEA in Australia spends a good percentage of its marketing budget driving people to its website, but the true impact of its online marketing to its in-store sales was unknown. The challenge was to create a research model that would connect online behaviour with sales performance. Then, the intention was to understand more about customer purchase behaviour to shape buying and targeting strategies. Match Media reconciled store revenue and footfall; online interactions; and external conditions, such as the weather and the economy. The

**Brand:** IKEA

**Country:** Australia

**Date:** Oct 2012 – Apr 2013

**Agency:** Match Media

**Media channels:** Direct marketing, online

agency used advanced analysis to establish which combination of online interactions resulted in business revenue, then calculated the value of each. Understanding that these actions work in combination, the agency then developed a system to combine and weight these values that would give them one performance indicator. It now had, for the first time, created its own bespoke (and dynamic) online conversion model that it could use to optimise its activity. As a result, year-on-year: post-click business performance



increased 91%; cost per business performance decreased 51%; and every measurable metric was up by at least 90%. Match Media is continuing to use this as a springboard for developments, and is continuing to grow. ●

## Snickers Misspelling

**Brand:** The 2012 launch of the Snickers 'You're not you when you're hungry' campaign was a huge success, based on the knowledge that we can all behave 'out of character' when we are hungry. MediaCom wanted to keep the momentum up and continue brand growth, but without the benefit of new creative work. It managed this through an innovative use of the digital space. MediaCom discovered that making spelling mistakes when you are hungry is also very common, particularly when searching online. There are

**Brand owner:** Mars

**Category:** Confectionery/snacks

**Country:** United Kingdom

**Date:** Apr 2013

**Agency:** MediaCom

**Media channel:** Online

more than 10 million misspelled searches every day – and this was identified as a good way to convey the key message to a large number of people, targeting them in the perfect mindset to take the hunger message on board. The idea was that each time someone misspelt a word when searching on Google they received a tailored message to "Grab yourself a Snickers" as "Yu cant spel properlie wen hungrie." Using misspelled words in search copy is usually contrary to global Adwords guidelines – so they had to work closely with Google to



get special dispensation for the campaign to run. The media budget was small – a mere £5k (\$18.5k), which managed to achieve 558,589 impressions in 51 hours, a £0.0084 cost per impression and a better-than-expected CTR (1.05%). ●

## Nescafé Really Friends?

**Brand:** France has strict regulations around branded entertainment. The Nescafé

**Category:** Drinks (non-alcoholic)

**Country:** France

**Date:** Apr – Jun 2013

**Agency:** ZenithOptimedia

**Media channels:** Online, TV

The internet remains the freest place for this, although French users are resistant to unjustified exposure to brands. As the coffee universe has become increasingly diverse, Nescafé wanted to reclaim instant coffee, a casual moment of sharing. The strategy was to ask a simple question: “Are we really friends with our Facebook friends?” and have a real-life test. Arnaud, a young man with 1,200 Facebook friends and no acting experience, was challenged to meet his Facebook

friends and have an unplanned coffee with them. They included childhood friends, the father of a friend he had felt obliged to accept on Facebook, colleagues and even people he had never met. Thirty videos were uploaded to YouTube, showing the results of the meetings. The brand also asked Arnaud to befriend bloggers on Facebook, then surprise them so that they could take part in person. It sparked an intense social debate in France. Three TV films about Arnaud’s adventure extended the reach. The resulting statistics were generally



above average, including 3.17 million views on YouTube in under 15 days (two minutes 52 seconds per video on average), with 72% of videos viewed in full. Twelve per cent watched 100% of the videos – more than two hours of content. ●

## NSPCC Pants

**Brand:** NSPCC

**Category:** Charities

**Country:** United Kingdom

**Date:** Jul – Aug 2013

**Agency:** OMD

**Media channels:** Online, print, radio

NSPCC took the controversial subject of child abuse and worked to overturn deep-rooted cultural avoidance behaviour. NSPCC research proves that parental conversations with children at a young age about what constitutes abuse can prevent it from happening. This challenge is a difficult one for parents. The emotional barriers of not knowing what to say or how to start this conversation are hard to overcome. The campaign looked to empower parents rather than scare them, by offering simple, child-friendly advice.

The primary focus of the campaign was an online video and radio script that armed parents with the language that children themselves use, to engage in more meaningful, effective new conversations. Editorial content provided deeper impact, through the support, for example, of celebrity DJ Emma Bunton of Spice Girls fame and the engagement of Netmums, a popular website providing parental advice, where there were already conversations on the subject. As a result, there was a rise of 267% in parents seeking advice on the



NSPCC website. YouGov research reported a rise of 22% of parents saying they now know what to say to keep their children safe from abuse; 94% of parents now agree that it’s their responsibility to talk to their children about sexual abuse. ●

## Mobile Entertainment Box

**Brand:** Kaan Khajura Teshan

**Brand owner:** Hindustan Unilever

**Category:** Telecoms/mobile

**Country:** India

**Date:** Oct – Dec 2013

**Agency:** PHD

**Media channels:** Mobile, radio

In India, TV consumption is restricted due to a lack of electricity – 82 million households are media dark – with low literacy levels adding to the challenge. The intention was to reach the audience in the rural state of Bihar, for Hindustan Unilever (HUL) to start creating ‘share-of-voice’ for its mass and rural-focused brands. While TV reach was 23 million, mobile reach is 54 million. The mobile phone is a means of entertainment for listening to music and watching movie clips – films and their stars influence everything, from the way people have their hair

cut to what they wear. Meanwhile, a battery recharge of six to eight hours means the content can be consumed without direct access to electricity. Another consideration is the audience’s value consciousness, and preserving talk time is unique to the market. So KKT (Kaan Khajura Teshan) was born: an always-on mobile entertainment radio channel in which the content is interspersed with HUL communications. Consumers who give a missed call to the number dedicated to the KKT hotline received a call back that would give the user access to



an entertainment stream. In just five months, PHD had more than 6.2 million subscribers signed up in one region alone. The project eventually aims to reach 20 million households and the consumer base is growing at an average of 25,000 per day. ●



# Starcom MediaVest – ‘Warsaw 1935’

Prudential was re-entering the market in Poland after 74 years, and the insurance giant needed to build brand awareness and preference to its competitors. It had an ally in an iconic city landmark

**Brand: Insight**

Prudential  
**Category:** Insurance  
**Region/country:** Poland  
**Date:** Feb – Apr 2013  
**Agency:** Starcom MediaVest  
**Media channels:** Cinema, online, sponsorship

The Second World War brought progress to a screeching halt in Poland in 1939, and many people and businesses were forced to leave the country in the upheaval and ensuing destruction. Prudential Insurance was one of those businesses, but was now preparing to re-enter the market after 74 years. The problem for Prudential was that two national brands, PZU and Warta, dominate the field. The two providers possess a heritage and a trust that is difficult to be matched, and create what is effectively a duopoly in the market. Without the foundation that is necessary for brands to succeed in the insurance category, Starcom MediaVest needed to find a way to build brand awareness and preference for Prudential against difficult odds.

**The building as a symbol**

Before the war, Warsaw was known as the “Paris of the North”, a jewel of a city on the cutting edge of modern advancement and investment. Indeed, Prudential Insurance thought so much of the city that in 1933 it built what was at the time the second-tallest building in Europe – The Prudential Building – as its local

headquarters. During the war, roughly 85% of Warsaw’s buildings were levelled but, miraculously, The Prudential Building was not one of them. Although it was reduced to its steel framework, the building became a symbol of Polish hope and determination, and featured on many resistance posters. Even though it was rebuilt in the postwar era as a hotel with no connection to the past occupants, locals still called it The Prudential Building.

Since the company was absent from the market during the postwar communist era, only the older Poles remembered the origins of the name. Although the city was rebuilt it never regained its pre-war character. Starcom’s idea was to show them what Warsaw looked like when Prudential first saw the country’s potential and why it saw that opportunity again.

**Warsawa 1935**

With Newborn animation studio and Prudential as sponsor, the agency created “Warszawa 1935,” a 3D film presenting Warsaw at its pre-war apex and, using digital technology, reconstructing the city with incredible detail. The movie offered a glimpse of what Poland and Warsaw were like in 1935 when Warsaw had a cultural centre and modern infrastructure that were the envy of the world, and a skyline with The Prudential Building as its star. As Warsaw again finds itself in a local creative revolution, its citizens could take pride in its rich history and see that Prudential is still a part of Warsaw.

**Results**

The movie premiere built a huge momentum and resulted in a conversation that took place in all key Polish media and cultural outlets. Trailers without promotion reached more than 500,000 views, and the film played in theatres for more than five months, and 60,000 links to the movie were created on the internet.

After the movie release, a CrossMedia study showed that 42% of the target group was aware of “Warszawa 1935” and aided awareness of Prudential as the movie sponsor (at 11%, a very good result for an unknown brand). Research also showed that a large part of brand visibility in social media discussions was associated with Prudential’s patronage over “Warszawa 1935”.

Internet users’ statements that were the subject of the study named it ‘a creative and valuable marketing approach’. Prudential reappeared in the Polish collective consciousness. By reminding Poles of their history, they built a foundation for one of the most crucial factors in the insurance business: trust. ●



# Festival of Media Global Awards 2014 shortlist and winners

Almost 200 shortlisted campaigns from agencies, media owners and clients battled to win at the Festival of Media Global Awards 2014. For the first time, there were Gold, Silver and Bronze gongs, which were awarded by and celebrated at the close of the Festival

## BEST COMMUNICATIONS STRATEGY

### GOLD WINNER

**Title:** Warsaw 1935  
**Country:** Poland  
**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** Prudential  
**Other credits:** Next, Havas PR

### SILVER WINNER

**Title:** Fast Front Pages  
**Country:** Australia  
**Entering company:** UM  
**Advertiser/Brand:** News Corp Australia Metro Mastheads

### BRONZE WINNER

**Title:** A Whiter Smile – the new little black dress  
**Country:** Australia  
**Entering company:** MEC  
**Advertiser/Brand:** Colgate Optic White

**Title:** 'Smiling is an act of charity' - LISTERINE rides on a cultural insight  
**Country:** Malaysia  
**Entering company:** UM  
**Advertiser/Brand:** Listerine Malaysia

**Title:** Axe Apollo: Nothing Beats An Astronaut  
**Country:** United States  
**Entering company:** Mindshare  
**Advertiser/Brand:** Axe Deodorant

**Title:** Creating a media channel to fight Hepatitis C  
**Country:** Australia  
**Entering company:** MediaCom  
**Advertiser/Brand:** Hepatitis C

**Title:** Dutch Lady's Unique Fasting Companion for Kids during the Holy Month of Ramadan  
**Country:** Malaysia  
**Entering company:** UM  
**Advertiser/Brand:** Dutch Lady

**Title:** Embrace DIY: Reveal the Designer in You  
**Country:** United States  
**Entering company:** Carat  
**Advertiser/Brand:** Venus

**Title:** Etihad - Mapped Out  
**Country:** MENA

**Entering company:** MediaCom  
**Advertiser/Brand:** Etihad

**Other credits:** M&C Saatchi, Splash & LinkedIn  
**Title:** Kissanpur 2.0 "Where What You Grow Is What You Eat"

**Country:** India  
**Entering company:** Mindshare  
**Advertiser/Brand:** Hindustan Unilever (HUL)

**Title:** OREO Cookie vs. Creme  
**Country:** United States  
**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** OREO  
**Other credits:** 360i

**Title:** Pause for a cuppa  
**Country:** United Kingdom  
**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** Tetley Tea

**Title:** Soldier for Women  
**Country:** India  
**Entering company:** MediaCom  
**Advertiser/Brand:** Gillette India Ltd  
**Other credits:** BBDO; Webber ; Encompass;

**Title:** Summer Boredom Busters  
**Country:** United Kingdom  
**Entering company:** PHD  
**Advertiser/Brand:** Sainsbury's  
**Other credits:** AMV, DRUM, Dare

**Title:** UHP First Step to Livelihood  
**Country:** Philippines  
**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** United Home Products (UHP)

## BEST CONTENT CREATION AWARD

### GOLD WINNER

**Title:** Remote Control Tourist  
**Country:** United States  
**Entering company:** Tool/Exit  
**Advertiser/Brand:** Tourism Victoria  
**Other credits:** Clemenger BBDO

### SILVER

**Title:** Nescafé really friends  
**Country:** France  
**Entering company:** ZenithOptimedia  
**Advertiser/Brand:** Nescafé  
**Other credits:** Publicis Conseil

### BRONZE

**Title:** The Epic Split  
**Country:** Sweden  
**Entering company:** Forsman & Bodenfors  
**Advertiser/Brand:** Volvo Trucks  
**Other credits:** Folke Film, Swiss, Plop

**Title:** A crazy Dane rapping in Finnish: The unusual story of the Kickers relaunch  
**Country:** Finland  
**Entering company:** Dagmar (Starcom MediaVest Group)  
**Advertiser/Brand:** Estrella Kickers

**Title:** Allende, an assassinated ideology  
**Country:** France  
**Entering company:** Havas Media  
**Advertiser/Brand:** Upside Television

**Title:** Axe Hair - Styled in Seconds  
**Country:** United States  
**Entering company:** Mindshare  
**Advertiser/Brand:** Axe Hair (e.g. cif)

**Title:** Ensuring Life Goes On  
**Country:** Australia  
**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** GIO  
**Other credits:** Powered by Nine

**Title:** FilmSpeed  
**Country:** United States  
**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** Forza Motorsport 5 for Xbox One

**Title:** Fruit Hatchback - The All-New (Edible) Swedish Car!  
**Country:** Sweden

**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** Ahlgrens bilar  
**Other credits:** Cloetta Sweden AB, King Edward, Vurpa, Blindspot

**Title:** Heineken - The Candidate  
**Country:** United Kingdom  
**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** Heineken  
**Other credits:** Publicis, Publicis Modem, Tribal DDB, Coz Marketing, State 31, Edelman, UnRuly

**Title:** Johnnie Walker - The Walkers  
**Country:** Brazil  
**Entering company:** Riot  
**Advertiser/Brand:** Johnnie Walker  
**Other credits:** BBH Worldwide

**Title:** Live Test Series  
**Country:** Sweden  
**Entering company:** Forsman & Bodenfors  
**Advertiser/Brand:** Volvo Trucks

**Title:** Make Boring Brilliant  
**Country:** United States  
**Entering company:** SapientNitro  
**Advertiser/Brand:** vitaminwater

**Title:** Smart Performer  
**Country:** United States  
**Entering company:** MediaCom  
**Advertiser/Brand:** Audi  
**Other credits:** GroupM Entertainment

## BEST CONTRIBUTION TO A CAMPAIGN BY A MEDIA OWNER

### GOLD

**Title:** Life's Journeys  
**Country:** United Kingdom  
**Entering company:** Yahoo  
**Advertiser/Brand:** Life of Pi  
**Other credits:** Vizeum

### SILVER

**Title:** ESPN and DiscoverAmerica.com  
**Country:** Discover Sport  
**Entering company:** United States  
**Advertiser/Brand:** ESPN  
**Other credits:** DiscoverAmerica.com

### BRONZE

**Title:** Basketball Capitals presented by Turkish Airlines  
**Country:** United States  
**Entering company:** ESPN  
**Advertiser/Brand:** Turkish Airlines  
**Other credits:** 100bares - Production Agency

**Title:** ESPN and Nokia – Sport in your Pocket  
**Country:** United States  
**Entering company:** ESPN  
**Advertiser/Brand:** Nokia

**Title:** Heineken Road To The Final  
**Country:** United Kingdom  
**Entering company:** Ebuzzing  
**Advertiser/Brand:** Heineken  
**Other credits:** Starcom Mediavest Group

**Title:** Lexus - "Sports Excellence" in partnership with



Agency Network of the year



Best Launch Campaign



Best Targeted Campaign

**Title:** Eurosport  
**Country:** United Kingdom  
**Entering company:** Eurosport  
**Advertiser/Brand:** Lexus  
**Other credits:** ZenithOptimedia

**Title:** Lexus/Blueprint  
**Country:** United States  
**Entering company:** CNN International  
**Advertiser/Brand:** Lexus  
**Other credits:** ZenithOptimedia

**Title:** Macy's iHeartRadio Rising Star Contest  
**Country:** United States  
**Entering company:** Clear Channel Media + Entertainment  
**Advertiser/Brand:** Macy's

**Title:** Microsoft - Samsung SOS Island  
**Country:** United Kingdom  
**Entering company:** Microsoft  
**Advertiser/Brand:** Samsung  
**Other credits:** Starcom MediaVest Group

**BEST DIGITALLY INTEGRATED CAMPAIGN**

**GOLD**  
**Title:** Etihad - Mapped Out  
**Country:** MENA  
**Entering company:** MediaCom  
**Advertiser/Brand:** Etihad  
**Other credits:** M&C Saatchi, Splash & Linkedln

**SILVER**  
**Title:** Real Beauty Sketches  
**Country:** United Kingdom  
**Entering company:** PHD  
**Advertiser/Brand:** Dove  
**Other credits:** Ogilvy, Edelman, The Audience, Mavens, Youtube

**BRONZE**  
**Title:** Live Test Series + The Chase 360°  
**Country:** Sweden  
**Entering company:** Forsman & Bodenfors  
**Advertiser/Brand:** Volvo Trucks  
**Other credits:** B-Reel, Smuggler, Folke Film, The Mill, Sto.pp, Spoon, Swiss, Plan8, Plop, 750, Adelphoi

**Title:** Clorox Cleans Sin City  
**Country:** United States  
**Entering company:** OMD  
**Advertiser/Brand:** Bleach  
**Other credits:** Clorox, DDB, Ketchum

**Title:** Drink Good Do Good  
**Country:** United States  
**Entering company:** OMD  
**Advertiser/Brand:** Naked Juice  
**Other credits:** Naked Juice, Zynga

**Title:** Fruit Hatchback - The All-New (Edible) Swedish Car!  
**Country:** Sweden  
**Advertiser:** Starcom MediaVest Group  
**Brand:** Ahlgrens bilar  
**Other credits:** Cloetta Sweden AB, King Edward, Vurpa, Blindspot

**Title:** Hanes dares women to over share  
**Country:** United States  
**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** Hanes Women's Cotton Underwear  
**Other credits:** The Martin Agency, Weber Shandwick

**Title:** Leave a Man, Come Back a Hero  
**Country:** Australia  
**Entering company:** Mindshare  
**Advertiser/Brand:** Lynx  
**Other credits:** SOAP Creative

**Title:** Lilly - Get it out of the way  
**Country:** Global  
**Entering company:** OMD International  
**Advertiser/Brand:** Lilly

**Title:** Stoptober  
**Country:** United Kingdom  
**Entering company:** MEC  
**Advertiser/Brand:** Public Health England

**Title:** The 4 to 9ers  
**Country:** United States  
**Entering company:** MediaCom  
**Advertiser/Brand:** Subway  
**Other credits:** Content & Co.

**Title:** The Two Kings of the Netherlands  
**Country:** Netherlands  
**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** Samsung Galaxy S4  
**Other credits:** Saatchi & Saatchi, Leo Burnett

**Title:** Two Thoughts One Goal  
**Country:** Hong Kong  
**Entering company:** OMD  
**Advertiser/Brand:** Wyeth Materna  
**Other credits:** Wunderman, AGENDA (Hong Kong) Limited

**Title:** Winning Moments  
**Country:** China  
**Entering company:** PHD  
**Advertiser/Brand:** Clear Anti-Dandruff Shampoo  
**Other credits:** FUGU MOBILE, INMOBI

**BEST ENGAGEMENT STRATEGY**

**GOLD**  
**Title:** Soldier for Women  
**Country:** India  
**Entering company:** MediaCom  
**Advertiser/Brand:** Gillette India Ltd  
**Other credits:** BBDO, Webber, Encompass

**SILVER**  
**Title:** Fruit Hatchback - The All-New (Edible) Swedish Car!  
**Country:** Sweden  
**Entering company:** Starcom MediaVest Group  
**Advertiser/Brand:** Ahlgrens bilar  
**Other credits:** Cloetta Sweden AB, King Edward, Vurpa, Blindspot

**BRONZE**  
**Title:** UHP First Step to Livelihood  
**Country:** Philippines  
**Entering company:** Starcom MediaVest Group  
**Other credits:** United Home Products (UHP)

**Title:** Coca-Cola - "Saving the Polar Bears (arctic home)"  
**Country:** United States  
**Entering company:** UM  
**Brand/Advertiser:** Coca-Cola  
**Other credits:** Essencius, Unfold by Essencius, Marvelous, Wunderman

**Title:** Heineken - The Candidate  
**Country:** United Kingdom  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Heineken  
**Other credits:** Publicis, Publicis Modem, Tribal DDB, Coz Marketing, State 31, Edelman, UnRuly

**Title:** How Radio triggered 1.6 years of engagement around an unspeakable problem  
**Country:** India  
**Entering company:** Madison Media Infinity  
**Brand/Advertiser:** Mediker Anti-Lice Treatment Naturals

**Title:** Lambnesia  
**Country:** Australia  
**Entering company:** UM  
**Brand/Advertiser:** Lamb  
**Other credits:** BMF, Hausmann

**Title:** The chocolate with 6,000 names  
**Country:** Denmark  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Marabou  
**Other credits:** Ogilvy, Suzumuchi

**BEST ENTERTAINMENT PLATFORM**

**GOLD**  
**Title:** Spend Your Lunch Well  
**Country:** Australia  
**Entering company:** UM  
**Brand/Advertiser:** ING DIRECT  
**Other credits:** Ensemble, Soap creative, Droga5, Reprise

**SILVER**  
**Title:** Heineken - The Candidate  
**Country:** United Kingdom  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Heineken  
**Other credits:** Publicis, Publicis Modem, Tribal DDB, Coz Marketing, State 31, Edelman, UnRuly

**BRONZE**  
**Title:** Creating a media channel to fight Hepatitis C  
**Country:** Australia  
**Entering company:** MediaCom  
**Brand/Advertiser:** Hepatitis C

**Title:** Anchorman 2: Ron Burgundy Takes over MSN  
**Country:** United Kingdom  
**Entering company:** Microsoft  
**Brand/Advertiser:** Anchorman 2  
**Other credits:** MEC

**Title:** Creating an Intimate Conversation at Scale  
**Country:** Colombia  
**Entering company:** MediaCom  
**Brand/Advertiser:** Gynoncanesten  
**Other credits:** JWT

**Title:** Live Test Series  
**Country:** Sweden  
**Entering company:** Forsman & Bodenfors  
**Brand/Advertiser:** Volvo Trucks  
**Other credits:** B-Reel, Smuggler, Folke Film, The Mill, Sto.pp, Spoon, Swiss, Plan8, Plop, 750, Adelphoi

**Title:** Planeta de Ideas  
**Country:** Mexico  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Ciel  
**Other credits:** LiquidThread SMG Content Division

**Title:** Protect Your Idol  
**Country:** China  
**Entering company:** Mindshare  
**Brand/Advertiser:** Castrol

**Title:** Samsung gets smart with App development  
**Country:** Australia  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Samsung

**Title:** The Beetle Convertible Shark Cage  
**Country:** United States  
**Entering company:** MediaCom  
**Brand/Advertiser:** Beetle  
**Other credits:** Deutsch, Edelman, Discovery Channel

**Title:** The Performer  
**Country:** Hong Kong  
**Entering company:** PHD  
**Brand/Advertiser:** Durex  
**Other credits:** Kitchen

**Title:** Waterstones The Book That Made Me  
**Country:** United Kingdom  
**Entering company:** OMD  
**Brand/Advertiser:** Waterstones  
**Other credits:** Sky

#### BEST EVENT/EXPERIENTIAL CAMPAIGN

**GOLD**  
**Title:** Budweiser - "Red Light"  
**Country:** Canada  
**Entering company:** UM  
**Brand/Advertiser:** Budweiser  
**Other credits:** AB InBev

**SILVER**  
**Title:** Canadian Tire Ice Truck  
**Country:** Canada  
**Entering company:** Touché!PHD  
**Brand/Advertiser:** Canadian Tire  
**Other credits:** Taxi, Notch, Fuse, Iceculture, Canadian Tire

**BRONZE**  
**Title:** Red Bull Soapbox Race brings its comedy of crashes to Taiwan  
**Country:** Taiwan  
**Entering company:** Initiative  
**Brand/Advertiser:** Red Bull  
**Other credits:** FTV, MTV, Milk

**Title:** 106,000 Found  
**Country:** India  
**Entering company:** Mindshare  
**Brand/Advertiser:** Closeup Toothpaste

**Title:** Ben & Jerry's Sundae Sessions  
**Country:** Australia  
**Entering company:** Mindshare  
**Brand/Advertiser:** Ben & Jerry's

**Title:** Having incomplete auto insurance is like having an incomplete vehicle  
**Country:** Colombia  
**Entering company:** MediaCom  
**Brand/Advertiser:** Allianz  
**Other credits:** REP GREY, G2

**Title:** Hyposimulator  
**Country:** United Kingdom  
**Entering company:** Ogilvy DigitalHealth  
**Brand/Advertiser:** Onglyza

**Title:** Live Test Series  
**Country:** Sweden

**Entering company:** Forsman & Bodenfors  
**Brand/Advertiser:** Volvo Trucks  
**Other credits:** B-Reel, Smuggler, Folke Film, The Mill, Sto.pp, Spoon, Swiss, Plan8, Plop, 750, Adelphoi

**Title:** London's Earth Hour goes 'into darkness' with Star Trek  
**Country:** United Kingdom  
**Entering company:** MEC  
**Brand/Advertiser:** Paramount Pictures UK  
**Other credits:** Paramount Pictures UK, Kinetic, Abundant, Way to Blue, Ars Electronica Futurelab, Ascending Technologies

**Title:** Rexona Run To Your Beat  
**Country:** Philippines  
**Entering company:** 1 Digital Media Group (1DMG) Rexona

**Title:** Sunlight - It's Raining Roses  
**Country:** India  
**Entering company:** Mindshare  
**Brand/Advertiser:** Sunlight Detergent Powder  
**Other credits:** LOWE LDB

**Title:** Surf EW-Worshipping the Lord with 10 Hands  
**Country:** India  
**Entering company:** Mindshare  
**Brand/Advertiser:** Surf Excel  
**Other credits:** Sakal Group

#### BEST LAUNCH CAMPAIGN

**GOLD**  
**Title:** Beetleling  
**Country:** New Zealand  
**Entering company:** Rocket  
**Brand/Advertiser:** VW Beetle  
**Other credits:** DDB

**SILVER**  
**Title:** Lynx Space Academy - To Infinity and Beyond  
**Country:** United Kingdom  
**Entering company:** Mindshare  
**Brand/Advertiser:** Lynx  
**Other credits:** BBH, TMW, Mischief, Slice, GrandVisual, Shazam

**BRONZE**  
**Title:** The Two Kings of the Netherlands  
**Country:** Netherlands  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Samsung Galaxy S4  
**Other credits:** Saatchi & Saatchi, Leo Burnett

**Title:** Going native to launch the BlackBerry Q5  
**Country:** United Kingdom  
**Entering company:** VivaKi Solutions  
**Brand/Advertiser:** BlackBerry UK  
**Other credits:** ChannelFlip, AMV BBDO

**Title:** Lipton Ice Tea Virgin Cocktails "Snaps of Summer"  
**Country:** Australia  
**Entering company:** Mindshare  
**Brand/Advertiser:** Lipton Ice Tea  
**Other credits:** Pedestrian.TV, Soap, Pulse

**Title:** Locally Famous  
**Country:** Australia  
**Entering company:** UM  
**Brand/Advertiser:** MasterCard  
**Other credits:** McCann, The Origin Agency, MercerBell, ICLP, Ensemble, Reprise

**Title:** Red Bull Soapbox Race brings its comedy of crashes to Taiwan  
**Country:** Taiwan  
**Entering company:** Initiative  
**Brand/Advertiser:** Red Bull  
**Other credits:** FTV, MTV, Milk, Yahoo! Sports

**Title:** Smart Performer  
**Country:** United States  
**Entering company:** MediaCom  
**Brand/Advertiser:** Audi

**Title:** Spend Your Lunch Well  
**Country:** Australia  
**Entering company:** UM  
**Brand/Advertiser:** ING DIRECT

**Other credits:** Ensemble, Soap creative, Droga5, Reprise

**Title:** The Face of Fandom  
**Country:** United States  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Xbox One  
**Other credits:** Ayzenberg

#### BEST SOCIAL MEDIA STRATEGY

**GOLD**  
**Title:** XTL  
**Country:** Australia  
**Entering company:** UM  
**Brand/Advertiser:** Department of Families, Housing, Communities and Indigenous Affairs  
**Other credits:** Reprise

**SILVER**  
**Title:** Twitter Cup  
**Country:** Australia  
**Entering company:** OMD  
**Brand/Advertiser:** TAB  
**Other credits:** TBWA

**BRONZE**  
**Title:** Real Beauty Sketches  
**Country:** United Kingdom  
**Entering company:** PHD  
**Brand/Advertiser:** Dove  
**Other credits:** Ogilvy, Edelman, The Audience, Mavens, Youtube

**Title:** Basil Hayden's Gamble Worth Millions  
**Country:** United States  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Basil Hayden's Bourbon

**Title:** Channelling The Character  
**Country:** Australia  
**Entering company:** MEC  
**Brand/Advertiser:** Bad Grandpa

**Title:** Coca-Cola - "Saving the Polar Bears (arctic home)"  
**Country:** Denmark  
**Entering company:** UM  
**Brand/Advertiser:** Coca-Cola  
**Other credits:** Essencius, Unfold by Essencius, Marvelous, Wunderman

**Title:** Etihad - Mapped Out  
**Country:** MENA  
**Entering company:** MediaCom  
**Brand/Advertiser:** Etihad  
**Other credits:** M&C Saatchi, Splash London & LinkedIn

**Title:** OREO Cookie vs. Creme  
**Country:** United States  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** OREO  
**Other credits:** 360i

**Title:** Soldier for Women  
**Country:** India  
**Entering company:** MediaCom  
**Brand/Advertiser:** Gillette India Ltd  
**Other credits:** BBDO, Webber, Encompass

**Title:** The chocolate with 6,000 names  
**Country:** Denmark  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Marabou  
**Other credits:** Ogilvy, Suzumuchi

**Title:** The Excuse - Die Ausrede  
**Country:** Germany  
**Entering company:** MediaCom  
**Brand/Advertiser:** Deutsche Telekom  
**Other credits:** DDB Tribal, Webguerillas

#### BEST TARGETED CAMPAIGN

**GOLD**  
**Title:** Carefree Secret Talks  
**Country:** United Arab Emirates  
**Entering company:** Initiative  
**Brand/Advertiser:** Carefree

**SILVER**  
**Title:** Snickers Misspelling



**Country:** United Kingdom  
**Entering company:** MediaCom  
**Brand/Advertiser:** Mars Chocolate - Snickers

**BRONZE**

**Title:** XTL  
**Country:** Australia  
**Entering company:** UM  
**Brand/Advertiser:** Department of Families, Housing, Communities and Indigenous Affairs  
**Other credits:** Reprise

**Title:** 'Smiling is an act of charity'- LISTERINE rides on a cultural insight  
**Country:** Malaysia  
**Entering company:** UM  
**Brand/Advertiser:** Listerine Malaysia

**Title:** "One Direction Kik's of its New Album"  
**Country:** United States  
**Entering company:** UM  
**Brand/Advertiser:** One Direction  
**Other credits:** Kik, Kettle NYC, IPG Media Lab

**Title:** Etihad - Mapped Out  
**Country:** MENA  
**Entering company:** MediaCom  
**Brand/Advertiser:** Etihad  
**Other credits:** M&C Saatchi, Splash London & LinkedIn

**Title:** Fish don't get wet  
**Country:** Spain  
**Entering company:** Havas Media  
**Brand/Advertiser:** Invest for children Foundation

**Title:** Food Trucks for Chow Hounds  
**Country:** United States  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Chef Michael's Dog Food  
**Other credits:** CRN, Kicking Cow, Checkmark, Tenthwave, JSHA, Neo

**Title:** KIA CARS (REEVOO)  
**Country:** United Kingdom  
**Entering company:** Innocent Worldwide Europe GmbH  
**Brand/Advertiser:** Kia Motors  
**Other credits:** Havas Media, REEVOO

**Title:** Mazda "Pick a Fight"  
**Country:** Canada  
**Entering company:** Excelsior Media, Division of Mindshare Canada  
**Brand/Advertiser:** Mazda3  
**Other credits:** Catalyst

**Title:** T-Mobile Mobile Number Portability  
**Country:** Poland  
**Entering company:** Starcom MediaVest Group  
**Other credits:** T-Mobile

**BEST USE OF CONTENT**

**GOLD**

**Title:** No name match  
**Country:** Paraguay  
**Entering company:** ONIRIA/TBWA  
Unicef  
**Brand/Advertiser:** Metropolis Films, El Bagre Productora, LFZ Films, Intependiente, Elemental

**SILVER**

**Title:** Norway's Greatest Gift  
**Country:** Norway  
**Entering company:** MediaCom  
**Brand/Advertiser:** Posten  
**Other credits:** Kitchen

**BRONZE**

**Title:** The 4 to 9ers  
**Country:** United States  
**Entering company:** MediaCom  
**Brand/Advertiser:** Subway  
**Other credits:** Content & Co.

**Title:** Axe Apollo: Nothing Beats An Astronaut  
**Country:** United States  
**Entering company:** Mindshare  
**Brand/Advertiser:** Axe Deodorant  
**Other credits:** Mindshare Entertainment

**Title:** Dodge Defiance- "Only the Defiant Survive"  
**Country:** United States  
**Entering company:** UM  
**Brand/Advertiser:** Dodge  
**Other credits:** Wieden+Kennedy, NBC Universal/Syfy

**Title:** Heineken Dropped  
**Country:** United Kingdom  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Heineken  
**Other credits:** Wieden & Kennedy, AOL International, Be-On, Tribal DDB, Edelman, Media Monks, Wefilm

**Title:** Heineken - The Candidate  
**Country:** United Kingdom  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Heineken  
**Other credits:** Publicis, Publicis Modem, Tribal DDB, Coz Marketing, State 31, Edelman, UnRuly

**Title:** How "support team stories" meant game, set and match for ANZ  
**Country:** Australia  
**Entering company:** PHD  
**Brand/Advertiser:** ANZ Bank  
**Other credits:** Octagon, Dave Clark Design, Gamba

**Title:** PepsiCo Ramadan Power of One  
**Country:** United Arab Emirates  
**Entering company:** OMD  
**Brand/Advertiser:** PepsiCo - Pepsi & Lay's  
**Other credits:** BBDO, OMD, Impact Proximity, PepsiCo

**Title:** Smart Performer  
**Country:** United States  
**Entering company:** MediaCom  
**Brand/Advertiser:** Audi

**Title:** Soldier for Women  
**Country:** India  
**Entering company:** MediaCom  
**Brand/Advertiser:** Gillette India Ltd  
**Other credits:** BBDO, Webber, Encompass

**Title:** The Epic Split  
**Country:** Sweden  
**Entering company:** Forsman & Bodenfors  
**Brand/Advertiser:** Volvo Trucks  
**Other credits:** Folke Film, Swiss, Plop

**Title:** Volkswagen Golf GTI, Play The Road  
**Country:** United Kingdom  
**Entering company:** MediaCom  
**Brand/Advertiser:** Volkswagen

**BEST USE OF MOBILE**

**GOLD**

**Title:** Mobile Entertainment Box  
**Country:** India  
**Entering company:** PHD  
**Brand/Advertiser:** Kaan Khajura Teshan  
**Other credits:** Netcore, Viva Connect/ Viva Infomedia

**SILVER**

**Title:** Dads Deserve Better  
**Country:** United Kingdom  
**Entering company:** EVERYTHING  
**Brand/Advertiser:** Johnnie Walker & Buchanan's  
**Other credits:** Independents United, LOVE

**BRONZE**

**Title:** CARRIE CALL  
**Country:** Japan  
**Entering company:** UM  
**Brand/Advertiser:** Movie  
**Other credits:** Model Case, INC.

**Title:** "Citra" wishes Goodnight Indonesia  
**Country:** Indonesia  
**Entering company:** Mindshare  
**Brand/Advertiser:** Citra

**Title:** 100Plus Private Trainer in Your Pocket  
**Country:** Malaysia  
**Entering company:** UM  
**Brand/Advertiser:** F&N Interflavine Pte Ltd / 100PLUS

**Title:** BMW Become Electric  
**Country:** United States

**Entering company:** Tool  
**Brand/Advertiser:** BMW  
**Other credits:** WCRS London

**Title:** Nescafé DolceWorD  
**Country:** Denmark  
**Entering company:** MediaCom Beyond Advertising  
**Brand/Advertiser:** Nescafé Dolce Gusto  
**Other credits:** MEC ACCESS, DRF, AddThunder

**Title:** Target Toy Sale  
**Country:** Australia  
**Entering company:** UM  
**Brand/Advertiser:** Target  
**Other credits:** Mnet

**Title:** The Good Life Club  
**Country:** India  
**Entering company:** PHD  
**Brand/Advertiser:** Brooke Bond  
**Other credits:** Hungama Digital

**Title:** Turkcell Who Has Called?  
**Country:** Turkey  
**Entering company:** Mindshare  
**Brand/Advertiser:** Turkcell

**BEST USE OF TECHNOLOGY**

**GOLD**

**Title:** Sky Gallery  
**Country:** Hungary  
**Entering company:** Magyar Telekom Plc  
**Brand/Advertiser:** Telekom

**SILVER**

**Title:** Pause for a cuppa  
**Country:** United Kingdom  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Tetley Tea

**Title:** Dads Deserve Better  
**Country:** United Kingdom  
**Entering company:** EVERYTHING  
**Brand/Advertiser:** Johnnie Walker & Buchanan's  
**Other credits:** Independents United, LOVE

**Title:** MINI: Not Normal  
**Country:** United Kingdom  
**Entering company:** KoffeeCup  
**Brand/Advertiser:** MINI/MINI  
**Other credits:** KoffeeCup, Posterscope, Vizeum, iris

**Title:** See the world at home  
**Country:** Hong Kong  
**Entering company:** OMD  
**Brand/Advertiser:** Wyeth Gold  
**Other credits:** TBWA

**Title:** Weleda - TV meets 2nd Screen  
**Country:** Germany  
**Entering company:** PHD  
**Brand/Advertiser:** Weleda AG  
**Other credits:** WyWy GmbH

**Title:** Xaxis Sync Provides Cross-Channel Engagement  
**Country:** Netherlands  
**Entering company:** Xaxis  
**Brand/Advertiser:** Activision  
**Other credits:** MEC

**CONSUMER RESEARCH AWARD**

**BRONZE**

**Title:** PROJECT SLIPSTREAM  
**Country:** United Kingdom  
**Entering company:** MEC  
**Brand/Advertiser:** N/A  
**Other credits:** Mirriad, STV, Technology Strategy Board (TSB)

**Title:** 3D Helix Project: Project to Integrate Fragmented Media Research Sources & Currencies In 12 Asian Markets  
**Country:** Singapore  
**Entering company:** GroupM Asia Pacific  
**Brand/Advertiser:** All

**Title:** Digital video should be multi-screen, not one screen  
**Country:** United States  
**Entering company:** YuMe



**Brand/Advertiser:** YuMe  
**Other credits:** Decipher Media Research

**Title:** Insight to Inspire a Year of Gen Z at Yahoo  
**Country:** United Kingdom  
**Entering company:** Yahoo  
**Brand/Advertiser:** Yahoo  
**Other credits:** Truth consulting

**Title:** Lurpak Spirit Level  
**Country:** United Kingdom  
**Entering company:** Carat  
**Brand/Advertiser:** Lurpak  
**Other credits:** Wieden+Kennedy, Outside Line,  
**Brand/Advertiser:** Posterscope

**Title:** Pepsi VMA Study  
**Country:** United States  
**Entering company:** OMD  
**Brand/Advertiser:** Pepsi

#### THE CREATIVE USE OF MEDIA AWARD

**GOLD**  
**Title:** Snickers Misspelling  
**Country:** United Kingdom  
**Entering company:** MediaCom  
**Brand/Advertiser:** Mars Chocolate - Snickers

**SILVER**  
**Title:** Xbox – #Keycode  
**Country:** United Kingdom  
**Entering company:** UM  
**Brand/Advertiser:** Xbox

**Title:** Coca-Cola- #LetsEatTogether  
**Country:** Romania  
**Entering company:** UM  
**Brand/Advertiser:** Coca-Cola  
**Other credits:** MRM Romania/ CME Group, McCann Erickson Creative Services

**Title:** Fast Front Pages  
**Country:** Australia  
**Entering company:** UM  
**Brand/Advertiser:** News Corp Australia Metro Mastheads

**Title:** The chocolate with 6,000 names  
**Country:** Denmark  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Marabou  
**Other credits:** Ogilvy, Suzumuchi

**Title:** Windows Office 365 – Work From Anywhere  
**Country:** United Kingdom  
**Entering company:** UM  
**Brand/Advertiser:** Office 365  
**Other credits:** Rapport

#### THE DATA INNOVATION AWARD

**GOLD**  
**Title:** Ikea: A Data Matching Love Story  
**Country:** Australia  
**Entering company:** Match Media  
**Brand/Advertiser:** Ikea

**SILVER**  
**Title:** Capacity Management Media  
**Country:** United Kingdom  
**Entering company:** Havas Media  
**Brand/Advertiser:** East Coast Mainline

**BRONZE**  
**Title:** The Road to Selling Records Goes on a Detour  
**Country:** United Kingdom  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Parlophone

**Title:** Etihad - Mapped Out  
**Country:** MENA  
**Entering company:** MediaCom  
**Brand/Advertiser:** Etihad  
**Other credits:** M&C Saatchi, Splash London & LinkedIn

**Title:** Mazda "Pick a Fight"  
**Country:** Canada  
**Entering company:** Excelsior Media, Division of

Mindshare Canada  
**Brand/Advertiser:** Mazda3  
**Other credits:** Catalist

**Title:** Remembering the #FirstTime: Herbal Essences Goes Classic in a Whole New Way  
**Country:** United States  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Herbal Essences  
**Other credits:** Atelier, MMC, Resource Interactive

#### THE EFFECTIVENESS AWARD

**GOLD**  
**Title:** The Loss Generator  
**Country:** Sweden  
**Entering company:** UM  
**Brand/Advertiser:** SBAB  
**Other credits:** Le Bureau

**SILVER**  
**Title:** Quaker Thermoactivation  
**Country:** United Kingdom  
**Entering company:** OMD  
**Brand/Advertiser:** Quaker  
**Other credits:** AMV, Initials, PepsiCo, Ninah

**BRONZE**  
**Title:** Convincing consumers to become our Sales Force  
**Country:** India  
**Entering company:** Madison Media Infinity  
**Brand/Advertiser:** Parachute Advansed Ayurvedic Hair Oil

**Title:** Chevy Silverado: Addressable TV  
**Country:** United States  
**Entering company:** Carat  
**Brand/Advertiser:** Chevrolet

**Title:** Communities Unite to Support Small, Local Businesses on Small Business Saturday®  
**Country:** United States  
**Entering company:** Mindshare  
**Brand/Advertiser:** AMEX

**Title:** Remembering the #FirstTime: Herbal Essences Goes Classic in a Whole New Way  
**Country:** United States  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Herbal Essences  
**Other credits:** Atelier, MMC, Resource Interactive

**Title:** SEM Campaign for LAN  
**Country:** Peru  
**Entering company:** Havas Media  
**Brand/Advertiser:** LAN Peru

**Title:** Stoptober  
**Country:** United Kingdom  
**Entering company:** MEC  
**Brand/Advertiser:** Public Health England

**Title:** Taco Bell Redefines the Value of \$1  
**Country:** United States  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Taco Bell: Dollar Cravings Menu  
**Other credits:** Deutsch LA

**Title:** Tag the Weather  
**Country:** Sweden  
**Entering company:** MediaCom  
**Brand/Advertiser:** Gillette Venus  
**Other credits:** Saatchi & Saatchi

#### THE RETAIL AWARD

**GOLD**  
**Title:** The chocolate with 6,000 names  
**Country:** Denmark  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Marabou  
**Other credits:** Ogilvy, Suzumuchi

**SILVER**  
**Title:** Treadmill Vending Machine  
**Country:** United Arab Emirates  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** Boost  
**Other credits:** Pixel Plus Media

**Title:** #giftforsanta  
**Country:** United Kingdom  
**Entering company:** Mindshare  
**Brand/Advertiser:** Argos Digital Gift Guide  
**Other credits:** CHI, The Social Practice, ITV, Twitter

**Title:** Arch Rivals  
**Country:** United Arab Emirates  
**Entering company:** Initiative  
**Other credits:** KFC Arabia

**Title:** McDonald's McDelivery Mobile  
**Country:** Philippines  
**Entering company:** Mobext  
**Brand/Advertiser:** McDonald's

**Title:** Rihanna for River Island  
**Country:** United Kingdom  
**Entering company:** Mindshare  
**Brand/Advertiser:** Rihanna for River Island

**Title:** Tag the Weather  
**Country:** United Kingdom  
**Entering company:** MediaCom  
**Brand/Advertiser:** Gillette Venus  
**Other credits:** Saatchi & Saatchi

**Title:** TINE Summer app  
**Country:** Norway  
**Entering company:** MediaCom  
**Brand/Advertiser:** TINE  
**Other credits:** Los&Co, Notch

#### THE UTILITY/PUBLIC SERVICE AWARD

**GOLD**  
**Title:** NSPCC Pants  
**Country:** United Kingdom  
**Entering company:** OMD  
**Brand/Advertiser:** NSPCC  
**Other credits:** Inferno, Global Radio, Netmums

**SILVER**  
**Title:** XTL  
**Country:** Australia  
**Entering company:** UM  
**Brand/Advertiser:** Department of Families, Housing  
**Other credits:** Communities and Indigenous Affairs Reprise

**BRONZE**  
**Title:** Creating a media channel to fight Hepatitis C  
**Country:** Australia  
**Entering company:** MediaCom  
**Brand/Advertiser:** Hepatitis C

**Title:** Learn With Toppers  
**Country:** India  
**Entering company:** Mindshare  
**Brand/Advertiser:** Horlicks

**Title:** One million Mangrove trees  
**Country:** Mexico  
**Entering company:** Havas Media  
**Brand/Advertiser:** Bonafont

**Title:** Pamilya OnGuard  
**Country:** Philippines  
**Entering company:** MediaCom  
**Brand/Advertiser:** Safeguard  
**Other credits:** ABS-CBN

**Title:** Santa Swapp  
**Country:** Romania  
**Entering company:** Webstyler  
**Brand/Advertiser:** Cosmote

**Title:** Stoptober  
**Country:** United Kingdom  
**Entering company:** MEC  
**Brand/Advertiser:** Public Health England

**Title:** UHP First Step to Livelihood  
**Country:** Philippines  
**Entering company:** Starcom MediaVest Group  
**Brand/Advertiser:** United Home Products (UHP)