



digital cinema media



**THE DIGITAL
CINEMA MEDIA
AWARDS 2016**

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WELCOME TO OUR WORLD

There is no appointment to view quite like cinema. In a world where content and clutter dominate media channels, today's brands need to stand out from the crowd, differentiate themselves and create an emotional connection like never before. Cinema provides the ultimate opportunity to do all of this and more. So while the cinema experience – a darkened room, immersive sound, and awe-inspiring screen – hasn't changed in the past 100 years, the impact that it drives has magnified intensely.

Measuring this impact is key for brands which have to think about the ROI and efficiency of every channel they use to entertain and engage people. Amplifying the power of AV content, the emotional impact of cinema is proven to captivate hard-to-reach audiences, drive brand value and sales growth.

The Digital Cinema Media Awards recognise and reward the very best cinema campaigns showcased on the big screen over the past 12 months, which have demonstrated the very best in media planning and creativity – whether that be as an essential channel within a wider integrated campaign or a standalone cinema execution that went viral.

The Awards, which were created by the market leader in UK cinema advertising, Digital Cinema Media, in association with Campaign, have evolved significantly in their second year with a new 'Marketing for good' category and even more entries demonstrating how cinema delivers results for a huge variety of brands, communications challenges and target audiences.

Thank you for all your support in this second year of the Digital Cinema Media Awards and congratulations to all the winners and nominees. We look forward to seeing you again in 2017!

In association with:

campaign



Karen Stacey
CEO
Digital Cinema Media

The Digital Cinema Media Awards were launched in 2015, a stellar year for cinema and a record year of growth for cinema advertising. This was the ideal time to launch an annual celebration, in partnership with Campaign, to recognise the very best advertising showcased on the big screen.

A year on, cinema media continues to go from strength to strength with admissions for 2016 expected to equal last year's huge number and revenues at DCM up 22% at the half year point. There's real momentum in our sector and I'm pleased and proud, alongside Campaign, to welcome you back for our second annual Awards.

The calibre of the entries has once again inspired us, with our influential judging panel considering a fantastic representation of the outstanding cinema campaigns screened over the last 12 months. A broad mix of brands and agencies have taken part, with entries that continue to innovate, entertain and challenge us as an industry.

I'd like to thank our judges for the hours of discussion and friendly debate that were testament to the standard of competition this year. All the nominees showed the impact cinema can bring to AV campaigns and the wider media mix. I'm sure you'll agree that the winners demonstrate the creative and inventive ways in which cinema can produce outstanding results for advertisers and build box office brands.



Claire Beale
Global Editor-in-Chief, Campaign
Chair of the Judges, Digital Cinema Media Awards

If anyone was in any doubt that there was life in DCM's awards beyond their hugely successful inaugural year, even a cursory glance at the 2016 entries sets the matter straight: the support from the industry and the calibre of the entries is patent.

So, for year two, we had more entries to dissect, more categories to consider and, naturally, exacting standards to maintain. All of which made the judging process challenging but brilliantly stimulating.

In many respects, when it comes to great advertising, cinema has a head start on some other media; the sheer scale and impact of the platform and the intensity of the movie-going experience set it apart. Yet so often advertisers and agencies simply don't exploit the cinema medium to its full potential. DCM's awards again showcase what's possible.

If last year's winners set the benchmark for excellence in the creative use of the cinema medium, then many of this year's entries had clearly been inspired to match (or better) that new standard of achievement. And that's exactly why these awards matter so much: they show us what really great looks like and encourage us to strive for it or excel it.

THE JUDGES

Chair of the judges

| | | |
|-------------------------|-------------------------------|--------------------------|
| Claire Beale | Global Editor-in-Chief | Campaign |
| Andy Edge | Commercial Director | ODEON |
| Daren Rubins | CEO | PHD |
| Davina Barker | Sales Director | Digital Cinema Media |
| Gayle Noah | Media Director | L'Oréal |
| Helen McRae | CEO UK & Chair Western Europe | Mindshare |
| Jonathan Durden | Founder | Below the Belt Grooming |
| Josh Krichefski | UK CEO | MediaCom |
| Karen Stacey | CEO | Digital Cinema Media |
| Kevin Brown | Partner | The Garage Soho |
| Laurence Thomson | Co-President & CCO | McCann London |
| Richard Morris | Chief Growth Officer, EMEA | Dentsu Aegis Network |
| Simeon Adams | Partner | Goodstuff Communications |



THE NOMINEES

Best use of dynamic targeting in cinema

| | | |
|---|-------|--------------|
| BMW & Star Wars Gold Spot | BMW | Amplifi |
| DFS uses cinema to tell stories | DFS | MediaCom |
| Three boxes clever to launch 4G Super-Voice | Three | Mindshare UK |

Best use of cinema in an integrated campaign

| | | |
|--|--------------|----------------|
| A new chapter for Toni & Guy: using AV to deliver results | Toni & Guy | Mindshare UK |
| How M2M created an alternate history for Amazon Video and The Man in the High Castle | Amazon | M2M Media |
| Fred the Zebra | B&Q | MEC |
| The Aliens | Channel 4 | OMD UK |
| DFS uses cinema to tell stories | DFS | MediaCom |
| Lloyds 250 Years | Lloyds | Greenhouse MEC |
| Microsoft Windows 10 - the ultimate launch | Microsoft | Dentsu Aegis |
| The Last Panthers on Sky Atlantic | Sky | MediaCom |
| I Know What You Unboxed Last Summer | Three and LG | Mindshare UK |
| Vauxhall awards season sponsorship | Vauxhall | Carat |
| Opportunity knocks for cinema | Gumtree | the7stars |
| Finding our magic with cinema in 2016 | LYNX | Mindshare UK |

Best long-term cinema campaign

| | | |
|---|----------------------|--------------|
| Meerkat Movies | comparethemarket.com | MEC |
| Finding our magic with cinema in 2016 | LYNX | Mindshare UK |
| &TV establishes its place in the UK through effective cinema campaign | &TV | Di5 |

Best newcomer to cinema

| | | |
|--|-----------------|---|
| The Flying Stuntman | Cheapflights | Goodstuff Communications & Forever Beta |
| DFS uses cinema to tell stories | DFS | MediaCom |
| Exactly What You Need (And Everything Else!) | eBay | MediaCom |
| Your Christmas, Your Rules | House of Fraser | Goodstuff Communications |
| Breaking through the screen: how cinema helped get Gaz & Leccy under control | Smart Energy GB | PHD |
| Facebook Friends 2.0 | Facebook | Mindshare UK |
| Opportunity knocks for cinema | Gumtree | the7stars |
| Sonos & IMAX - partnering the best in cinema with the best In home listening | Sonos | Vizeum & Amplifi |
| Bringing indulgent moments to Lindt Lindor | Lindt Lindor | MediaCom |
| A new chapter for Toni & Guy: using AV to deliver results | Toni & Guy | Mindshare UK |

Best use of innovation in cinema

| | | |
|--|-----------------|-------------------------|
| Breaking through the screen: how cinema helped get Gaz & Leccy under control | Smart Energy GB | PHD |
| Sonos & IMAX - partnering the best in cinema with the best in home listening | Sonos | Vizeum & Amplifi |
| Made for Bond | Sony | MediaCom |
| Live There | Airbnb | Starcom Mediavest Group |
| Vauxhall awards season sponsorship | Vauxhall | Carat |

Best 'marketing for good' campaign

| | | |
|-------------------|--------------------|-------------|
| Right Now | Cancer Research UK | MediaCom |
| Curse for Curzon | Curzon | Ragged Crow |
| Respect the Water | RNLI | OMD UK |
| Parallel Lives | The Prince's Trust | |
| Every Last Child | Save the Children | the7stars |

BEST USE OF DYNAMIC TARGETING IN CINEMA

This category rewards campaigns which demonstrate the best use of the dynamic targeting capabilities of digital cinema. Entries could include campaigns that employ tactical and topical messaging and engagement, proximity targeting, transactional capability via smartphones or integration with social media.

NOMINEES

| | | |
|--|--------------|-----------------------------|
| <u>BMW & Star Wars Gold Spot</u> | <u>BMW</u> | <u>Vizeum & Amplifi</u> |
| <u>DFS uses cinema to tell stories</u> | <u>DFS</u> | <u>MediaCom</u> |
| <u>Three boxes clever to launch 4G Super-Voice</u> | <u>Three</u> | <u>Mindshare UK</u> |

WINNER

'DFS USES CINEMA TO TELL STORIES'
DFS / MEDIACOM



“This campaign demonstrated some really interesting results with smart use of targeting and mobile interaction. The entry also isolated the effect of cinema, highlighting the role it played and the tangible, positive impact it had on the wider campaign.”

This year furniture retailer DFS decided that promoting its sale windows on TV was no longer enough to drive its business forward and that there were only so many ‘value seekers’ to be converted from advertising on the channel.

Cinema would be its next destination and not only would the brand be a newcomer to the medium, it would enter the space with a smart and dynamic campaign.

As part of the company’s ambition to become the first billion-pound sofa manufacturer, the plan was to target ‘quality seekers’ in cinemas. But instead of focusing on the latest in-store deals on the big screen, the brand opted to tell stories of the people behind the products in a commendable change of direction.

At the end of the ad, cinemagoers were driven to their mobile devices where the retailer’s full range of sofas and pricing were presented, making for a seamless transition between platforms and maximising engagement in the moment.

MediaCom ran a footfall attribution study which allowed it to track those exposed to the cinema/mobile activity (vs. a control non-exposed group). This allowed the agency to measure the impact of cinema by attributing any increase at stores back to the activity. This campaign is now the best example of the most advanced use of mobile-synced targeting in cinema to date.

BEST USE OF CINEMA IN AN INTEGRATED CAMPAIGN

This category rewards the most outstanding integrated and multi-platform campaign that uses cinema media alongside at least one other media platform (e.g. radio or TV) or marketing discipline (e.g. PR, point-of-sale). Entries could include campaigns that employ different touchpoints of the cinemagoing journey, for example digital 6 sheets, mobile, sampling and the big screen within the cinema environment, OR campaigns that work across multiple media platforms.

NOMINEES

| | | |
|--|--------------|----------------|
| A new chapter for Toni & Guy: using AV to deliver results | Toni & Guy | Mindshare UK |
| How M2M created an alternate history for Amazon Video and The Man in the High Castle | Amazon | M2M Media |
| Fred the Zebra | B&Q | MEC |
| The Aliens | Channel 4 | OMD UK |
| DFS uses cinema to tell stories | DFS | MediaCom |
| Lloyds 250 Years | Lloyds | Greenhouse MEC |
| Microsoft Windows 10 - the ultimate launch | Microsoft | Dentsu Aegis |
| The Last Panthers on Sky Atlantic | Sky | MediaCom |
| I know What You Unboxed Last Summer | Three and LG | Mindshare UK |
| Vauxhall awards season sponsorship | Vauxhall | Carat |
| Opportunity knocks for cinema | Gumtree | the7stars |
| Finding our magic with cinema in 2016 | LYNX | Mindshare UK |

HIGHLY COMMENDED

| | | |
|------------|-----------|--------|
| The Aliens | Channel 4 | OMD UK |
|------------|-----------|--------|

WINNER

'I KNOW WHAT YOU UNBOXED LAST SUMMER'
THREE AND LG / MINDSHARE UK



“This campaign adds value to the cinema experience and is entertaining for the captive audience. It’s a real centrepiece of a wider integrated campaign and an exceptional piece of branded content. It also features YouTube and cinema working together, and that’s an unusual cocktail in itself.”

There was a time when spoofs were hot property and this year Three and LG, together with media agency Mindshare UK, brought a brilliant horror flick theme to the fore in a campaign that played on a traditional film genre as well as the new trend of capturing ‘unboxing’ films on YouTube.

Taking inspiration from scary movies such as *The Blair Witch Project* and *The Ring*, the four-minute (yes, four minute!) short film followed Three’s purple fluffy ambassador, Jackson and his friend Steve, into the woods at night to demonstrate the impressive features of the LG G4.

The decision to place the film in cinemas was informed by the insight that the best place to watch a horror movie is in the dark with surround sound and a big screen. The ‘unboxing’ video was aired before films rated 15+ such as *Southpaw*, *Trainwreck* and *Straight Outta Compton* with an audience indexing highly against new mobile device purchases.

Working with DCM, Mindshare UK delivered the campaign to over one million people in cinemas, adding to the 1.74 million views it notched on YouTube after trailers promoting the full film on TV, VOD and digital displays drove interest. Sales for the LG G4 increased by 20% during the course of the campaign proving that a bold and brave gamble to show branded content in cinema paid off for the partnership.

BEST LONG-TERM CINEMA CAMPAIGN

This category rewards long-term campaigns that have used cinema media as part of their strategy for a significantly longer period than the average six-week campaign, or have run multiple bursts as part of a long-term campaign over a period of months.

NOMINEES

| | | |
|---|----------------------|--------------|
| Meerkat Movies | comparethemarket.com | MEC |
| Finding our magic with cinema in 2016 | LYNX | Mindshare UK |
| &TV establishes its place in the UK through effective cinema campaign | &TV | Di5 |

WINNER

'MEERKAT MOVIES'
COMPARETHEMARKET.COM / MEC



“They’ve taken all the assets from cinema and invested at scale to make this campaign work for them really strongly. It’s a really powerful, long-term association and the results are amazing.”

Considering the phenomenal popularity and success of comparethemarket.com’s CGI meerkat, Aleksandr Orlov, it was only a matter of time before the character would land a role on the big screen.

Through its long-term cinema partnership, Meerkat Movies, the brand has been able to harness the power and themes surrounding the medium to promote its 2 for 1 ticket deal with a series of entertaining ads.

Earlier this year, one of the brand’s cinema spots took inspiration from one of the biggest blockbusters of the year, *Batman v Superman: Dawn of Justice*, which saw the meerkat characters dress up as their superhero idols in spandex before rushing to make it to the movies on time. The ad was placed in the Gold Spot premium position for the full six-week duration, establishing a perfect fit.

Having initially seen cinema as a tactical support channel, econometrics research showed that cinema was becoming the most effective media channel in the brand’s integrated marketing mix.

With cinema at the heart of the integrated plan the campaign has achieved an incremental one million Meerkat Movies members and *Batman v Superman* was also the most successful Meerkat Movies campaign to date in driving customer loyalty.

BEST NEWCOMER TO CINEMA

This category is for new brands or brands who have not used cinema before it went digital in September 2012.

NOMINEES

| | | |
|--|-----------------|---|
| The Flying Stuntman | Cheapflights | Goodstuff Communications & Forever Beta |
| DFS uses cinema to tell stories | DFS | MediaCom |
| Exactly What You Need (And Everything Else!) | eBay | MediaCom |
| Your Christmas, Your Rules | House of Fraser | Goodstuff Communications |
| Breaking through the screen: how cinema helped get Gaz & Leccy under control | Smart Energy GB | PHD |
| Facebook Friends 2.0 | Facebook | Mindshare UK |
| Opportunity knocks for cinema | Gumtree | the7stars |
| Sonos & IMAX - partnering the best in cinema with the best in home listening | Sonos | Vizeum & Amplifi |
| Bringing indulgent moments to Lindt Lindor | Lindt Lindor | MediaCom |
| A new chapter for Toni & Guy: using AV to deliver results | Toni & Guy | Mindshare UK |

WINNER

'YOUR CHRISTMAS, YOUR RULES'
GOODSTUFF COMMUNICATIONS / HOUSE OF FRASER



“This campaign was surprising for its timing, investment and bravery. It was a bold move to put so much faith in cinema late in the Christmas period but the client achieved standout within its cluttered sector and the entertaining content really stood out to engage the captive cinema audience.”

With Christmas advertising becoming increasingly sentimental, House of Fraser not only recognised an opportunity to be different with its creative messaging last year, but bucked the trend by placing its bold ad, *You Christmas, Your Rules*, on the big screen.

Leaving it later than its competitors to launch the campaign, the brand managed to avoid the Christmas rush and stand out from the crowd with this striking ad.

The creative was heavily invested into a 60-second only, upmarket, female AGP, as well as buying into *The Hunger Games: Mockingjay – Part 2* to target a specific section of cinemagoers. Then, off the back of insights that most male customers were known to leave their shopping until the last minute at that time of year, the brand also invested the ad into *Star Wars: The Force Awakens* even later in the season.

With its first outing in cinema, House of Fraser also considered the medium's integration with other platforms by making the soundtrack to the spot, *You Don't Own Me* by Grace, Shazam-able, inviting cinemagoers to shop the brand's range of products from their cinema seats.

By rewriting the Christmas script, the retailer managed to increase sales in the six weeks before the big day by 5.3%. The company also managed to surpass targets by raising awareness to 41% and growing consideration to 45%.

BEST USE OF INNOVATION IN CINEMA

This category rewards campaigns that can demonstrate genuinely innovative thinking, whether through new technology, new formats, new insight or planning.

NOMINEES

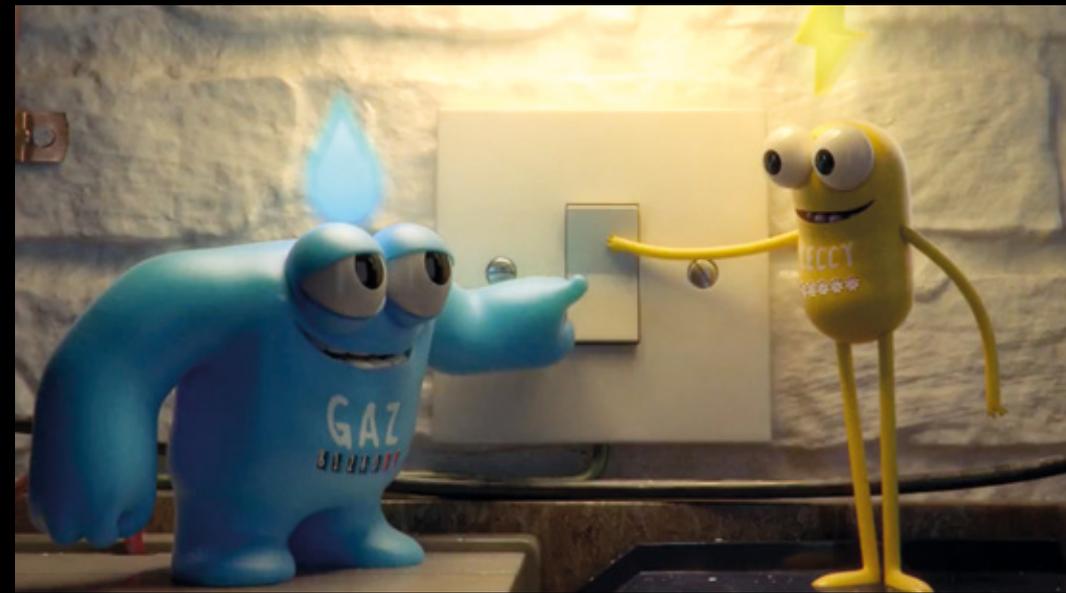
| | | |
|--|-----------------|-------------------------|
| Breaking through the screen: how cinema helped get Gaz & Leccy under control | Smart Energy GB | PHD |
| Sonos & IMAX - partnering the best in cinema with the best in home listening | Sonos | Vizeum & Amplifi |
| Made for Bond | Sony | MediaCom |
| Live There | Airbnb | Starcom Mediavest Group |
| Vauxhall awards season sponsorship | Vauxhall | Carat |

HIGHLY COMMENDED

| | | |
|------------|--------|-------------------------|
| Live There | Airbnb | Starcom Mediavest Group |
|------------|--------|-------------------------|

WINNER

'BREAKING THROUGH THE SCREEN: HOW CINEMA HELPED GET GAZ & LECCY UNDER CONTROL'
SMART ENERGY GB / PHD



“This campaign was ambitious and brilliant, bringing the cinema experience to life to achieve really high levels of engagement. It’s a true creative and media innovation, transferring an idea into value and using media to create a true business effect.”

With a nationwide smart meter rollout in progress, Smart Energy GB and media agency PHD were tasked with helping people to understand what that means and how the change will make gas and electricity bills easier to manage.

As part of the plan, they decided to bring the existing ‘problem’ to life by staging a live stunt at the Picturehouse Central cinema that saw a calamitous pair of brand ambassadors, Gaz & Leccy, literally jump out of the screen to communicate the message and entertain the audience in the most memorable way.

The stunt amplified the already immersive cinema environment by incorporating 3D footage, actors, pressure cannons, strobe lights and pyrotechnics to create a unique, immersive, out of control live brand experience to capture the imaginations of cinemagoers and leave a lasting impression.

The campaign specifically made the most of cinema innovations such as 3D glasses and Dolby Atmos sound technology as part of a unique 360-degree experience, really pushing the limits of what’s possible in the field.

As a result, awareness of Gaz & Leccy grew by 6pts in just one month and half of respondents agreed that the stunt made them more interested in smart meters. The film of the stunt has been viewed an incredible 14.5 million times across online social channels.

BEST 'MARKETING FOR GOOD' CAMPAIGN

This category is new to the Digital Cinema Media Awards for 2016 and recognises campaigns that have delivered a tangible impact for good. We believe advertising is a force for good and we are keen to see entries that demonstrate how cinema contributed to delivering value to a cause or organisation, changed consumer attitudes and behaviour or delivered sustainable benefits to society or the environment.

NOMINEES

| | | |
|-------------------|--------------------|-------------|
| Right Now | Cancer Research | MediaCom |
| Curse for Curzon | Curzon | Ragged Crow |
| Respect the Water | RNLI | OMD UK |
| Parallel Lives | The Prince's Trust | |
| Every Last Child | Save the Children | the7stars |

HIGHLY COMMENDED

| | | |
|-----------|-----------------|----------|
| Right Now | Cancer Research | MediaCom |
|-----------|-----------------|----------|

WINNER

'RESPECT THE WATER'
RNLI / OMD UK



“The rigour that went into the media planning included selecting cinemas near water, while the hard-hitting creative being shown to a captive audience amplified its impact through the unique shared experience which was filmed and amplified elsewhere.”

Every year around 190 people lose their lives off the UK and Ireland coastline with over three quarters of victims being men. The RNLI has set an ambitious target of halving that number by 2024 and OMD UK was tasked with raising awareness to help support the ongoing campaign.

Cinema became a crucial part of the agency's plan, led by an unforgiving interactive ad that demands the attention of the audience. Viewers are encouraged to work their way back from the water in the film with timely prompts inviting them to hold their breath at intervals to replicate the extreme conditions of being stranded in the water.

The dynamic ad was placed in cinemas near main river points and the coast to target people at risk of becoming endangered in the water, adding even more relevance to the cause.

The results speak for themselves with total campaign awareness in the UK increasing from 11% just prior to the work airing to 15% thereafter. Correct message takeout among young males aware of the campaign also saw a significant increase from 54% to 72%.

Finally, 81% of people who recognised two or more elements of the campaign said they understood the dangers were relevant to them and over a quarter (26%) of monthly cinemagoers were aware of the cinema ad.

GRAND PRIX

The Grand Prix is chosen by the judging panel solely from the winners of the six main entry categories. The winner receives a red carpet experience for four people and a cinema screen-time campaign to the value of £100,000.

WINNER

'I KNOW WHAT YOU UNBOXED LAST SUMMER' THREE AND LG / MINDSHARE UK

When it comes to advertising on the big screen, it's better to be big, bold and brave to communicate your cause. In Three and LG's I Know What You Unboxed Last Summer, a four-minute branded content piece which plays on the concept of online 'unboxing' videos, the campaign was tough to see past, despite strong contenders, for our Grand Prix prize in 2016.

Mindshare recognised that the best place to watch a horror movie was on the big screen so when it came to placing the most epic phone testing film ever made there was no contest.

To achieve cut-through in the loud mobile device market, the campaign ripped up the rules with a fun and entertaining play on the horror film genre fronted by a fluffy purple mascot which was hard to ignore.

Not only did cinema become the centrepiece of a wider campaign strategy for the launch, but the iconic *Blair Witch* theme incorporated into the creative made it overwhelmingly relevant to and entertaining for cinemagoers. At four minutes long, the work also made the most of the captive audience and collective shared viewing experience unique to cinema.

Having been given this year's DCM Award for the Best use of cinema in an integrated campaign, the work is a worthy winner of our Grand Prix in 2016 and hopefully marks the first of many brave branded content campaigns to come.

Not only was the cinematic nature of the campaign the most relevant to the medium, the fact that sales of the LG G4 increased by over 20% shows that this brave creative and media investment paid off.



“The campaign takes confidence in the medium to the max; cinema is the centrepiece. It also shows amazing confidence in partnerships. It’s bespoke for the medium and the ambition of the work will stay with people when they leave the cinema.

The piece that wins the Grand Prix is a statement for the entire medium and that’s important. We’ve seen some brilliant work here and this is the best of the best.”

Thank you from Digital Cinema Media and Campaign for all your support in 2016. The Awards will be open again for entry next year. Find out more and contact us at dcm.co.uk.

THE DIGITAL CINEMA MEDIA AWARDS 2016



digital cinema media