



# **DIGITAL CINEMA MEDIA AWARDS 2025**

**campaign**

# CONTENTS

Introduction	2
Foreword from Karen Stacey, CEO, Digital Cinema Media, & Maisie McCabe, UK Editor, <i>Campaign</i>	3
The Judges	4
Best Use of Cinema (Small)	6
Best Use of Cinema (Large)	8
Best Creative Use of Cinema	10
Best ‘Marketing for Good’ Cinema Campaign	12
Best Long-term Use of Cinema	14
Cinema Champion of the Year	16
GRAND PRIX	19

Now in their ninth year, the Digital Cinema Media Awards, presented in partnership with *Campaign*, celebrate the most outstanding cinema advertising campaigns. These campaigns showcase strategic brilliance and creativity, using the immersive power of the big screen to build brand recognition, forge deep emotional connections and deliver measurable ROI.

Cinema is thriving in 2025. In the first half of the year, UK & Ireland box office revenue climbed 18% year-on-year, surpassing £532 million. Hits such as *A Minecraft Movie*, *Bridget Jones: Mad About the Boy*, *Sinners* and *Lilo & Stitch* have fuelled this momentum. With the likes of *Wicked: For Good* and *Avatar: The Way of Water* still to come, cinema is set for a record-breaking year-end, celebrating its resilience and unrivalled power to captivate audiences.

For advertisers, the story is equally strong. Cinema isn't only about footfall, it's about attention. We believe its unique environment offers the best seat in media, where audiences are fully immersed and engaged. The darkened room, big screen and immersive audio transform advertising into entertainment, ensuring campaigns resonate long after the credits roll.

Thank you for your continued support, and congratulations to all of the winners and nominees. We look forward to celebrating a milestone 10th year of the Awards in 2026!

In association with  
**campaign**



## KAREN STACEY

CEO, Digital Cinema Media

Creativity and technical ingenuity stole the show at the Digital Cinema Media Awards. This year's nominees showed how brands are transforming the big screen into a powerful communication channel, building campaigns driven by data, insight and bold ideas that deliver measurable ROI.

Cinema is more than a placement; it's a full-funnel experience. From foyer to seat and beyond, the work showcased how brands harness the unique environment of cinema to immerse audiences, spark culture, and inspire conversations. It's about putting phones down, being present and creating campaigns that complement wider strategies while standing out in their own right.

Our judges were impressed by the planning, craft, and intelligent thinking behind every entry, reminding us that context matters more than ever. Once again, cinema proves itself as the ultimate stage for advertising.

Thank you to our judges, to Maisie and the *Campaign* team, and to all our nominees and winners.



## MAISIE MCCABE

UK Editor, *Campaign*  
Chair of Judges, Digital Cinema Media Awards

If the spectrum of campaigns and breadth of brands entered into this year's Digital Cinema Media Awards are anything to go by, cinema advertising is in fantastic health.

Among the highlights were established cinema advertisers innovating their deployment of the medium, cinema-specific iterations of broader brand platforms, new entrants to the big screen and integrated campaigns making use of the opportunities of modern cinema.

The panel of expert judges had some strong, and occasionally contrasting, opinions on the best entries from the high-quality shortlist. This allowed for a robust (but professional) debate over the winners.

The best entries included detailed planning thinking, explained where the cinema activity sat in the broader marketing plan and provided results attributable to the big screen.

Congratulations to all the winners and high commendations. Thank you to Digital Cinema Media for partnering with *Campaign* and to all the judges.



# THE JUDGES



Annette Male	CEO, Dentsu UK&I
Ashley Bolt	Group Managing Partner, Gaming, Arena Media
Ashley Goldie	Personal Care Media Lead UK/Ireland, Unilever
Davina Barker	Sales Director, DCM
Emil Bielski	Agency Leader & Growth Strategist
Kara Osborne	CEO, UM UK
Karen Stacey	CEO, DCM

Maisie McCabe	UK Editor, Campaign
Marcus Orme	CEO and co-founder, Medialab Group
Pete Coates	Managing Director, Omnicom Media Group, Newcastle
Richard Kirk	Chief Strategy Officer, EssenceMediacom UK
Sannah Rogers	CEO, Zenith UK
Suzy Ryder	CEO, OMD UK

THE  
WINNERS  
ARE...

# BEST USE OF CINEMA (SMALL)

This category recognises campaigns under £250,000 (DCM ratecard) that demonstrate exceptional strategic utilisation of cinema. In addition to impactful big screen advertising, entries may include campaigns that effectively leverage the high-attention medium to launch a new product, campaign, or message.

## NOMINEES

Bethesda Softworks LLC	Arena Media	Doom: The Dark Ages - Stand & Fight
Go Compare	Hearts & Science	Go. Compare: Feeling the Tache of Success – A Cinematic Debut
The Gatsby Charitable Foundation	Mediaplus Connect	Technicians: We Make the Difference
Hellmann’s	Mindshare	When Hellmann’s Met Sally
LEGO	Starcom	LEGO x The Magic of Cinema
Marks & Spencer	Mindshare	Paddington in Peru Film Package
Savills	Bountiful Cow	Taking back the Crown
WWF	Dentsu	WWF – Prescription for Nature

## HIGHLY COMMENDED

DOOM: THE DARK AGES - STAND & FIGHT /  
BETHESDA SOFTWORKS LLC / ARENA MEDIA



## AND THE WINNER IS:

# SAVILLS / BOUNTIFUL COW

## TAKING BACK THE CROWN

Reasserting Savills' leadership position as the UK's premium property agent to a highly discerning high-net-worth audience successfully drove a notable two-year high in salience, consideration, and a dramatic overall lift in valuable market appraisals. Cinema was a key

channel in supporting that ambitious re-positioning where asserting leadership with stature, fame-building media was essential, with campaign recognition an impressive +14% higher amongst cinema-goers compared to total campaign recognition overall.

## WHAT THE JUDGES SAID:

*"An exceptional entry demonstrating clever, strategic use of cinema with precision targeting of its core audience.*

*The emotional creative was elevated on the big screen, delivering both resonance and measurable results.*

*Backed by smart data use and meticulous planning, it showcased how insight, strategy, and execution can come together to shift perceptions and achieve outstanding brand and commercial impact."*



# BEST USE OF CINEMA (LARGE)

This category acknowledges campaigns exceeding £250,000 (DCM ratecard) that showcase exemplary strategic utilisation of cinema. In addition to impactful big screen advertising, cinema should feature prominently in the AV mix, whether launching a product or message, or through bespoke idents, activations, and partnerships.

## NOMINEES

ASOS	Goodstuff, Craft Media	ASOS: As Seen On (cinema) Screens
BAFTA	Common People	Celebrating the Art of Storytelling
KIA	Havas	Using Cinema as a channel to drive electric leadership
Magnum	Mindshare	Nothing Cracks Like a Magnum
The Royal Navy	OmniGOV at MG OMD	Mission: Engagement – The Royal Navy’s Cinematic Journey
Specsavers	MG OMD	Should’ve Gone To... Cinema
Sky Glass	EssenceMediacom	Bringing Cinema To A Living Room Near You
Unilever	Mindshare	Lynx Fine Fragrance
Vauxhall	Starcom	Vauxhall Frontera x Lilo & Stitch

### HIGHLY COMMENDED

BRINGING CINEMA TO A LIVING ROOM NEAR YOU / SKY GLASS / ESSENCEMEDIACOM



## AND THE WINNER IS:

### MAGNUM / MINDSHARE

#### NOTHING CRACKS LIKE A MAGNUM

Facing increased competition from copycat brands and upcoming LHF regulations, Magnum launched the bold “Nothing Cracks Like a Magnum” campaign. Their strategy meant shifting from Share of Voice to owning Share of Sound, transforming the iconic Magnum Crack into an unforgettable audio asset.

In securing the premium Silver Spot within the highly anticipated *Bridget Jones: Mad About the Boy*, they brought to life the Magnum crack in the highest quality audio environment across the



biggest screen whilst aligning with one of 2025’s biggest cultural moments.

Cinema was integral in driving message takeout, with those exposed to the ad in the cinema delivering a +13% significant uplift in being able to identify ‘Nothing cracks like Magnum’ to reinforce the brand differentiation.

## WHAT THE JUDGES SAID:

“A very strong entry that was well-conceived, smartly planned, and powerfully executed. The use of cinema to amplify Magnum’s iconic ‘crack’ was both emotive and immersive, especially alongside *Bridget Jones*. Excellent use of sound showcased the medium’s strengths, delivering a visceral reaction and outstanding results. Strategic, effective, and contextually relevant, this campaign demonstrated real understanding of cinema’s unique impact.”

# BEST CREATIVE USE OF CINEMA

This category honours campaigns showcasing innovative thinking and clever utilisation of new ideas to deliver tangible results for advertisers. Campaigns should strategically leverage the immersive and creative opportunities unique to cinema, which may encompass daring cinema-specific copy, premium formats, bespoke idents, and on-site activations.

## NOMINEES

Beavertown	DentsuX	Beavertown: Please Be Terrified Responsibly
Center Parcs	iProspect	Center Parcs owns Family Cinema in a Media First Partnership
JD Sports	Goodstuff	JD Sports: Family Portrait
The Royal Air Force	OmniGOV at MG OMD	From Tradition to Thrill: Launching the RAF into the Modern Day
Sky Glass	EssenceMediacom	Bringing Cinema To A Living Room Near You
Specsavers	MG OMD	Should've Gone To... Cinema
Samsung	Starcom	Samsung Galaxy S25
Lynx (Unilever)	Mindshare	Lynx Fine Fragrance Blipverts
Voxi Mobile (Vodafone Group)	Carat, AMV BBDO	VOXI Mobile - Turn Your Phone Off



## AND THE WINNER IS: SPECSAVERS / MG OMD SHOULD'VE GONE TO... CINEMA

For over 20 years, Specsavers' iconic "Should've Gone to Specsavers" campaign has driven brand recognition and appointments.

In 2025, Specsavers partnered with DCM to deliver new, relatable sight gags in cinema – a medium heavily used by their key audiences (families and 35-55-year-olds).

They disrupted the cinema experience with clever, unexpected "Should've" moments that captured

attention over six months and aligned with major film releases. This innovative approach extended campaign longevity, avoiding social media gag fatigue.

Results were strong: brand likeability rose 3%, consideration among cinema-goers increased 15%, recommendations jumped 40%, and one-third intended to book an eye test, reinforcing Specsavers' position as the UK's leading optician through cinema-specific creativity.

## WHAT THE JUDGES SAID:

*"A disruptive and cinema-native idea that cleverly broke the fourth wall."*

*Specsavers turned the everyday cinema ritual into humour and interaction, keeping the iconic 'Should've' line fresh after 20 years.*

*The integration, creativity, and use of the medium were outstanding, with brilliant measurement and strong playbooks to scale into new channels.*

*Memorable, innovative, and highly effective."*

# BEST 'MARKETING FOR GOOD' CINEMA CAMPAIGN

This category acknowledges campaigns that have made a tangible positive impact. We believe in advertising for good, and there's not a more compelling way to convey an important message than through the big screen experience.

## NOMINEES

Age UK	MG OMD	Let's Change How We Age
Dove	Mindshare	Dove Imagine
NHS Blood & Transplant	MG OMD	Super Hero Alliance: NHSBT and Marvel Studios' Deadpool & Wolverine
WWF	Dentsu	WWF – Prescription for Nature

### HIGHLY COMMENDED

DOVE IMAGINE / DOVE / MINDSHARE



## AND THE WINNER IS: NHS BLOOD & TRANSPLANT / MG OMD SUPER HERO ALLIANCE: NHSBT AND MARVEL STUDIOS' DEADPOOL & WOLVERINE

In early 2024, NHS Blood and Transplant (NHSBT) faced a 25% drop in new donor registrations, threatening the daily need for blood. Rooted in two insights - a cultural affinity for superheroes and the influence of interest communities - this campaign reframed the challenge as an opportunity.

With Marvel's iconic anti-heroes Deadpool and Wolverine, NHSBT inspired the British public through cinematic heroism. Hollywood stars



Ryan Reynolds and Hugh Jackman encouraged people to book blood donations, becoming real-life heroes.

Collaborating with Marvel Studios unlocked access to beloved characters, talent, and fan-first platforms. From a Reddit takeover to DCM media-first tech, every touchpoint guided audiences to donate. NHSBT saw historic brand awareness and a 152% quarter-on-quarter surge in new donor registrations from Q1 (April-June) to Q2 (July-September).

## WHAT THE JUDGES SAID:

*"A clever, culturally immersed campaign that turned cinema audiences into real-life heroes. By harnessing the excitement of Deadpool & Wolverine, it reached a hard-to-engage audience with a serious message, driving new donor registrations. Smart use of first-party data to target areas most in need, supported by strong activations, made this both impactful and highly effective."*



# BEST LONG-TERM USE OF CINEMA CAMPAIGN

This category honours brands that exhibit a sustained commitment to the cinema medium as a core element of their brand strategy.

## NOMINEES

Audi	PHD	Audi - Best Long-Term Use of Cinema
Audible	Wavemaker	Imagination Unleashed: Audible's Odyssey Across the Silver Screen
Barclays	OMD	Barclays
Cross Country Trains	UM Central	UM X Cross Country Best Long-Term Use of Cinema
The Royal Air Force	OmniGOV at MG OMD	Flight, Film, and Firsts: RAF's Trailblazing Recruitment Through Cinema

## AND THE WINNER IS: THE ROYAL AIR FORCE / OMNIGOV AT MG OMD

### FLIGHT, FILM, AND FIRSTS: RAF'S TRAILBLAZING RECRUITMENT THROUGH CINEMA

Amid record job vacancies and low youth unemployment, employers face growing recruitment challenges. For 16-24-year-olds shaped by the pandemic and Cost of Living crisis, only employers offering more than just a job, succeed.

The RAF needed 86,707 active Expressions of Interest (EOIs) in 2024/25 (nearly 1 in 100 young people) to maintain readiness, so a scalable, impactful campaign was essential. Research showed young prospects are drawn to

the RAF's lifestyle benefits.

Partnering with DCM and Cineworld, the "Thrill Seekers" campaign used immersive cinema formats like 4DX and Screen X for powerful storytelling, while digital foyer screens, web banners, social media, a dedicated film season and branded popcorn extended reach.

Results exceeded targets: EOIs rose 47% YoY, awareness hit its highest score since 2019, and consideration to join the RAF surged over 200%.



## WHAT THE JUDGES SAID:

*"A pioneering campaign that redefined what cinema can deliver.*

*The RAF pushed beyond traditional formats, using 4DX, Screen X and immersive experiences to transform cinema into a powerful brand platform.*

*Clever, strategic, and exceptionally creative, it stayed focused over time, delivered record recruitment results, and elevated awareness to multi-year highs. A brilliant example of innovation with real impact."*

# CINEMA CHAMPION OF THE YEAR

This category celebrates individuals or teams that demonstrate excellence in advocating for the power of cinema in the brands they represent.

## NOMINEES

Andy Oldham	AV Investment Director	Starcom
Britney O’Garra	AV Group Account Director	Spark Foundry
George Powell	AV Investment Associate Director	Starcom
Lucy Brown & Adrian Baker	Senior Media Executives	UM Central
Megan Tarr	Senior AV Executive	Starcom
MFG Team		EssenceMediacom
Recruitment Hub		OmniGOV at MG OMD
Rob Powell	AV Partner	Dentsu
Tom Vickers & Dean West	AV Business Directors	Hearts & Science
Unilever AV Team		Mindshare

## AND THE WINNERS ARE:

**ROB POWELL,**  
AV PARTNER,  
DENTSU



Rob is a consistent advocate for cinema, driving its prioritisation through Dentsu’s AV Stack and Attentive Reach tools to optimize AV media splits. He’s overcome restrictions to secure stand out premium placements for clients while successfully re-engaging lapsed cinema spenders. His efforts have contributed to a 481% YoY increase in cinema spend for Dentsu X and a 29% rise across Dentsu overall. Rob remains committed to championing cinema as a high-attention, high-impact channel across all relevant campaigns.

### WHAT THE JUDGES SAID:

*“Rob goes above and beyond, championing cinema internally and pushing teams beyond their usual scope. With a strong understanding of cinema’s power to drive tangible commercial results, he delivers exceptional business outcomes, earning respect across a diverse client list and demonstrating true leadership and advocacy within the channel.”*

**UNILEVER AV TEAM,**  
MINDSHARE



The Unilever AV team has been a transformative force for cinema planning, elevating cinema’s role within their clients’ AV strategies. Over the past year, they have driven a significant increase in cinema investment with spend soaring from c.£375k to a consistent seven-figures, with brands rising seven-fold. They consistently deliver innovative plans, cementing cinema as an indispensable part of Unilever’s marketing mix.

### WHAT THE JUDGES SAID:

*“A well-deserved winner, showing staggering spend growth and channel impact underpinned by strong data and compelling storytelling. The Unilever AV team demonstrated creativity across formats, portfolio-wide expansion, and continuous brand results. Impressive volume of evidence and results, with the channel embedded across the team rather than a single champion. An outstanding example of collaboration, strategy and measurable success.”*

# GRAND PRIX

The Grand Prix is chosen by the judging panel solely from the winners of the five main entry categories (excluding Cinema Champion of the Year).

## AND THE WINNER IS:

**SPECSAVERS /  
MG OMD**

## SHOULD'VE GONE TO... CINEMA

Specsavers reinvented its iconic "Should've Gone to Specsavers" platform for the big screen, delivering clever, disruptive moments that surprised audiences and transformed the cinema experience. The campaign showed how a familiar idea can be re-imagined in bold, innovative ways to keep the brand fresh and culturally relevant.



## WHAT THE JUDGES SAID:

*"The campaign surprised and delighted in a disruptive yet simple way, staying true to the brand while pushing cinema into fresh territory. It was bold, creative and underpinned by smart, rigorous planning and strong results. What stood out was how it re-imagined a familiar idea for the big screen, showing just how powerful and innovative cinema can be. It led the way in multiple categories and is a truly well-deserved Grand Prix winner."*



# AND NOW...

# LET'S CELEBRATE!

Thank you from Digital Cinema Media and  
*Campaign* for all your support in 2025. The  
Awards will be open again for entry next year.

Find out more and contact  
us at [dcm.co.uk](https://dcm.co.uk).



[dcm.co.uk](http://dcm.co.uk)